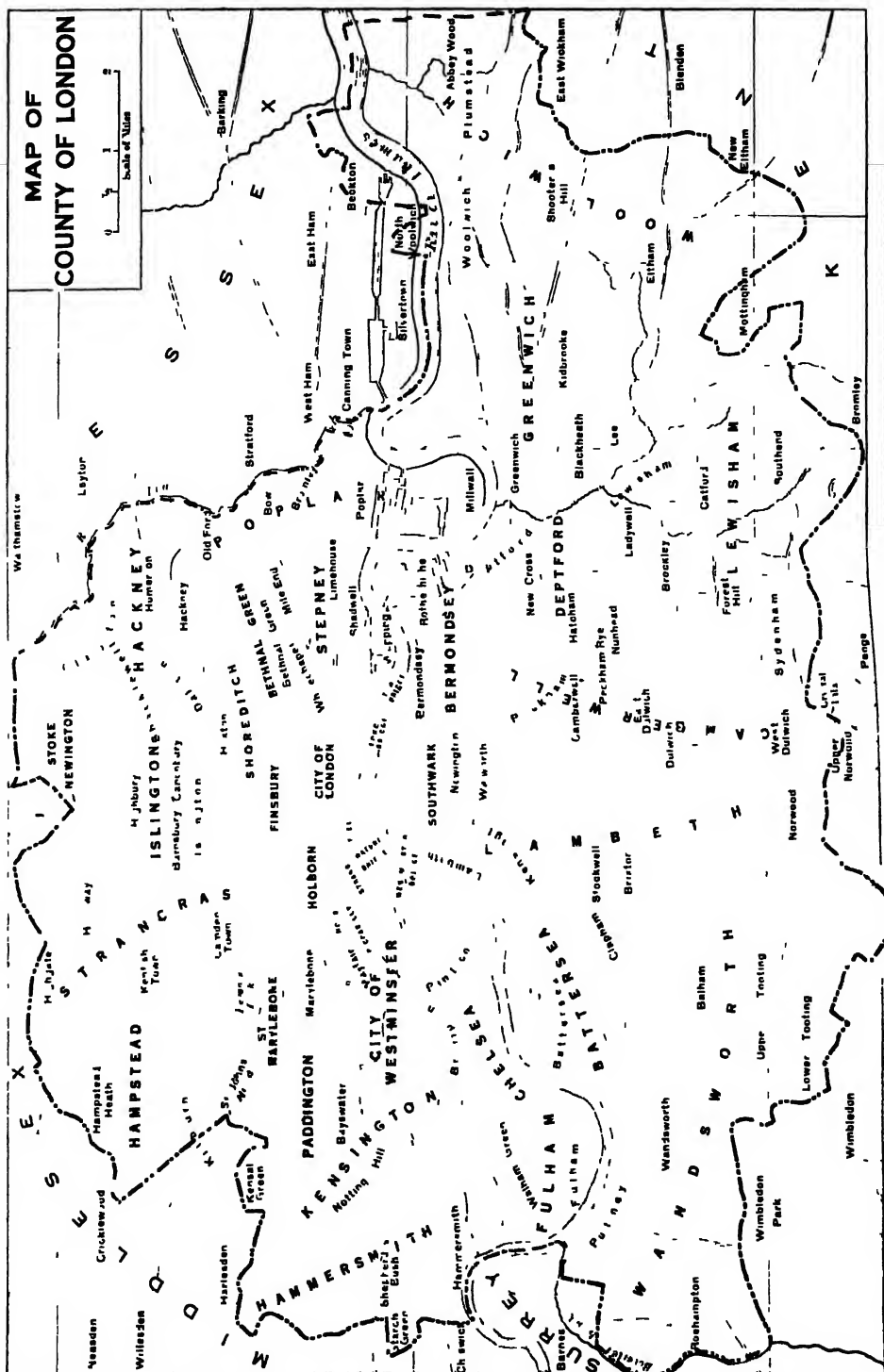
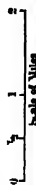


1

MAP OF COUNTY OF LONDON



A horizontal scale bar labeled "Scale of Miles" with markings at 0, 10, 20, 30, 40, 50, and 60.



ENGLISH POETRY AND PROSE OF THE ROMANTIC MOVEMENT

SELECTED AND EDITED WITH NOTES, BIBLIOGRAPHIES,
AND A GLOSSARY OF PROPER NAMES

BY
GEORGE BENJAMIN WOODS, Ph.D.
Professor of English in Carleton College

SCOTT, FORESMAN AND COMPANY
CHICAGO NEW YORK

COPYRIGHT 1916
BY SCOTT, FORSMAN AND COMPANY

To

My Wife

*Who has shared the pleasure and the labor
of preparing this book*

PREFACE

The purpose of this volume is to supply in convenient form a body of reading material suitable for use in a course of study dealing with the Romantic Movement in English literature. The selections included have been chosen with a two-fold intention: first, to provide in one book all the material, with the single exception of the novel, necessary to acquaint the student with the best and most characteristic work of the men who made the years 1798 to 1832 one of the notable epochs of English literature, secondly, to add to this body of prose and verse on which critical appreciation has set the seal of final approval, and which not to know is to argue oneself unknown, enough of what preceded and accompanied the triumph of the Romantic temper to show the inception of the Movement, its growth, its contrasts, its failings. Selections from Percy's *Reliqués of Ancient English Poetry* and from Scott's *The Minstrelsy of the Scottish Border* are included because of the recognized influence of both of these collections upon the Romantic Movement, Percy and Scott were the most conspicuous of the group of antiquarians who were consciously concerned with the revival of interest in medieval ballads and romances. It seemed advisable also that the Gothic revival, another important phase of Romanticism, should be given representation, and therefore selections have been included from Walpole's *The Castle of Otranto* and from Beckford's *The History of the Caliph Vathek*. With these exceptions, the novelists have been excluded, inasmuch as a novel does not readily lend itself to selection, and had best be studied in its entirety.

It has been the aim to include, whenever possible, literary wholes, but in some cases the desire adequately to illustrate all the Romantic interests of a given writer has made it necessary to include only extracts from the longer works. But as a rule these extracts are distinctly characteristic in themselves as well as self-explanatory, where needed, summaries of omitted portions have been supplied in the notes. In the case of such works as *Don Juan* and *The Prelude*, enough is given to make the use of other books practically unnecessary. As it was impossible to give space to all of any one of Scott's longer poems, two cantos of *The Lady of the Lake* have been included as representative of this side of Scott's work. The complete poem, as well as *Marmion*, which is represented in the text only by songs, may easily be procured in cheap editions, if it is so desired.

The selections under each author are arranged in the order of writing, so far as this could be determined, except that in the case of writers from whom both poetry and prose are included, the selections of poetry are placed first. Dates of writing and publication, when known, are given at the beginning of

each selection; dates of writing are printed in italics. Lines of verse are numbered as in the complete poems; dots are used to indicate editor's omissions; asterisks are used as the authors used them and usually denote that the selection in which they occur was left incomplete. Unless the original spelling is distinctly important, as it is in the case of Chatterton's poems, modern spelling is employed. In the references to pages in this volume, the letter *a* is used to indicate the first column on the page; the letter *b*, to indicate the second column. Brief glossarial notes are given at the foot of the page, additional notes, both explanatory and critical in character, are given in the Appendix, where are also to be found bibliographies and reference lists, selections from the writings of Pope, Johnson, and Burke, a table of important historical events and a list of English, German, and French writers of the period, a glossary of proper names occurring in the text, and an index of authors, titles, first lines of poems, and first lines of lyrics found in the dramas and other long works printed in this volume

I wish to express my thanks to the Houghton Mifflin Company, to Ginn and Company, to the Macmillan Company, to the John Lane Company, and to E. P. Dutton and Company for the privilege of quoting extracts from their publications; to the Librarian of the Harvard University Library for the use of a number of books which otherwise would have been inaccessible to me, to Professor Arthur W. Craver, of Miami University, and to Professor George Benedict, of Brown University, for suggestions regarding individual writers and selections; to Miss Iva Firkins, of the Library of the University of Minnesota, and to Mr. R. L. Walkley, of the Minneapolis Public Library, for help in preparing the bibliographies, to several of my colleagues and students who have been generous of their time in supplying necessary information or other help, and especially to Professor Lindsay Todd Damon, of Brown University, whose careful supervision and keen critical judgment have made for countless improvements throughout the book.

In a book of this size and nature, it is extremely difficult to preserve complete consistency of treatment, and no doubt inaccuracies have resulted. I shall appreciate notification of any corrections which may occur to students or instructors using the volume

G. B. W.

Carleton College,

September 1, 1916.

CONTENTS

| | | | PAGE |
|---|------|---|------|
| I. EIGHTEENTH CENTURY FORE- | | | |
| RUNNERS | | | |
| Anne, Countess of Winchilsea (1661 1720) | | | |
| The Tree | 1 | Night Thoughts | |
| From The Petition for an Absolute Re- treat | 1 | From Night I | 33 |
| To The Nightingale | 2 | From Night III | 34 |
| A Nocturnal Reverie | 2 | From Night V | 35 |
| | | From Night VI | 35 |
| | | From Night IX | 35 |
| Thomas Parnell (1679 1718) | | From Conjectures on Original Compo- sition | 36 |
| A Fairy Tale | 3 | Robert Blair (1699-1746) | |
| A Night-Piece on Death | 5 | From The Grave | 37 |
| A Hymn to Contentment | 6 | William Shenstone (1714-1763) | |
| | | From The Schoolmistress | 40 |
| Allan Ramsay (1686 1758) | | Mark Akenside (1721-1770) | |
| The Highland Laddie | 7 | The Pleasures of the Imagination | |
| My Peggy | 7 | From Part I | 44 |
| Sweet William's Ghost | 8 | For a Grotto | 46 |
| Through the Wood, Laddie | 9 | Ode to the Evening Star | 47 |
| An Thou Were My Ain Thing | 9 | William Collins (1721 1759) | |
| From The Gentle Shepherd | 9 | A Song from Shakespear's Cymbelyne | 48 |
| Patie and Peggy | 9 | Ode to Simplicity | 48 |
| Preface to The Evergreen | 11 | Ode on the Poetical Character | 49 |
| William Hamilton of Bangour (1704 1754) | | Ode Written in the Beginning of the Year 1746 | 50 |
| The Bracs of Yarrow | 13 | Ode to Evening | 50 |
| David Mallet (1705-1765) | | The Passions | 51 |
| William and Margaret | 15 | Ode on the Death of Mr Thomson | 52 |
| The Birks of Endermay | 15 | An Ode on the Popular Superstitions of the Highlands of Scotland | 53 |
| John Dyer (1700-1758) | | Thomas Gray (1716 1771) | |
| Grongar Hill | 16 | Ode on the Spring | 57 |
| The Fleece | 16 | Ode on a Distant Prospect of Eton Col- lege | 57 |
| From Book I | 17 | Hymn to Adversity | 58 |
| James Thomson (1700-1748) | | Elegy Written in a Country Churchyard | 59 |
| The Seasons | | The Progress of Poesy | 61 |
| From Winter | 18 | The Bard | 63 |
| From Summer | 19 | Ode on the Pleasure Arising from Vici- situde | 65 |
| From Autumn | 21 | Song (Thyiaia, when we parted, swore) | 66 |
| A Hymn on The Seasons | 23 | The Fatal Sisters | 66 |
| The Castle of Indolence | | The Descent of Odin | 67 |
| From Canto I | 24 | The Triumphs of Owen | 68 |
| Tell Me, Thou Soul of Her I Love | 32 | The Death of Hoel | 68 |
| To Amanda | 32 | Caradoc | 68 |
| Preface to Winter.. . . . | 1318 | Conan | 68 |

| | PAGE | | PAGE |
|--|------|---|------|
| Thomas Gray (Continued) | | Thomas Chatterton (1752-1770) | |
| From Journal in France | 69 | Bristowe Tragedie, or, The Dethe of Syr | |
| From Gray's Letters | | Charles Bawdin | 125 |
| To Mrs Dorothy Gray | 69 | The Accounte of W Canynges Feast .. | 130 |
| To Richard West | 70 | From Ælla A Tragycall Enterlude | |
| To Horace Walpole | 71 | Mynstrelles Song (The boddyngne flour- | |
| To Richard Stonehewer | 71 | ettes bloshe atte the lvghte) | 130 |
| To Thomas Wharton | 71 | Mynstrelles Song (O' synge untoc me | |
| To the Reverend William Mnson | 72 | roundelaie) | 131 |
| To the Reverend William Mason | 72 | An Excelente Balade of Charitie | 132 |
| To Thomas Wharton | 1244 | Eptaph on Robert Canynge .. | 134 |
| To Horace Walpole | 1263 | | |
| To Richard Hurd | 1264 | William Beckford (1759-1844) | |
| To Horace Walpole | 1265 | From The History of the Caliph Vathek | 134 |
| From Journal in the Lakes | 73 | | |
| Thomas Warton (1728-1790) | | William Cowper (1731-1800) | |
| From The Pleasures of Melancholy | 75 | From Olney Hymns | |
| From Ode on the Approach of Sumner | 76 | Lovest Thou Me? | 145 |
| The Crusade . . . | 77 | Light Shining Out of Darkness | 145 |
| Sonnets | | The Task | |
| Written in a Blank Leaf of Dugdale's | | From Book I The Sofa | 145 |
| Monasticon | 77 | From Book II The Time Piece | 147 |
| Written at Stonehenge | 78 | From Book VI The Winter Walk at | |
| While Summer Sunn o'er the Gay Pros- | | Noon | 148 |
| pect Play'd | 78 | The Poplar-Field | 148 |
| On King Arthur's Round Table at | | The Negro's Complaint | 148 |
| Winchester | 78 | On the Receipt of My Mother's Picture | |
| From Observations on the Fairy Queen | | out of Norfolk | 149 |
| of Spenser | 79 | Yardley Oak | 151 |
| | | To Mary | 153 |
| Joseph Warton (1722-1800) | | The Castaway | 154 |
| The Enthusiast or The Lover of Nature | 80 | From Cowper's Letters | |
| Ode to Fancy | 84 | To William Unwin | 1202 |
| From Essay on the Genius and Writings | | To William Unwin | 1247 |
| of Pope | 85 | To Mrs Cowper | 1247 |
| | | To Mr Johnson | 1248 |
| James Macpherson (1738-1796) | | To William Unwin | 1248 |
| Caithon A Poem | 86 | | |
| Oona-Morui A Poem | 91 | George Crabbe (1754-1832) | |
| From Fingal An Ancient Epic Poem | | From The Village | |
| Book I . . . | 92 | Book I | 154 |
| Richard Hurd (1720-1808) | | From The Borough | |
| From Letters on Chivalry and Romance | | Letter I General Description | 160 |
| Letter I | 97 | From Preface to The Borough | 1251 |
| Letter VI | 98 | | |
| Horace Walpole (1717-1797) | | William Lisle Bowles (1762-1850) | |
| From The Castle of Otranto | | At Tynemouth Priory | 164 |
| Chapter I | 100 | The Bells, Ostend | 164 |
| From Preface to The Castle of Otranto | 1350 | Bereavement | 164 |
| | | Bamborough Castle | 164 |
| Thomas Percy (1729-1811) | | Hope | 165 |
| From Reliques of Ancient English Poetry | | Influence of Time on Grief | 165 |
| Robin Hood and Guy of Gisborne | 110 | Approach of Summer | 165 |
| The Ancient Ballad of Chevy-Chase | 112 | Absence | 165 |
| Sir Patrick Spence | 116 | | |
| Edom o' Gordon | 117 | William Blake (1757-1827) | |
| Lord Thomas and Fair Ellinor .. | 118 | To Spring | 166 |
| James Beattie (1735-1803) | | How Sweet I Roamed | 166 |
| Retirement | 119 | My Silks and Fine Array | 166 |
| The Minstrel, or, The Progress of Genius | | To the Muses | 166 |
| From Book I | 120 | Introduction to Songs of Innocence | 166 |
| | | The Shepherd | 167 |
| | | The Little Black Boy | 167 |
| | | Laughing Song | 167 |
| | | The Divine Image | 167 |
| | | A Dream | 168 |

CONTENTS

ix

| | PAGE | | PAGE |
|--|------|---|------|
| William Blake (Continued) | | Robert Burns (Continued) | |
| The Book of Thel | 168 | Dedication to the Second, or Edinburgh Edition of Burns's Poems | 206 |
| The Clod and the Pebble. | 170 | Holy Willie's Prayer | 1212 |
| Holy Thursday | 170 | Letter to Thomson | 1217 |
| The Chimney-Sweeper | 171 | Letter to Alison | 1280 |
| Nurse's Song | 171 | | |
| The Tiger | 171 | II. NINETEENTH CENTURY ROMANTICISTS | |
| Ah, Sunflower | 171 | Samuel Rogers (1763-1855) | |
| The Garden of Love | 171 | The Pleasures of Memory | 207 |
| A Poison Tree | 171 | <i>From Part I</i> | 209 |
| A Cradle Song | 172 | An Italian Song | 209 |
| Auguries of Innocence | 172 | Written at Midnight | 209 |
| The Mental Traveller | 173 | Written in the Highlands of Scotland | 209 |
| Couplet (Great things are done when men and mountains meet) | 174 | An Inscription in the Crimea | 209 |
| <i>From Milton</i> | 174 | The Boy of Egremont | 210 |
| <i>To the Queen</i> | 174 | <i>From Italy</i> | |
| | | The Lake of Geneva | 210 |
| Robert Burns (1759-1796) | | The Gondola | 211 |
| O, Once I Lov'd a Bonnie Lass | 175 | The Fountain | 212 |
| A Prayer in the Prospect of Death | 175 | William Godwin (1756-1836) | |
| Mary Morison | 175 | Enquiry Concerning Political Justice | |
| My Nanie, O | 175 | <i>From Book I Of the Powers of Man</i> | |
| Poor Mailie's Elegy | 176 | Considered in His Social Capacity | 213 |
| Green Grow the Rashes, O | 176 | <i>From Book V Of the Legislative and Executive Power</i> | 219 |
| To Davie | 177 | William Wordsworth (1770-1850) | |
| Epistle to J Lapraik | 177 | Extract from the Conclusion of a Poem, Composed in Anticipation of Leaving School | 223 |
| Epistle to the Rev John M'Math | 179 | Written in Very Early Youth | 223 |
| The Jolly Beggar | 180 | <i>From An Evening Walk</i> | 223 |
| The Holy Fair | 185 | Lines Left Upon a Seat in a Yew-Tree | 223 |
| The Cotter's Saturday Night | 188 | The Reverie of Poor Susan | 224 |
| To a Mouse | 190 | We Are Seven | 225 |
| Address to the Deil | 191 | The Thorn | 225 |
| A Bard's Epitaph | 193 | Goody Blake and Harry Gill | 228 |
| Address to the Unco Guid, or, The Rig- idly Righteous | 193 | Her Eyes Are Wild | 229 |
| To a Mountain Daisy | 194 | Simon Lee | 230 |
| To a Louse | 194 | Lines Written in Early Spring | 231 |
| The Silver Tassie | 195 | To My Sister | 231 |
| Of A' the Airts | 195 | A Whirl-Blast from behind the Hill | 232 |
| Auld Lang Syne | 195 | Expostulation and Reply | 232 |
| Whistle O'er the Lave O't | 196 | The Tables Turned | 232 |
| My Heart's in the Highlands | 196 | Lines Composed a Few Miles above Tintern Abbey | 233 |
| John Anderson My Jo | 196 | The Old Cumberland Beggar | 234 |
| Sweet Afton | 196 | Nutting | 237 |
| Willie Brew'd a Peck of Maut | 197 | Strange Fits of Passion Have I Known | 238 |
| Tam Glen | 197 | She Dwelt among the Untrodden Ways | 238 |
| Thou Ling'ring Star | 198 | I Travelled among Unknown Men | 238 |
| Tam o' Shanter | 198 | Three Years She Grew in Sun and Shower | 238 |
| Ye Flowery Banks | 201 | A Slumber Did My Spirit Seal | 239 |
| Ae Fond Kiss | 201 | A Poet's Epitaph | 239 |
| The Deil's Awa wi' th' Exciseman | 201 | Matthew | 239 |
| Saw Ye Bonnie Lesley | 202 | The Two April Mornings | 240 |
| Highland Mary | 202 | The Fountain | 240 |
| Last May a Braw Wooer | 202 | Lucy Gray | 241 |
| Scots, Wha Hae | 203 | The Prelude | |
| A Red, Red Rose | 203 | <i>From Book I Introduction—Childhood and School-Time</i> | 242 |
| My Nanie's Awa | 203 | <i>From Book II. School-Time</i> | 245 |
| Contented wi' Little | 204 | | |
| Lassie wi' the Lint-White Locks | 204 | | |
| Is There for Honest Poverty | 204 | | |
| O, Wert Thou in the Cauld Blast | 205 | | |
| O, Lay Thy Loof in Mine, Lass | 205 | | |
| Preface to the First, or Kilmarnock Edition of Burns's Poems | 205 | | |

| | PAGE | | PAGE |
|--|------|--|------|
| William Wordsworth (Continued) | | William Wordsworth (Continued) | |
| From Book III. Residence at Cambridge | 247 | The Affliction of Margaret | 295 |
| From Book IV Summer Vacation . | 247 | Ode to Duty | 296 |
| From Book V. Books . | 248 | To a Skylark | 297 |
| From Book VI. Cambridge and the Alps | 249 | Elegiac Stanzas | 297 |
| Book VIII Retrospect—Love of Nature Leading to Love of Man | 250 | To a Young Lady | 298 |
| From Book XI France | 259 | Character of the Happy Warrior | 298 |
| From Book XII Imagination and Taste, How Impaired and Restored | 261 | Power of Music | 299 |
| Book XIII Imagination and Taste, How Impaired and Restored (concluded) . | 262 | Yes, It Was the Mountain Echo . | 300 |
| Michael | 266 | Nuns Fret Not at Their Convent's Narrow Room . | 300 |
| It Was an April Morning | 273 | Personal Talk | 300 |
| 'Tis Said That Some Have Died for Love | 273 | Admonition | 301 |
| The Excursion | | How Sweet It Is, When Mother Fancy Rocks | 301 |
| From Book I The Wanderer | 274 | Composed by the Side of Grasmere Lake | 302 |
| Pelton and Ossa | 281 | The World Is too Much with Us, Late and Soon | 302 |
| The Sparrow's Nest | 281 | To Sleep | 302 |
| To a Butterfly | 281 | November, 1806 | 302 |
| My Heart Leaps Up | 282 | Ode Intimations of Immortality | 303 |
| Written in March | 282 | Thought of a Briton on the Subjugation of Switzerland | 305 |
| To a Butterfly | 282 | Characteristics of a Child Three Years Old | 305 |
| To the Small Celandine | 282 | Here Pause the Poet Claims at Least This Praise | 306 |
| To the Same Flower | 283 | Laodamia | 306 |
| Resolution and Independence | 283 | Yarrow Visited | 308 |
| I Grieved for Buonaparté | 285 | Hast Thou Seen, with Flash Incessant | 309 |
| Composed upon Westminster Bridge, September 3, 1802 . . | 285 | Composed upon an Evening of Extraordinary Splendor and Beauty | 309 |
| Composed by the Sea-side, near Calais, August, 1802 | 286 | To a Snowdrop | 310 |
| It Is a Beauteous Evening, Calm and Free | 286 | There Is a Little Unpretending Rill | 310 |
| On the Extinction of the Venetian Republic | 286 | Between Namur and Liège | 310 |
| To Toussaint L'Ouverture | 286 | Composed in One of the Catholic Cantons | 311 |
| Composed in the Valley near Dover, on the Day of Landing | 287 | From The River Duddon | |
| Near Dover, September, 1802 | 287 | Sole Listener, Duddon | 311 |
| Written in London, September, 1802 | 287 | After-Thought | 311 |
| London, 1802 | 287 | From Ecclesiastical Sonnets | |
| Great Men Have Been among Us | 287 | Mutability | 311 |
| It Is not to Be Thought of That the Flood | 288 | Inside of King's College Chapel, Cambridge | 312 |
| When I Have Borne in Memory | 288 | To a Skylark | 312 |
| To H C | 288 | Scorn Not the Sonnet | 312 |
| To the Daisy | 288 | To the Cuckoo | 312 |
| To the Same Flower | 289 | Yarrow Revisited | 312 |
| To the Daisy | 290 | On the Departure of Sir Walter Scott from Abbotsford, for Naples | 314 |
| The Green Linnet | 290 | The Trossachs | 314 |
| Yew-Trees | 290 | If Thou Indeed Derive Thy Light from Heaven | 314 |
| At the Grave of Burns | 291 | If This Great World of Joy and Pain . | 314 |
| To a Highland Girl | 292 | "There!" Said a Stripling, Pointing with Meet Pride | 314 |
| Stepping Westward | 292 | Most Sweet It Is with Unuplifted Eyes | 315 |
| The Solitary Reaper | 293 | To a Child | 315 |
| Yarrow Unvisited | 293 | Extempore Effusion upon the Death of James Hogg | 315 |
| October, 1803 | 294 | Hark! 'Tis the Thrush | 316 |
| To the Men of Kent | 294 | A Poet!—He Hath Put His Heart to School | 316 |
| Anticipation, October, 1803 | 294 | So Fair, So Sweet, Withal So Sensitive | 316 |
| To the Cuckoo | 294 | The Unremitting Voice of Nightly Streams | 316 |
| She Was a Phantom of Delight | 295 | | |
| I Wandered Lonely as a Cloud | 295 | | |

CONTENTS

xi

| | PAGE | | PAGE |
|--|------|---|---------|
| William Wordsworth (Continued) | | Robert Southey (1774-1843) | |
| Preface to the Second Edition of Several of the foregoing Poems (Lyrical Ballads) | 317 | Sonnet Concerning the Slave Trade | 400 |
| From The Idiot Boy | 1243 | The Battle of Blenheim | 400 |
| To the Poet, John Dyer | 1260 | The Holly Tree . . . | 401 |
| From Written After the Death of Charles Lamb | 1296 | The Old Man's Comforts | 401 |
| Preface to The Thorn. | 1357 | God's Judgment on a Wicked Bishop | 401 |
| | | From the Curse of Kehama | |
| | | The Funeral | 403 |
| | | The March to Moscow | 405 |
| | | Ode (Who counsels peace at this mo- mentous hour) | 406 |
| Samuel Taylor Coleridge (1772-1834) | | My Days among the Dead Are Past | 408 |
| Life | 328 | From A Vision of Judgment | |
| Pantisocracy | 328 | The Beatification | 409 |
| To a Young Ass | 328 | The Cataract of Lodore | 410 |
| La Fayette | 329 | From The Life of Nelson | |
| Kosciusko | 329 | The Battle of Trafalgar | ... 411 |
| To the Reverend W L Bowles | 329 | | |
| The Eolian Harp | 329 | Thomas Campbell (1777-1844) | |
| Reflections on Having Left a Place of Retirement | 330 | The Pleasures of Hope | |
| Sonnet to a Friend Who Asked How I Felt When the Nurse First Pre- sented My Infant to Me | 331 | From Part I | 417 |
| Ode on the Departing Year | 331 | Ye Mariners of England | 419 |
| This Lime-Tree Bower My Prison | 334 | Hohenlinden | 420 |
| The Dungeon | 335 | Lochiel's Warning | 420 |
| The Rime of the Ancient Mariner | 335 | Lord Ullin's Daughter | 421 |
| Christabel | 343 | Battle of the Baltic | 422 |
| Frost at Midnight | 350 | The Last Man | 423 |
| France An Ode | 351 | The Death-Boat of Heligoland | 424 |
| Lewti or, The Circassian Love Chant | 352 | | |
| Fears in Solitude | 353 | Thomas Moore (1779-1852) | |
| The Nightingale | 356 | The Lake of the Dismal Swamp | 424 |
| The Ballad of the Dark Ladie | 358 | A Canadian Boat Song | 425 |
| Kubla Khan | 358 | From Irish Melodies | |
| Lines Written in the Album at Elbinge rode | 359 | Oh, Breathe Not His Name | 425 |
| Love | 359 | When He Who Adores Thee | 425 |
| Dejection An Ode | 360 | The Harp That Once Through Tara's Halls | 426 |
| Hymn before Sunrise, in the Vale of Chamouni | 362 | Oh! Blame Not the Bard | 426 |
| Inscription for a Fountain on a Heath | 364 | Leshia Hath a Beaming Eye | 426 |
| Answer to a Child's Question | 364 | The Young May Moon | 427 |
| The Pains of Sleep | 364 | The Minstrel Boy | 427 |
| To a Gentleman | 365 | Farewell!—But Whenever You Wel- come the Hour | 427 |
| Time Real and Imaginary | 366 | The Time I've Lost in Wooing | 428 |
| From Remorse | | Dear Harp of My Country | 428 |
| Hear, Sweet Spirit, Hear the Spell | 366 | She Is Far from the Land | 1309 |
| From Zapolya | | From National Airs | |
| A Sunny Shaft Did I Behold | 366 | Oh, Come to Me When Daylight Sets | 428 |
| The Knight's Tomb | 367 | Off, in the Stilly Night | 428 |
| To Nature | 367 | Lalla Rookh | |
| Youth and Age | 367 | From The Light of the Haram | 429 |
| Work without Hope . . . | 368 | From Fables for the Holy Alliance | |
| The Garden of Boccaccio | 368 | The Dissolution of the Holy Alliance | 430 |
| Phantom or Fact | 369 | | |
| Epitaph | 370 | Charles Wolfe (1791-1823) | |
| The Wanderings of Cain | 370 | The Burial of Sir John Moore at Corunna | 432 |
| From Biographia Literaria | | Sonnet (My Spirit's on the mountains, where the birds) | 432 |
| Chapter XIV | 372 | Oh Say Not That My Heart Is Cold | 432 |
| Chapter XVII | 375 | | |
| From Chapter XVIII | 381 | Sir Walter Scott (1771-1832) | |
| Chapter XXII | 382 | William and Helen | 433 |
| Characteristics of Shakspeare's Dramas | 395 | The Violet | 436 |
| | | To a Lady | 436 |
| | | Glenfinlas, or Lord Ronald's Coronach | 436 |
| | | Cadyow Castle | 439 |

| | PAGE | | PAGE |
|--|------|--|------|
| Sir Walter Scott (Continued) | | Allan Cunningham (1784-1842) | |
| From The Minstrelsy of the Scottish Border | | The Lovely Lass of Preston Mill | 475 |
| Kinmont Willie | 441 | Gane Were But the Winter Cauld | 476 |
| Lord Randal | 444 | A Wet Sheet and a Flowing Sea | 476 |
| The Lay of the Last Minstrel | | James Hogg (1772 1835) | |
| From Canto VI | 444 | When the Kye Comes Hame | 476 |
| Harold (The Lay of Rosabelle) | 445 | The Skylark | 477 |
| The Maid of Neidpath | 446 | When Maggy Gangs Away | 477 |
| Hunting Song .. | 446 | From The Queen's Wake | |
| From Marmion | | Kilmeny | 477 |
| Where Shall the Lover Rest | 446 | The Witch o' Fife | 481 |
| Lochinvar | 447 | A Boy's Song | 482 |
| From The Lady of the Lake | | M'Kumman | 482 |
| Canto I The Chase | 448 | Lock the Door, Lamston | 483 |
| From Canto II Boat Song | 455 | The Maid of the Sea | 483 |
| From Canto III. Coronach | 456 | Isabelle | 1238 |
| Canto VI The Guard-Room | 456 | | |
| From Rokeby | | George Noel Gordon, Lord Byron (1788-1824) | |
| Brignall Banks | 464 | Lachin y Gair | 484 |
| Allen-a-Dale ... | 465 | Farewell! If Ever Fondest Prayer | 484 |
| From Waverley | | Bright Be the Place of Thy Soul! | 485 |
| Hie Away, Hie Away | 465 | When We Two Parted | 485 |
| From Guy Mannering | | From English Bards and Scotch Reviewers | 485 |
| Twist Ye, Twine Ye | 465 | Maid of Athens, Ere We Part | 496 |
| Wasted, Wearv, Wherefore Stav | 466 | The Bride of Abydos | 496 |
| Lines on the Lifting of the Banner of the House of Buccleuch | 466 | Ode to Napoleon Buonaparte | 510 |
| Jock of Hazeldean | 467 | She Walks in Beauty | 511 |
| Pibroch of Donuil Dhu | 467 | Oh! Snatch'd Away in Beauty's Bloom | 512 |
| From The Antiquary | | My Soul Is Dark | 512 |
| Why Sitt'st Thou by That Ruin'd Hall? | 467 | Song of Saul before His Last Battle | 512 |
| From Old Mortality | | Herod's Lament for Mariamne | 512 |
| And What Though Winter Will Pinch | | The Destruction of Sennacherib | 513 |
| Severe | 468 | Stanzas for Music (There's not a joy the world can give) | 513 |
| Clarion | 468 | Fare Thee Well | 513 |
| The Dreary Change | 468 | Stanzas for Music (There be none of Beauty's daughters) | 514 |
| From Rob Roy | | Sonnet on Chillon | 514 |
| Farewell to the Land | 468 | The Prisoner of Chillon | 515 |
| From The Heart of Midlothian | | Stanzas to Augusta | 518 |
| Proud Maisie | 468 | Epistle to Augusta | 519 |
| From Ivanhoe | | Darkness | 521 |
| The Barefooted Friar | 468 | Prometheus | 522 |
| Rebecca's Hymn | 469 | Sonnet to Lake Leman | 522 |
| From The Monastery | | Stanzas for Music (They say that Hope is happiness) | 523 |
| Border March | 469 | From Childe Harold's Pilgrimage | |
| From The Pirate | | Canto III | 523 |
| The Song of the Reim-Kennar | 470 | From Canto IV | 541 |
| Farewell to the Muse | 471 | Manfred | 549 |
| From Quentin Durward | | So, We'll Go no More A Roving | 568 |
| County Guy | 471 | My Boat Is on the Shore | 568 |
| From The Talsman | | Strahan, Tonson, Lintot of the Times | 568 |
| What Brave Chief | 471 | Mazeppa | 569 |
| From The Doom of Deverguld | | From Don Juan | |
| Robin Hood | 471 | Dedication | 577 |
| Bonny Dundee | 471 | From Canto I | 579 |
| When Friends Are Met | 473 | From Canto II | 587 |
| From Woodstock | | From Canto III | 595 |
| Glee for King Charles | 473 | The Isles of Greece | 596 |
| The Foray | 473 | From Canto IV | 601 |
| | | From Canto XI | 609 |
| Joanna Baillie (1762-1851) | | | |
| From The Beacon | | | |
| Fisherman's Song | 474 | | |
| Woo'd and Married and A' | 474 | | |
| A Scotch Song..... | 474 | | |

| | PAGE | | PAGE |
|---|------|---|------|
| George Noel Gordon (Continued) | | Percy Bysshe Shelley (Continued) | |
| When a Man Hath No Freedom to Fight | | An Allegory | 710 |
| For at Home | 613 | The Witch of Atlas | 710 |
| The World Is a Bundle of Hay | 613 | Epipsychidion | 720 |
| Who Kill'd John Keats? | 613 | Song (Rarely, rarely comest thou) | 728 |
| For Orford and for Waldegrave | 613 | To Night | 728 |
| The Vision of Judgment | 613 | Time | 728 |
| Stanzas Written on the Road between | | To Emilia Viviani | 729 |
| Florence and Pisa | 626 | To ——— (Music, when soft voices die) | 729 |
| On This Day I Complete My Thirty-sixth | | To ——— (When passion's trance is | |
| Year | 626 | overpast) | 729 |
| Letter to Murray | 1224 | Mutability (The flower that smiles to- | |
| Letter to Murray | 1225 | day) | 729 |
| Preface to The Vision of Judgment | 1227 | A Lament | 729 |
| Percy Bysshe Shelley (1792-1822) | | Sonnet: Political Greatness | 729 |
| Queen Mab | | Adonais | 730 |
| From Section II | 627 | From Hellas | |
| Section VIII | 631 | Life May Change, but It May Fly Not | 737 |
| Mutability (We are as clouds that veil | | Worlds on Worlds Are Rolling Ever | 738 |
| the midnight moon) | 634 | Darkness Has Dawned in the East | 738 |
| To ——— (Oh! there are spirits of the | | The World's Great Age Begins Anew | 739 |
| air) | 634 | Evening | 739 |
| To Wordsworth | 634 | To ——— (One word is too often pro- | |
| Feelings of a Republican on the Fall of | | faned) | 739 |
| Bonaparte | 635 | On Keats | 740 |
| Alastor, or The Spirit of Solitude | 635 | Tomorrow | 740 |
| Hymn to Intellectual Beauty | 644 | Remembrance | 740 |
| Mont Blanc | 646 | To Edward Williams | 740 |
| Lines (The cold earth slept below) | 648 | Music | 741 |
| To Mary ——— | 648 | Lines (When the lamp is shattered) | 741 |
| Death (They die—the dead return not) | 650 | With A Guitar To Jane | 742 |
| Lines to a Critic | 650 | To Jane | 742 |
| Ozymandias | 650 | From Charles The First | |
| The Past | 650 | A Widow Bird Sate Mourning for Her | |
| On a Faded Violet | 651 | Love | 743 |
| Lines Written Among the Euganean Hills | 651 | A Dirge | 743 |
| Stanzas (The sun is warm, the sky is | | Lines (We meet not as we parted) | 743 |
| clear) | 654 | The Isle | 743 |
| Lines Written during the Castlereagh Ad- | | From A Defense of Poetry | 743 |
| ministration | 655 | To the Nile | 1278 |
| The Mask of Anarchy | 655 | Preface to Prometheus Unbound | 1333 |
| Song to the Men of England | 659 | On Love | 1339 |
| England in 1819 | 659 | Preface to Adonais | 1340 |
| Ode to the West Wind | 660 | Fragment of an Elegy on the Death of | |
| The Indian Serenade | 661 | Adonis | 1341 |
| Love's Philosophy | 661 | Fragment of an Elegy on the Death of | |
| The Poet's Lover | 661 | Bion | 1341 |
| Prometheus Unbound | 662 | To Stella | 1341 |
| The Sensitive Plant | 669 | John Keats (1795-1821) | |
| The Cloud | 703 | Imitation of Spenser | 751 |
| To a Skylark | 704 | To Byron | 752 |
| To ——— (I fear thy kisses, gentle | | To Chatterton | 752 |
| maiden) | 706 | Woman! When I Behold Thee Flippant, | |
| Arethusa | 706 | Vain | 752 |
| Hymn of Apollo | 707 | Written on the Day That Mr Leigh Hunt | |
| Hymn of Pan | 707 | Left Prison | 753 |
| The Question | 707 | To a Young Lady Who Sent Me a Laurel | |
| The Two Spirits: An Allegory | 708 | Crown | 753 |
| Autumn: A Dirge | 709 | How Many Bards Gild the Lapses of | |
| The Waning Moon | 709 | Time | 753 |
| To the Moon | 709 | Keen, Fitful Gusts Are Whisp'ring Here | |
| Death (Death is here, and death is there) | 709 | and There | 753 |
| The World's Wanderers | 709 | On First Looking into Chapman's Homer | 753 |
| Time Long Past | 710 | | |

| | PAGE | | PAGE |
|--|------|---|------|
| John Keats (Continued) | | John Keats (Continued) | |
| As from the Darkening Gloom a Silver Dove | 754 | To Percy Bysshe Shelley | 865 |
| Sonnet to Solitude | 754 | To George and Georgiana Keats | 1226 |
| To One Who Has Been Long in City Pent | 754 | To Benjamin Bailey | 1287 |
| Oh! How I Love on a Fair Summer's Eve | 754 | To John Hamilton Reynolds | 1289 |
| I Stood Tiptoe upon a Little Hill | 754 | To George Keats | 1290 |
| Sleep and Poetry | 758 | To George and Georgiana Keats | 1290 |
| Addressed to Benjamin Robert Haydon | 763 | To Benjamin Bailey | 1291 |
| To G. A. W | 763 | Preface to <i>Endymion</i> | 1288 |
| Stanzas (In a drear-nighted December) | 763 | James Henry Leigh Hunt (1784-1859) | |
| Happy Is England | 763 | The Story of Rimini | |
| On the Grasshopper and Cricket | 764 | <i>From</i> Canto III | 866 |
| After Dark Vapors Have Oppress'd Our Plains | 764 | To Hampstead | 867 |
| Written on the Blank Space at the End of Chaucer's Tale of "The Floore and the Lefe" | 764 | To the Grasshopper and the Cricket | 868 |
| On a Picture of Leander | 764 | The Nile | 868 |
| To Leigh Hunt, Esq | 764 | Mahmoud | 868 |
| On Seeing the Elgin Marbles | 765 | Song of Fairies Robbing Orchard | 869 |
| On the Sea | 765 | Abou Ben Adhem and the Angel | 869 |
| Lines (Unfelt, unheard, unseen) | 765 | The Glove and the Lions | 870 |
| On Leigh Hunt's Poem "The Story of Rimini" | 765 | Rondeau | 870 |
| When I Have Fears That I May Cease to Be | 765 | The Fish, the Man, and the Spirit | 870 |
| On Sitting Down to Read "King Lear" Once Again | 766 | Hearing Music | 871 |
| Lines on the Mermaid Tavern | 766 | The Old Lady | 871 |
| Robin Hood | 766 | Getting Up on Cold Mornings | 871 |
| To the Nile | 767 | <i>From</i> on the Realities of Imagination | 871 |
| To Spenser | 767 | A "Now," Descriptive of a Hot Day | 877 |
| The Human Seasons | 767 | Shaking Hands | 878 |
| <i>Endymion</i> | 767 | <i>From</i> Dreams on the Borders of the Land of Poetry | |
| Isabella, or The Pot of Basil | 818 | I The Demands of Poetry | 879 |
| To Homer | 825 | II My Bower | 880 |
| Fragment of an Ode to Maia | 825 | III On a Bust of Bacchus | 880 |
| To Ailsa Rock | 825 | Of the Sight of Shops | |
| Fancy | 826 | <i>From</i> Part II | 880 |
| Ode (Bards of Passion and of Mirth) | 826 | Proem to Selection from Keats's Poetry | 882 |
| Ode on Melancholy | 827 | <i>From</i> Preface to The Story of Rimini | 1276 |
| Ode on a Grecian Urn | 827 | Francis Jeffrey (1773-1850) | |
| Ode on Indolence | 828 | <i>From</i> Crabbe's Poems | 884 |
| La Belle Dame Sans Merci | 829 | <i>From</i> Alison's Essays on the Nature and Principles of Taste | 887 |
| On Fame | 830 | <i>From</i> Wordsworth's The Excursion | 892 |
| Another on Fame | 830 | <i>From</i> Wordsworth's The White Doe of Rylstone | 902 |
| To Sleep | 830 | <i>From</i> Childe Harold's Pilgrimage, Canto the Third | 904 |
| Ode to Psyche | 830 | John Wilson Croker (1780-1857) | |
| Ode to a Nightingale | 831 | <i>Endymion</i> A Poetical Romance by John Keats | 913 |
| Lamia | 832 | Charles Lamb (1775-1834) | |
| The Eve of St. Agnes | 842 | The Midnight Wind | 915 |
| The Eve of St. Mark | 848 | Was It Some Sweet Device of Faery | 915 |
| Hyperion | 849 | If from My Lips Some Angry Accents Fell | 916 |
| To Autumn | 860 | Childhood | 916 |
| To Fannie | 861 | The Old Familiar Faces | 916 |
| Bright Star, Would I Were Steadfast As Thou Art | 861 | Hester | 917 |
| <i>From</i> Keats's Letters | | The Three Graves | 917 |
| To Benjamin Bailey | 861 | The Gipsy's Malison | 917 |
| To John Hamilton Reynolds, | 862 | On an Infant Dying As Soon As Born | 917 |
| To John Taylor | 863 | | |
| To James Augustus Hessey | 864 | | |
| To George and Georgiana Keats | 864 | | |
| To John Hamilton Reynolds | 865 | | |

CONTENTS

xv

| | PAGE | | PAGE |
|---|------------|---|------|
| Charles Lamb (Continued) | | Walter Savage Landor (Continued) | |
| She Is Going | 918 | <i>From The Citation and Examination of</i> | |
| Letter to Wordsworth | 918 | Willham Shakspeare | |
| <i>From Characters of Dramatic Writers</i> | | The Maid's Lament | 966 |
| Contemporary with Shakspeare | 920 | Upon a Sweet-Briar | 966 |
| Thomas Heywood | 921 | <i>From Pericles and Aspasia</i> | |
| John Webster | 921 | Corinna to Tanagra, from Athens | 967 |
| John Ford | 921 | I Will Not Love | 967 |
| George Chapman | 922 | The Death of Artemidora | 967 |
| Francis Beaumont—John Fletcher | 922 | Life Passes Not as Some Men Say | 968 |
| <i>From On the Tragedies of Shakspeare,</i> | | Little Aglae to Her Father on Her | |
| Considered with Reference to Their | | Statue Being Called like Her | 968 |
| Fitness for Stage Representation | 923 | We Mind Not How the Sun in the Mid- | |
| The South-Sea House | 927 | Sky | 968 |
| Christ's Hospital Five and Thirty Years | | Sappho to Hesperus | 968 |
| Ago | 931 | Dirce | 968 |
| The Two Races of Men | 937 | On Seeing a Hair of Lucretia Borgia | 968 |
| Mrs Battle's Opinions on Whist | 940 | To Wordsworth | 968 |
| Mackery End, in Hertfordshire | 944 | To Joseph Ablett | 969 |
| Dream-Children | 946 | To the Sister of Elia | 970 |
| A Dissertation upon Roast Pig | 948 | On His Own Agamemnon and Iphigeneia | 971 |
| Old China | 951 | I Cannot Tell, Not I, Why She | 971 |
| Poor Relations | 954 | You Tell Me I Must Come Again | 971 |
| Sanity of True Genius | 957 | Remain, Ah Not in Youth Alone | 971 |
| The Death of Coleridge | 959 | "You Must Give Back," Her Mother | |
| Letter to Wordsworth | 1299 | Said | 971 |
| Walter Savage Landor (1775-1864) | | The Maid I Love Ne'er Thought of Me | 971 |
| <i>From Gebir</i> | | Very True, the Lannets Sing | 971 |
| Book I | 959 | To a Painter | 972 |
| Rose Aylmer | 963 | Dull Is My Verse Not Even Thou | 972 |
| (Child of a Day, Thou Knowest Not | 963 | Sweet Was the Song That Youth Sang | |
| For an Epitaph at Fiesole | 963 | Once | 972 |
| Lyrics to Ianthe | | To Sleep | 972 |
| Homage | 963 | Why, Why Repine | 972 |
| On the Smooth Brow and Clustering | | Mother, I Cannot Mind My Wheel | 972 |
| Hair | 963 | To a Bride, Feb 17, 1846 | 972 |
| Heart's-Ease | 963 | One Year Ago My Path Was Green | 973 |
| It Often Comes into My Head | 963 | Yes, I Write Verses Now and Then | 973 |
| All Tender Thoughts That E'er Pos- | | The Leaves Are Falling, So Am I | 973 |
| sess'd | 963 | The Place Where Soon I Think to Lie | 973 |
| Thou Hast Not Raised, Ianthe, Such | | Give Me the Eyes That Look on Mine | 973 |
| Desire | 963 | Twenty Years Hence My Eyes May Grow | 974 |
| Pleasure! Why Thus Desert the Heart | 963 | Proud Word You Never Spoke | 974 |
| Renunciation | 964 | Alas, How Soon the Hours Are Over | 974 |
| You Smiled, You Spoke, and I Be- | | My Hopes Retire, My Wishes As Before | 974 |
| heved | 964 | Various the Roads of Life; in One | 974 |
| So Late Removed from Him She Swore | 964 | Is It Not Better at an Early Hour | 974 |
| I Held Her Hand, the Pledge of Bliss | 964 | Pursuits! Alas, I Now Have None | 974 |
| Absence | 964 | With an Album | 974 |
| Flow, Precious Tears! Thus Shall My | | The Day Returns, My Natal Day | 974 |
| Rival Know | 964 | How Many Voices Gaily Sing | 975 |
| Mild Is the Parting Year, and Sweet | 964 | To Robert Browning | 975 |
| Past Runn'd Ilion Helen Lives | 964 | <i>From The Hellenics</i> | |
| Here Ever Since You Went Abroad | 964 | On The Hellenics | 975 |
| Years After | 965 | Thrasymedes and Eunoe | 975 |
| She I Love (Alas in Vain!) | 965 | Iphigeneia and Agamemnon | 976 |
| No, My Own Love of Other Years | 965 | The Hamadryad | 977 |
| I Wonder Now That Youth Remains | 965 | Shakspeare and Milton | 981 |
| Your Pleasures Spring like Daisies in | | To Youth | 981 |
| the Grass | 965 | To Age | 981 |
| Years, Many Parti-Colored Years | 965 | The Chrysolites and Rubies Bacchus | |
| Well I Remember How You Smiled | 965 | Brings | 982 |
| A Fiesolan Idyl | 965 | So Then, I Feel Not Deeply | 982 |
| | | On Music (Many love music but for | |
| | | music's sake) | 982 |

| | PAGE | | PAGE |
|---|------|--|------|
| Walter Savage Landor (Continued) | | Thomas Love Peacock (Continued) | |
| Death Stands above Me | 982 | <i>From The Misfortunes of Elphin</i> | |
| On His Seventy-fifth Birthday | 982 | The Circling of the Mead Horns | 1000 |
| I Entreat You, Alfred Tennyson | 982 | The War Song of Dinas Vawr | 1000 |
| To E Arundell | 982 | <i>From Crochet Castle</i> | |
| Age | 982 | In the Days of Old | 1001 |
| To His Young Rose an Old Man Said | 983 | <i>From Gryll Grange</i> | |
| Nay, Thank Me Not Again for Those | 983 | Love and Age | 1001 |
| One Lovely Name Adorns My Song | 983 | <i>From Paper Money Lyrics</i> | |
| Separation | 983 | Chorus of Northumbrians | 1324 |
| All Is Not Over While the Shade | 983 | William Cobbett (1763-1835) | |
| God Scatters Beauty as He Scatters | | <i>From Rural Rides</i> | 1002 |
| Flowers | 983 | William Hazlitt (1778-1830) | |
| Thou Needst Not Pitch Upon My Hat | 983 | <i>From Characters of Shakespear's Plays</i> | |
| To a Cyclamen | 983 | Hamlet | 1007 |
| On Southey's Death | 983 | On Familiar Style | 1011 |
| The Three Roses | 983 | The Fight | 1014 |
| Lately Our Songsters Loster'd in Green | | On Going a Journey | 1022 |
| Lanes | 984 | My First Acquaintance with Poets | 1029 |
| <i>From Heroic Idyls</i> | | On the Feeling of Immortality in Youth | 1037 |
| Theseus and Hippolyta | 984 | Thomas De Quincey (1785-1859) | |
| They Are Sweet Flowers That Only Blow | | Confessions of an English Opium Eater | |
| by Night | 985 | <i>From Preliminary Confessions</i> | 1043 |
| Memory | 985 | The Pleasures of Opium | 1060 |
| An Aged Man Who Loved to Doze Away | 985 | <i>From Introduction to the Pains of</i> | |
| To My Ninth Decade | 985 | Opium | 1067 |
| <i>From Imaginary Conversations</i> | | The Pains of Opium | 1070 |
| Tiberius and Vipsania | 985 | On the Knocking at the Gate in Macbeth | 1080 |
| Marcellus and Hannibal | 987 | <i>From Recollections of Charles Lamb</i> | 1082 |
| Metellus and Marius.. | 989 | Style | |
| Leofric and Godiva | 991 | <i>From Part 1</i> | 1087 |
| <i>From Pericles and Aspasia</i> | | <i>From Autobiographic Sketches</i> | |
| Pericles to Aspasia | 993 | The Affliction of Childhood | 1089 |
| Pericles to Aspasia | 993 | <i>From Suspiria de Profundis</i> | |
| Aspasia to Pericles | 993 | Levana and Our Ladies of Sorrow | 1097 |
| Pericles to Aspasia | 993 | Savannah-la-Mar | 1100 |
| Aspasia to Pericles | 994 | <i>From The Poetry of Pope</i> | |
| Aspasia to Pericles | 994 | Literature of Knowledge and Litera- | |
| Aspasia to Cleone | 994 | ture of Power | 1101 |
| Aspasia to Pericles | 994 | The English Mail Coach | |
| Pericles to Aspasia | 995 | Section I—The Glory of Motion | 1104 |
| Pericles to Aspasia | 995 | Section II—The Vision of Sudden | |
| The Pentameron | | Death | 1117 |
| <i>From Fifth Day's Interview</i> | | Section III—Dream-Fugue | 1125 |
| The Dream of Boccaccio | 996 | Postscript to The English Mail-Coach | 1259 |
| <i>From On the Statue of Ebenezer</i> | | Thomas Lovell Beddoes (1803-1849) | |
| Elliott .. | 1260 | Lanes (Write it in gold—A spirit of the | |
| Lanes on the Death of Charles Lamb | 1296 | sun) | 1129 |
| Thomas Love Peacock (1785-1866) | | <i>From The Bride's Tragedy</i> | |
| Beneath the Cypress Shade | 998 | Poor Old Pilgrim Misery | 1129 |
| <i>From Headlong Hall</i> | | A Ho! A Ho! | 1130 |
| Hail to the Headlong | 998 | <i>From The Second Brother</i> | |
| <i>From Nightmare Abbey</i> | | Strew Not Earth with Empty Stars | 1130 |
| Seamen Three! What Men Be Ye! | 998 | <i>From Torriamond</i> | |
| <i>From Maid Marian</i> | | How Many Times Do I Love Thee, | |
| For the Slender Beech and the Sapling | | Dear? | 1130 |
| Oak | 998 | <i>From Death's Jest Book</i> | |
| Though I Be Now a Gray, Gray Friar | 999 | To Sea, To Sea! | 1130 |
| Oh! Bold Robin Hood Is a Forester | | The Swallow Leaves Her Nest | 1130 |
| Good | 999 | If Thou Wilt Ease Thine Heart | 1131 |
| Ye Woods, that Oft at Sultry Noon.. | 999 | | |
| Margaret Love Peacock | 1000 | | |

| | PAGE | | PAGE |
|---|------|--|------|
| Thomas Lovell Beddoes (Continued) | | Robert Stephen Hawker (Continued) | |
| Lady, Was It Fair of Thee..... | 1131 | Are They Not All Ministering Spirits? | 1153 |
| A Cypress-Bough, and a Rose-Wreath | | Queen Guennivar's Round | 1153 |
| Sweet | 1131 | To Alfred Tennyson | 1153 |
| Old Adam, the Carrion Crow | 1131 | | |
| We Do Lie beneath the Grass | 1132 | John Wilson ("Christopher North") | |
| The Boding Dreams | 1132 | (1785-1854) | |
| Dream-Pedlary | 1132 | From Noctes Ambrosianæ | 1153 |
| Let the Dew the Flowers Fill | 1133 | | |
| John Keble (1792-1866) | | Felicia Dorothea Hemans (1793-1835) | |
| From The Christian Year | | A Dirge | 1160 |
| First Sunday After Trinity | 1133 | England's Dead | 1160 |
| Twentieth Sunday after Trinity | 1133 | The Graves of a Household | 1160 |
| United States | 1134 | The Landing of the Pilgrim Fathers in | |
| | | New England | 1161 |
| Thomas Hood (1799-1845) | | The Homes of England | 1161 |
| Song | 1135 | | |
| Faithless Nell, Gray | 1135 | William Motherwell (1797-1835) | |
| Fair Ines | 1136 | The Sword Chant of Thorstein Raudi | 1162 |
| Ruth | 1136 | Jeanie Morrison | 1163 |
| I Remember, I Remember | 1136 | My Head Is Like to Rend, Wilhe | 1164 |
| The Stars Are with the Voyager | 1137 | The Forester's Carol | 1164 |
| Silence | 1137 | Song (If to thy heart I were as near) | 1165 |
| False Poets and True | 1137 | | |
| Song (There is dew for the flow'ret) | 1137 | Ebenezer Elliott (1781-1849) | |
| Autumn | 1137 | Song (Child, is thy father dead?) | 1165 |
| Ballad (It was not in the winter) | 1138 | Battle Song | 1165 |
| The Dream of Eugene Aram, the Mur- | | The Press | 1166 |
| derer | 1138 | Preston Mills | 1166 |
| The Death-Bed | 1140 | Spenserian | 1167 |
| Sally Simpkin's Lament | 1140 | A Poet's Epitaph | 1167 |
| The Song of the Shirt | 1141 | Sabbath Morning | 1167 |
| The Bridge of Sighs | 1142 | The Way Broad-Leaf | 1167 |
| The Lay of the Laborer | 1143 | Religion | 1168 |
| Stanzas (Farewell, life! My senses swim) | 1144 | Plaint | 1168 |
| Queen Mab | 1144 | From Elegy on William Cobbett | 1231 |
| Winthrop Mackworth Praed (1802-1839) | | | |
| From The Troubadour | | Bryan Waller Procter ("Barry Corn- | |
| Spirits, that Walk and Wail Tonight | 1145 | wall") (1787-1874) | |
| Oh Fly with Me! 'Tis Passion's Hour | 1145 | The Sea | 1168 |
| Time's Song | 1145 | The Stormy Petrel | 1169 |
| From Letters from Teignmouth | | The Hunter's Song | 1169 |
| I—Our Ball | 1146 | Life | 1169 |
| From Every-Day Characters | | Peace! What Do Tears Avail | 1170 |
| The Bells of the Ball-Room | 1147 | A Poet's Thought | 1170 |
| Tell Him I Love Him Yet | 1148 | The Poet's Song to His Wife | 1170 |
| Fairy Song | 1148 | Inscription for a Fountain | 1170 |
| Stanzas (O'er yon churchyard the storm | | A Petition to Time | 1170 |
| may lower) | 1148 | | |
| The Talented Man | 1149 | Hartley Coleridge (1796-1849) | |
| Stanzas on Seeing the Speaker Asleep | 1149 | Song (She is not fair to outward view) | 1171 |
| Robert Stephen Hawker (1804-1873) | | An Old Man's Wish | 1171 |
| The Song of the Western Men | 1150 | Whither Is Gone the Wisdom and the | |
| Clovelly | 1150 | Power | 1171 |
| The First Fathers | 1151 | November | 1171 |
| Mawgan of Melhuach | 1151 | Night | 1171 |
| Featherstone's Doom | 1151 | To Shakespeare | 1172 |
| The Silent Tower of Rottreux | 1152 | May, 1840. | 1172 |
| "Pater Vester Pascit Illa" | 1152 | "Multum Dilexit" | 1172 |
| Death Song | 1152 | Homer | 1172 |
| | | Prayer | 1172 |

| | | PAGE |
|---------------------------------------|---|------|
| APPENDIX | Edmund Burke (1729-1797) | |
| Alexander Pope (1688-1744) | PAGE <i>From Reflections on the Revolution in</i> | |
| <i>From Windsor Forest</i> . . . | France | 1186 |
| <i>From An Essay on Criticism</i> .. | 1175 <i>Bibliographies and Notes</i> . . . | 1199 |
| Part I | 1176 <i>Glossary of Proper Names</i> | 1377 |
| <i>From An Essay on Man</i> | 1178 <i>Chief English, German, and French</i> | |
| Epistle I | Writers (1720-1840) . . . | 1411 |
| Samuel Johnson (1709-1784) | 1180 <i>Important Historical Events (1730-</i> | |
| <i>From Preface to Shakspeare</i> | 1850) | 1412 |
| <i>The Lives of the English Poets</i> | 1185 <i>Index of Authors, Titles, and First</i> | |
| <i>From Pope</i> | 1305 <i>Lines</i> | 1413 |
| <i>Letter to Macpherson</i> . . . | | |

ENGLISH POETRY AND PROSE OF THE ROMANTIC MOVEMENT

I. EIGHTEENTH CENTURY FORERUNNERS

ANNE, COUNTESS OF WIN-
CHILSEA (1661-1720)

THE TREE
1903

Fair tree, for thy delightful shade
 'T is just that some return be made;
 Sure some return is due from me
 To thy cool shadows and to thee.
 5 When thou to birds dost shelter give
 Thou music dost from them receive;
 If travellers beneath thee stay
 Till storms have worn themselves away,
 That time in praising thee they spend,
 10 And thy protecting pow'r commend;
 The shepherd here, from scorching freed,
 Tunes to thy dancing leaves his reed,
 Whilst his lov'd nymph in thanks
 bestows
 Her flow'ry chaplets on thy boughs.
 15 Shall I then only silent be,
 And no return be made by me?
 No! let this wish upon thee wait,
 And still to flourish be thy fate;
 'To future ages mayst thou stand
 20 Untouch'd by the rash workman's hand,
 Till that large stock of sap is spent
 Which gives thy summer's ornament;
 Till the fierce winds, that vainly strive
 To shock thy greatness whilst alive,
 25 Shall on thy lifeless hour attend,
 Prevent¹ the axe, and grace thy end,
 Their scatter'd strength together call
 And to the clouds proclaim thy fall;
 Who then their ev'ning dew may spare,
 30 When 'thou no longer art their care,
 But shalt, like ancient heroes, burn,
 And some bright hearth be made thy urn.

From THE PETITION FOR AN
ABSOLUTE RETREAT
1713

Give me, O indulgent Fate!
 Give me yet, before I die,
 A sweet, but absolute retreat,
 'Mongst paths so lost, and trees so high,

¹ come before; anticipate

5 That the world may ne'er invade,
 Through such windings and such shade,
 My unshaken liberty.

No intruders thither come,
 Who visit, but to be from home;
 10 None who their vain moments pass,
 Only studious of their glass.
 News, that charm to list'ning ears,
 That false alarm to hopes and fears,
 That common theme for every fop,
 15 From the statesman to the shop,
 In those coverts ne'er be spread.
 Of who's deceas'd, or who's to wed,
 Be no tidings thither brought,
 But silent, as a midnight thought,
 20 Where the world may ne'er invade,
 Be those windings, and that shade!

Courteous Fate! afford me there
 A table spread without my care
 With what the neighb'ring fields impart,
 25 Whose cleanliness be all its art.
 When of old the calf was drest —
 Tho' to make an angel's feast —
 In the plain, unstudied sauce
 Nor truffle,¹ nor morillia¹ was;
 30 Nor could the mighty patriarch's board
 One far-fetch'd ortolane² afford.
 Courteous Fate, then give me there
 Only plain and wholesome fare
 Fruits indeed, would Heaven bestow,
 35 All, that did in Eden grow,—
 All, but the forbidden tree,
 Would be coveted by me:
 Grapes, with juice so crowded up
 As breaking² thro' the native cup;
 40 Figs, yet growing, candied o'er
 By the sun's attracting power;
 Cherries, with the downy peach,
 All within my easy reach;
 Whilst, creeping near the humble ground,
 45 Should the strawberry be found,
 Springing wheresoe'er I strayed,
 Thro' those windings and that shade.

¹ A kind of edible fungus ing, often served as a delicacy.

² A small bird, the common European bunt- as if about to break

For my garments, let them be
 What may with the time agree;
 50 Warm, when Phoebus does retire,
 And is ill-supplied by fire;
 But when he renews the year
 And verdant all the fields appear,
 Beauty every thing resumes,
 55 Birds have dropt their winter-plumes;
 When the lily full display'd
 Stands in purer white array'd
 Than that vest which heretofore
 The luxurious monarch¹ wore
 60 When from Salem's gates he drove
 To the soft retreat of love,
 Lebanon's all burnish'd house,
 And the dear Egyptian spouse,—
 Clothe me, Fate, tho' not so gay,
 65 Clothe me light, and fresh as May.
 In the fountains let me view
 All my habit cheap and new,
 Such as, when sweet zephyrs fly,
 With their motions may comply,
 70 Gently waving, to express
 Unaffected carelessness.
 No perfumes have there a part,
 Borrow'd from the chemist's art;
 But such as rise from flow'ry beds,
 75 Or the falling jasmine sheds!
 'Twas the odor of the field
 Esau's rural coat did yield
 That inspir'd his father's prayer
 For blessings of the earth and air
 80 Of gums or powders had it smelt,
 The supplanter, then unfelt,
 Easily had been descry'd
 For one that did in tents abide,
 For some beauteous handmaid's jov
 85 And his mother's darling boy.²
 Let me then no fragrance wear
 But what the winds from gardens bear
 In such kind, surprising gales
 As gather'd from Fidentia's vales
 90 All the flowers that in them grew;
 Which intermixing, as they flew,
 In wreathen garlands dropt again
 On Lucullus, and his men,
 Who, cheer'd by the victorious sight
 95 Trebl'd numbers put to flight.
 Let me, when I must be fine,
 In such natural colors shine;
 Wove, and painted by the sun,
 Whose resplendent rays to shun,
 100 When they do too fiercely beat,
 Let me find some close retreat
 Where they have no passage made
 Thro' those windings, and that shade

¹ Solomon *I Kings*, 7 1-12

² *Genesis*, 25 27

TO THE NIGHTINGALE 1713

Exert thy voice, sweet harbinger of
 Spring!
 This moment is thy time to sing,
 This moment I attend to praise,
 And set my numbers to thy lays.
 5 Free as thine shall be my song;
 As thy music, short, or long
 Poets, wild as thee, were born,
 Pleasing best when unconfin'd,
 When to please is least design'd,
 10 Soothing but their cares to rest;
 Cares do still their thoughts molest,
 And still th' unhappy poet's breast,
 Like thine, when best he sings, is plac'd
 against a thorn¹
 She begins; let all be still!
 15 Muse, thy promise now fulfil!
 Sweet, oh! sweet, still sweeter yet!
 Can thy words such accents fit?
 Canst thou syllables refine,
 Melt a sense that shall retain
 20 Still some spirit of the brain,
 Till with sounds like these it join?
 'Twill not be! then change thy note;
 Let division² shake thy throat.
 Hark! division now she tries,
 25 Yet as far the muse outflies
 Cease then, prithee, cease thy tune;
 Trifler, wilt thou sing till June?
 Till thy bus'ness all lies waste,
 And the time of building's past!
 30 Thus we poets that have speech,
 Unlike what thy forests teach,
 If a fluent vein be shown
 That's transcendent to our own,
 Criticise, reform, or preach,
 35 Or censure what we cannot reach

A NOCTURNAL REVERIE 1713

In such a night, when every louder wind
 Is to its distant cavern safe confin'd,
 And only gentle zephyr fans his wings,
 And lonely Philomel, still waking, sings,
 5 Or from some tree, fam'd for the owl's
 delight,
 She, hollowing clear, directs the wand'rer
 right;
 In such a night, when passing clouds
 give place,
 Or thinly veil the Heav'n's mysterious
 face;
 When in some river, overhung with green,

¹ A popular superstition See Young's *Night Thoughts*, 1, 439 ff

² A series of notes to be sung in one breath to each syllable

10 The waving moon[^] and trembling leaves
are seen;
When freshen'd grass now bears itself
upright,
And makes cool banks to pleasing rest
invite,
When spring the woodbine and the
bramble-rose,
And where the sleepy cowslip shelter'd
grows,
15 Whilst now a paler hue the foxglove
takes,
Yet chequers still with red the dusky
brakes,
When scatter'd glow-worms, but in twi-
light fine,
Show trivial beauties watch their hour
to shine,
Whilst Salusbury stands the test of every
light
20 In perfect charms and perfect virtue
bright,
When odors which declin'd repelling
day
Thro' temp'rate air uninterrupted stray,
When darken'd groves their softest
shadows wear,
And falling waters we distinctly hear;
25 When thro' the gloom more venerable
shows
Some ancient fabric, awful in repose.
While sunburnt hills their swarthy looks
conceal
And swelling havcocks thicken up the
vale,
When the loos'd horse now, as his pas-
ture leads,
30 Comes slowly grazing thro' th' adjoining
meads,
Whose stealing pace, and lengthen'd
shade we fear,
Till torn up forage in his teeth we hear,
When nibbling sheep at large pursue
their food,
And unmolested kine re-chew the cud,
35 When curlews cry beneath the village-
walls,
And to her straggling brood the part-
ridge calls,
Their shortliv'd jubilee the creatures
keep,
Which but endures whilst tyrant-man
does sleep;
When a sedate content the spirit feels.
40 And no fierce light disturb, whilst it
reveals;
But silent musings urge the mind to seek
Something too high for syllables to
speak;

Till the free soul to a composes'dness
charm'd,
Finding the elements of rage disarm'd,
45 O'er all below a solemn quiet grown,
Joys in th' inferior world and thinks it
like her own:
In such a night let me abroad remain
Till morning breaks and all's confus'd
again;
Our cares, our toils, our clamors are
renew'd,
50 Or pleasures, seldom reach'd, again pur-
su'd

THOMAS PARNELL (1679-1718)

A FAIRY TALE

IN THE ANCIENT ENGLISH STYLE
1721

In Britain's isle and Arthur's days,
When midnight faeries daunc'd the
maze,
Liv'd Edwin of the green;
Edwin, I wis,¹ a gentle youth,
5 Endow'd with courage, sense, and truth
Though badly shap'd he been

His mountain back mote well be said
To measure heighth against his head,
And lift itself above:
10 Yet spite of all that nature did
To make his uncouth form forbid,
This creature dar'd to love.

He felt the charms of Edith's eyes,
Nor wanted hope to gain the prize,
15 Could ladies look within;
But one Sir Topaz dress'd with art,
And, if a shape could win a heart,
He had a shape to win

Edwin, if right I read my song,
20 With slighted passion pac'd along
All in the moony light:
'Twas near an old enchanted court,
Where sportive faeries made resort
To revel out the night

25 His heart was drear, his hope was
cross'd,
'Twas late, 'twas farr, the path was lost
That reach'd the neighbor-town;
With weary steps he quits the shades,
Resolv'd, the darkling dome he treads,
30 And drops his limbs adown.

But scant he lays him on the floor,
When hollow winds remove the door,
¹ know

A trembling rocks the ground.
 And, well I ween¹ to count aright,
 35 At once an hundred tapers light
 On all the walls around.

Now sounding tongues assail his ear,
 Now sounding feet approachen near,
 And now the sounds encrease,
 40 And from the corner where he lay
 He sees a train profusely gay
 Come prancing o'er the place.

But, trust me, gentles, never yet
 Was dight² a masking half so neat,
 45 Or half so rich before;
 The country lent the sweet perfumes,
 The sea the pearl, the sky the plumes,
 The town its silken store.

Now whilst he gaz'd, a gallant drest
 50 In flaunting robes above the rest,
 With awfull accent cried,
 What mortal of a wretched mind,
 Whose sighs infect the balmy wind,
 Has here presumed to hide?

At this the swain, whose venturous soul
 No fears of magic art controul,
 Advanc'd in open sight,
 55 "Nor have I cause of dread," he said,
 "Who view, by no presumption led,
 60 Your revels of the night

" 'Twas grief for scorn of faithful love,
 Which made my steps unweeting³ love
 Amid the nightly dew."

'Tis well, the gallant cries again,
 65 We faeries never injure men
 Who dare to tell us true.

Exalt thy love-dejected heart,
 Be mine the task, or ere we part,
 To make thee grief resign;
 70 Now take the pleasure of thy chance.
 Whilst I with Mab my partner dance,
 Be little Mable thine

He spoke, and all a sudden there
 Light musick floats in wanton air;
 75 The monarch leads the queen;
 The rest their faerie partners found,
 And Mable trimly tript the ground
 With Edwin of the green.

The dauncing past, the board was laid,
 80 And siker⁴ such a feast was made
 As heart and lip desire;

¹ think
² dressed

³ unknowing
⁴ certainly

Withouten hands the dishes fly,
 The glasses with a wish come nigh.
 And with a wish retire.

85 But now to please the faerie king,
 Full every deal¹ they laugh and sing,
 And antick feats devise;
 Some wind and tumble like an ape,
 And other-some transmute their shape
 90 In Edwin's wondering eyes.

Till one at last that Robin hight,²
 Renown'd for pinching maids by night,
 Has hent³ him up aloof;
 And full against the beam he flung,
 95 Where by the back the youth he hung
 To spraul unneath the roof.

From thence, "Reverse my charm," he
 cries,

"And let it fairly now suffice
 The gambol has been shown"
 100 But Oberon answers with a smile,
 Content thee, Edwin, for a while,
 The vantage is thine own

Here ended all the phantome play;
 They smelt the fresh approach of day,
 105 And heard a cock to crow;
 The whirling wind that bore the crowd
 Has clapp'd the door, and whistled loud,
 To warn them all to go.

Then screaming all at once they fly
 And all at once the tapers die;
 Poor Edwin falls to floor;
 Forlorn his state, and dark the place,
 Was never wight in sike⁴ a case
 Through all the land before.

115 But soon as Dan⁵ Apollo rose,
 Full jolly creature home he goes,
 He feels his back the less;
 His honest tongue and steady mind
 Han rid him of the lump behind
 120 Which made him want success.

With lusty livelyhed⁶ he talks
 He seems a dauncing as he walks;
 His story soon took wind;
 And beauteous Edith sees the youth,
 125 Endow'd with courage, sense, and truth,
 Without a bunch behind.

The story told, Sir Topaz mov'd,
 The youth of Edith erst approv'd,⁷

¹ all the time (or, possibly, all the company)
² was called
³ seized
⁴ such

⁵ Lord; master (from Latin *dominus*, master)
⁶ liveliness
⁷ the youth formerly approved by Edith

To see the revel scene:
 130 At close of eve he leaves his home,
 And wends to find the ruin'd dome
 All on the gloomy plain.

As there he bides, it so befell,
 The wind came rustling down a dell,
 135 A shaking seiz'd the wall:
 Up spring the tapers as before,
 The faeries bragly¹ foot the floor,
 And musick fills the hall.

But certes² sorely sunk with woe
 140 Sir Topaz sees the elfin show,
 His spirits in him die.
 When Oberon cries, "A man is near,
 A mortall passion, cleeped³ fear,
 Hangs flagging in the sky "'

145 With that Sir Topaz, hapless youth!
 In accents faltering ay for ruth
 Intreats them pity graunt,
 For als he been a mister wight⁴
 Betray'd by wandering in the night
 150 To tread the circled haunt

"Ah losell' vile!'" at once they roar,
 "And little skill'd of faerie lore.
 Thy cause to come we know,
 Now has thy kestrell⁵ courage fell,
 155 And faeries, since a lie you tell,
 Are free to work thee woe "

Then Will,⁷ who bears the wispy fire
 To trail the swains among the mire,
 The captive upward flung,
 160 There like a tortoise in a shop
 He dangled from the chamber-top,
 Where whilome Edwin hung

The revel now proceeds apace,
 Deffly⁸ they frisk it o'er the place,
 165 They sit, they drink, and eat;
 The time with frolic mirth beguile,
 And poor Sir Topaz hangs the while
 Till all the rout retreat

By this the starrs began to wink.
 170 They shriek, they fly, the tapers sink.
 And down ydrops the knight.
 For never spell by faerie laid
 With strong enchantment bound a glade
 Beyond the length of night

¹ proudly; finely
² certainly
³ called
⁴ because he is a poor fellow
⁵ worthless person
⁶ A term often used in

contempt, as of a mean kind of hawk
 A kestrel is a common European falcon
⁷ Will-o'-the-wisp
⁸ deffly

175 Chill, dark, alone, adreed,¹ he lay,
 Till up the welkin² rose the day,
 Then deem'd the dole was o'er:
 But wot ye well his harder lot?
 His seely³ back the bunch has got
 180 Which Edwin lost afore.

This tale a Sibyl-nurse⁴ ared;⁵
 She softly strok'd my youngling head,
 And when the tale was done,
 "Thus some are born, my son," she cries,
 185 "With base impediments to rise,
 And some are born with none.

But virtue can itself advance
 To what the favorite fools of chance
 By fortune seem'd design'd;
 190 Virtue can gain the odds of fate,
 And from itself shake off the weight
 Upon th' unworthy mind."

A NIGHT-PIECE ON DEATH

1721

By the blue taper's trembling light,
 No more I waste the wakeful night,
 Intent with endless view to pore
 The schoolmen and the sages o'er.
 5 Their books from wisdom widely stray,
 Or point at best the longest way.
 I'll seek a readier path, and go
 Where wisdom's surely taught below.

How deep von azure dyes the sky,
 10 Where orbs of gold unnumber'd lie,
 While through their ranks in silver pride
 The nether crescent seems to glide!
 The slumbering breeze forgets to breathe,
 The lake is smooth and clear beneath,
 15 Where once again the spangled show
 Descends to meet our eyes below.
 The grounds which on the right aspire,
 In dimness from the view retire:
 The left presents a place of graves,
 20 Whose wall the silent water laves.
 That steeple guides thy doubtful sight
 Among the livid gleams of night.
 There pass, with melancholy state,
 By all the solemn heaps of fate,
 25 And think, as softly-sad you tread
 Above the venerable dead,
 "Time was, like thee they life possess,
 And time shall be that thou shalt rest."

¹ afraid
² sky
³ poor
⁴ An old woman professing to have the

gift of prophecy, like that ascribed to the ancient Sibyls
⁵ told

Those graves, with bending osier¹ bound,
 30 That nameless heave the crumbled
 ground,
 Quick to the glancing thought disclose,
 Where toil and poverty repose.

The flat smooth stones that bear a name,
 The chisel's slender help to fame,
 35 (Which ere our set of friends decay
 Their frequent steps may wear away,)
 A middle race of mortals own,
 Men, half ambitious, all unknown

The marble tombs that rise on high,
 40 Whose dead in vaulted arches lie,
 Whose pillars swell with sculptur'd
 stones,
 Arms, angels, epitaphs, and bones,
 These, all the poor remains of state,
 Adorn the rich, or praise the great,
 45 Who while on earth in fame they live,
 Are senseless of the fame they give.

Hah! while I gaze, pale Cynthia fades,
 The bursting earth unveils the shades!
 All slow, and wan, and wrapp'd with
 shrouds,

50 They rise in visionary crowds,
 And all with sober accent cry,
 "Think, mortal, what it is to die "

Now from yon black and funeral yew,²
 That bathes the charnel-house with dew,
 55 Methinks I hear a voice begin,
 (Ye ravens, cease your croaking din,
 Ye tolling clocks, no time resound
 O'er the long lake and midnight ground!)
 It sends a peal of hollow groans.
 60 Thus speaking from among the bones

"When men my scythe and darts supply.
 How great a king of fears am I!
 They view me like the last of things.
 They make, and then they dread, my
 stings

65 Fools! if you less provok'd your fears.
 No more my specter-form appears.
 Death's but a path that must be trod.
 If man would ever pass to God;
 A port of calms, a state of ease
 70 From the rough rage of swelling seas

"Why then thy flowing sable stoles.
 Deep pendant cypress,³ mourning poles,⁴
 Loose scarfs to fall athwart thy weeds,

Long palls, drawn hearses, cover'd
 steeds,

75 And plumes of black, that, as they tread,
 Nod o'er the scutcheons of the dead?

"Nor can the parted body know,
 Nor wants the soul, these forms of woe,
 As men who long in prison dwell,
 80 With lamps that glimmer round the cell,
 Whene'er their suffering years are run,
 Spring forth to greet the glittering sun
 Such joy, though far transcending sense,
 Have pious souls at parting hence
 85 On earth, and in the body plac'd,
 A few, and evil years they waste;
 But when their chains are cast aside.
 See the glad scene unfolding wide,
 Clap the glad wing, and tower away,
 90 And mingle with the blaze of day."

A HYMN TO CONTENTMENT 1721

Lovely, lasting peace of mind!
 Sweet delight of human-kind!
 Heavenly-born, and bred on high.
 To crown the favorites of the sky
 5 With more of happiness below,
 Than victors in a triumph know!
 Whither, O whither art thou fled,
 To lay thy meek, contented head?
 What happy region dost thou please
 10 To make the seat of calms and ease?

Ambition searches all its sphere
 Of pomp and state, to meet thee there
 Encreasing avarice would find
 Thy presence in its gold enshrin'd
 15 The bold adventurer ploughs his way
 Through rocks amidst the foaming sea.
 To gain thy love, and then perceives
 Thou wert not in the rocks and waves
 The silent heart, which grief assails.
 20 Treads soft and lonesome o'er the vales
 Sees daisies open, rivers run.
 And seeks, as I have vainly done,
 Amusing thought, but learns to know
 That solitude's the nurse of woe
 25 No real happiness is found
 In trailing purple o'er the ground;¹
 Or in a soul exalted high.
 To range the circuit of the sky.
 Converse with stars above, and know
 30 All Nature in its forms below;
 The rest it seeks, in seeking dies,
 And doubts at last, for knowledge, rise

Lovely, lasting peace, appear!
 This world itself, if thou art here,

¹ in wearing the purple robes of royalty

¹ willow

² The yew is a common tree in graveyards

³ A kind of thin cloth, often used for mourning

⁴ A pole (pile) is a fabric with a heavy nap

35 Is once again with Eden blest,
And man contains it in his breast.

"Twas thus, as under shade I stood,
I sung my wishes to the wood,
And, lost in thought, no more perceiv'd
40 The branches whisper as they wav'd;
It seem'd as all the quiet place
Confess'd the presence of the Grace.
When thus she spoke: "Go rule thy will;
Bid thy wild passions all be still,
45 Know God, and bring thy heart to know
The joys which from religion flow
Then every Grace shall prove its guest,
And I'll be there to crown the rest."

Oh! by yonder mossy seat,
50 In my hours of sweet retreat,
Might I thus my soul employ
With sense of gratitude and joy!
Rais'd as ancient prophets were,
In heavenly vision, praise, and prayer,
55 Pleasing all men, hurting none,
Pleas'd and bless'd with God alone:
Then while the gardens take¹ my sight,
With all the colors of delight,
While silver waters glide along,
60 To please my ear, and court my song,
I'll lift my voice, and tune my string,
And Thee, great Source of Nature, sing

The sun, that walks his airy way,
To light the world, and give the day,
65 The moon, that shines with borrow'd
light;

The stars, that gild the gloomy night;
The seas, that roll unnumber'd waves,
The wood, that spreads its shady leaves,
The field, whose ears conceal the grain.
70 The yellow treasure of the plain;

All of these, and all I see,
Should be sung, and sung by me:
They speak their Maker as they can,
But want and ask the tongue of man.

75 Go search among your idle dreams,
Your busy or your vain extremes,
And find a life of equal bliss,
Or own the next begun in this.

ALLAN RAMSAY (1686-1758)

THE HIGHLAND LADDIE

1721

The Lawland lads think they are fine,
But O they're vain and idly gaudy;
How much unlike that gracefu' mien
And manly looks of my Highland
laddie!

¹ charm; bewitch

Chorus

5 O my bonny, bonny Highland laddie!
My handsome, charming Highland lad-
die!
May Heaven still guard and love reward
Our Lawland lass and her Highland
laddie!

If I were free at will to chuse
10 To be the wealthiest Lawland lady,
I'd take young Donald without trews,¹
With bonnet blew and belted plaidy.

The brawest² beau in borrows town,³
In a' his aurs, with art made ready,
15 Compared to him, he's but a clown;
He's finer far in 's tartan⁴ plaidy.

O'er benty⁵ hill with him I'll run,
And leave my Lawland kin and dady;
Frae winter's cauld and summer's sun
20 He'll screen me with his Highland
plaidy.

A painted room and silken bed
May please a Lawland laird and lady,
But I can kiss and be as glad
Behind a bush in 's Highland plaidy.

25 Few compliments between us pass:
I ca' him my dear Highland laddie;
And he ca's me his Lawland lass,
Syne rows⁶ me in his Highland plaidy.

Nae greater joy I'll e'er pretend
30 Than that his love prove true and
steady,
Like mine to him, which ne'er shall end
While Heaven preserve my Highland
laddie.

MY PEGGY

1721

My Peggy is a young thing
Just enter'd in her teens,
Fair as the day, and sweet as May,
Fair as the day, and always gay.

5 My Peggy is a young thing,
And I'm na very auld,
Yet weel I like to meet her at
The waiking o' the fauld.⁷

10 My Peggy speaks sae sweetly,
Whene'er we meet alane,

¹ trousers

² finest

³ royal borough

⁴ woollen cloth check-
ered with narrow
bands of various
colors

⁵ covered with coarse
grass

⁶ then rolls

⁷ watching of the
sheep-fold

I wish nae mair to lay my care,
 I wish nae mair o' a' that's rare,
 My Peggy speaks sae sweetly,
 To a' the lave¹ I'm cauld,
 15 But she gars² a' my spirits glow
 At wauking o' the fauld.

My Peggy smiles sae kindly
 Whene'er I whisper love,
 That I look down on a' the toun,
 20 That I look down upon a croun.
 My Peggy smiles sae kindly,
 It maks me blythe an' bauld,
 An' naething gies me sic³ delight
 As wauking o' the fauld

25 My Peggy sings sae saftly
 When on my pipe I play,
 By a' the rest it is confest,
 By a' the rest that she sings best
 My Peggy sings sae saftly,
 30 And in her sangs are tauld
 Wi' innocence, the wale o' sense,⁴
 At wauking o' the fauld

SWEET WILLIAM'S GHOST 1724

There came a ghost to Margret's door,
 With many a grievous grone,
 And ay he tirl'd at the pin,⁵
 But answer made she none.

⁵ Is this my father Philip?
 Or is't my brother John?
 Or is't my true love Willie,
 From Scotland new come home?

'Tis not thy father Philip,
 10 Nor yet thy brother John.
 But 'tis thy true love Willie
 From Scotland new come home

O sweet Margret! O dear Margret!
 I pray thee speak to mee:
 15 Give me my faith and troth, Margret,
 As I gave it to thee.

Thy faith and troth thou'se nevir get,
 Of me shalt nevir win,
 Till that thou come within my bower,
 20 And kiss my cheek and chin.

¹ rest
² makes
³ such
⁴ soul of sense
⁵ A tirling was formerly used instead of a knocker, it consist-

ed of a notched metal bar (the pin) with a loose metal ring, which was drawn over it to make a sound

If I should come within thy bower,
 I am no earthly man:
 And should I kiss thy rosy hipp,
 Thy days will not be lang.

25 O sweet Margret! O dear Margret!
 I pray thee speak to mee.
 Give me my faith and troth, Margret,
 As I gave it to thee.

Thy faith and troth thou'se nevir get,
 30 Of me shalt nevir win,
 Till thou take me to yon kirk yard,
 And wed me with a ring

My bones are buried in a kirk yard
 Afar beyond the sea,
 35 And it is but my sprite, Margret,
 That's speaking now to thee

She stretched out her lily-white hand,
 As for to do her best.
 Hae there your faith and troth, Willie,
 40 God send your soul good rest

Now she has kilted¹ her robes of green,
 A piece below her knee
 And a' the live-lang winter night
 The dead corps followed shee

45 Is there an' room at your head, Willie?
 Or any room at your feet?
 Or any room at your side, Willie?
 Wherein that I may creep?

There's nae room at my head, Margret,
 50 There's nae room at my feet,
 There's nae room at my side, Margret,
 My coffin is made so meet²

Then up and crew the red red cock,
 And up then crew the gray:
 55 'Tis time, 'tis time, my dear Margret,
 That I were gane away.

No more the ghost to Margret said,
 But, with a grievous grone,
 Evanish'd in a cloud of mist,
 60 And left her all alone

O stay, my only true love, stay,
 The constant Margret cried.
 Wan grew her cheeks, she clow'd her een,
 Stretch'd her saft limbs, and died

¹ tucked up

² close fitting

THROUGH THE WOOD, LADDIE

1724

O Sandy, why leaves thou thy Nelly to
mourn?

Thy presence would ease me

When naething could please me,

Now dowie¹ I sigh on the bank of the
burn,²

5 Ere through the wood, laddie,—until thou
return

Though woods now are bonny, and morn-
ings are clear,

While lavrocks³ are singing

And primroses springing,

Yet nane of them pleases my eye or my
ear,

10 When through the wood, laddie, ye dinna
appear.

That I am forsaken some spare no to tell,
I'm fashed⁴ wi' their scorning

Baith evening and morning,

Their jeering aft gaes to my heart wi'
a knell,

15 When through the wood, laddie, I wan-
der mysel'.

Then stay, my dear Sandie, nae langer
away,

But quick as an arrow,

Haste here to thy marrow,⁵

Wha's living in languor till that happy
day,

20 When through the wood, laddie, we'll
dance, sing, and play

AN⁶ THOU WERE MY AIN THING

1724

Chorus

An thou were my ain thing,

I would love thee, I would love thee,

An thou were my ain thing

How dearly I would love thee

5 Like bees that suck the morning dew,
Frae flowers of sweetest scent and huc.

Sae wad I dwell upon thy mow⁷

And gar⁸ the gods envy me

Sae lang's I had the use of light

10 I'd on thy beauties feast my sight,

Syne in saft whispers through the night

I'd tell how much I loved thee.

¹ gloomy
² brook
³ larks
⁴ bothered

⁵ mate
⁶ if
⁷ mouth
⁸ make

How fair and ruddy is my Jean!

She moves a goddess o'er the green.

15 Were I a king thou should be queen—
Nane but myself aboon thee.

I'd grasp thee to this breast of mine,

Whilst thou like ivy on the vine

Around my stronger limbs should twine,

20 Formed handy to defend thee.

Time's on the wing and will not stay,

In shining youth let's make our hay;

Since love admits of no delay,

O let na scorn undo thee

25 While love does at his altar stand,

Hae,¹ here's my heart, gie me thy hand,

And with ilk² smile thou shalt command

The will of him who loves thee.

Chorus

An thou were my ain thing

30 I would love thee, I would love thee;

An thou were my ain thing,

How dearly I would love thee

From THE GENTLE SHEPHERD

1725

SCENE IV.

Behind a tree upon the plain,

Pate and his Peggy meet;

In love, without a vicious stain,

The bonny lass and cheerfu' awain

Change vows an' kisses sweet.

PATIE AND PEGGY

Peggy. O Patie, let me gang, I
maunna stay;

We're baith cry'd hame, an' Jenny
she's away.

Patie I'm laith to part sae soon, now
we're alane,

An' Roger he's awa' wi' Jenny gane;

5 They're as content, for aught I hear or
see,

To be alane themsells, I judge, as we.

Here, where primroses thickest paint the
green,

Hard by this little burnie³ let us lean.

Hark, how the lav'rocks⁴ chant aboon our
heads,

10 How saft the westlin winds sough thro'
the reeds!

Peggy The scented meadows,—birds,
—an' healthy breeze,

For aught I ken, may mair than Peggy
please.

Patie. Ye wrang me sair, to doubt my
being kind;

¹ have
² each

³ brook
⁴ larks

In speaking sae, ye ca' me dull an' blind;
 15 Gif I cou'd fancy aught's sae sweet or fair
 As my dear Meg, or worthy o' my care.
 Thy breath is sweeter than the sweetest brier,
 Thy cheek an' breast the finest flow'rs appear.

Thy words excel the maist delightfu' notes,
 20 That warble thro' the merl or mavis' throats.
 Wi' thee I tent³ nae flow'rs that busk³ the field,
 Or riper berries that our mountains yield.
 The sweetest fruits that hing upon the tree

Are far inferior to a kiss o' thee.

25 *Peggy.* But, Patrick, for some wicked end, may fleetch,⁴
 An' lambs shou'd tremble when the foxes preach

I daurna stay, ye joker, let me gang
 Another lass may gar⁵ you change your sang;

Your thoughts may flit, and I may thole⁶ the wrang.

30 *Patie* Sooner a mother shall her fondness drap,
 An' wrang the bairn sits smiling on her lap:

The sun shall change, the moon to change shall cease,

The gaits to clum,⁷—the sheep to yield their fleece,

Ere aught by me be either said or done,

35 Shall skaith⁸ our love, I swear by a' aboon
Peggy. Then keep your aith—But mony lads will swear,

An' be mansworn to twa in hauf-a-year
 Now I believe ye like me wonder weel.

But if a fairer face your heart shon'd steal,

40 Your Meg, forsaken, bootless might relate,

How she was dawted⁹ anes by faithless *Patie*

Patie. I'm sure I canna change; ye needna fear;

Tho' we're but young, I've loosed you mony a year.

I mind it weel, when thou cou'dst hardly gang,¹⁰

45 Or lisp out words, I choos'd ye frae the thrang

O' a thee bairns, an' led thee by the hand,

Aft to the tansy knowe,¹ or rashy² strand,
 Thou smiling by my side:—I took delyte

To pou the rashes green, wi' roots sae white,

50 O' which, as weel as my young fancy cou'd,

For thee I plet³ the flow'ry belt an' snood.⁴

Peggy When first thou gade wi' shepherds to the hill,

An' I to milk the ewes first try'd my skill,

To bear a leglen⁵ was nae toil to me,

55 When at the bught⁶ at e'en I met wi' thee.

Patie When corn grew yellow, an' the heather-bells

Bloom'd bonny on the muir⁷ an' rising fells,

Nae birns,⁸ or briers, or whins,⁹ e'er troubl'd me

Gif I cou'd find blae-berries ripe for thee

60 *Peggy* When thou didst wrestle, run, or putt the stane,

An' wan the day, my heart was flight-¹⁰ in fain,¹⁰

At a' these sports thou still gie joy to me;

For nane can wrestle, run, or putt wi' thee.

Patie. Jenny sings saft the *Broom o' Cowdenknowes*,

65 An' Rosie hilt¹¹ the *Milking o' the Ewes*;

There's nane like Nancy Jenny Nettles sings;

At turns¹² in *Maggy Lauder*, Marion dings:¹³

But when my Peggy sings, wi' sweeter skill,

The *Boatman*, or the *Lass o' Patie's Mill*,

70 It is a thousand times mair sweet to me;

Tho' they sing weel, they canna sing like thee.

Peggy. How eith¹⁴ can lasses trow what they desire!

¹ knoll overgrown with tansies

² overgrown with rushes,—i.e., rushes

³ plaited; wove

⁴ headband

⁵ milk-pail

⁶ the pen in which the ewes were milked

⁷ heath

⁸ charred stems of heather

⁹ spiny evergreen shrubs

¹⁰ fluttering with gladness

¹¹ sings with spirit

¹² A turn is an ornament in music.

¹³ exalts

¹⁴ easily

¹ blackbird or thrush's

² tend; watch

³ adorn

⁴ flatter

⁵ make

⁶ endure

⁷ goats to climb

⁸ harm

⁹ made much of;

¹⁰ careased

¹¹ walk

An', roos'd by them we love, blaws up
that fire;¹

But wha looes best, let time an' carriage²
try;

⁷⁵ Be constant, an' my love shall time defy.
Be still as now; an' a' my care shall
be

How to contrive what pleasant is for
thee

Patie Were thou a giglet gawky³ like
the lave,⁴

That little better than our nowt⁵ be-
have;

⁸⁰ At naught they'll ferly;⁶ senseless tales
believe;

Be blythe for silly heghts,⁷ for trifles
grieve—

Sic ne'er cou'd win mv heart, that kenns
how

Either to keep a prize, or yet prove
true;

But thou, in better sense without a flaw.

⁸⁵ As in thy beauty, far excels them a':
Continue kind, an' a' my care shall be,
How to contrive what pleasing is for
thee

Peggy. Agreed —But hearken! von's
auld aunty's cry.

I ken they'll wonder what can mak us
stay.

⁹⁰ *Patie* An' let them ferly —Now a
kindly kiss.

Or five-score gund anes wadna be amies;
An' syne we'll sing the sang, wi' tunefu'
glee,

That I made up last owk⁸ on you and
me

Peggy. Sing first, syne claim your
hire

⁹⁵ *Patie.* Weel, I agree.

Patie sings.

By the delicious warmth of thy mouth,
An' rowing een⁹ that smiling tell the
truth,

I guess, my lassie, that, as weel as I,
You're made for love, an' why should' ve
deny.

Peggy sings.

¹⁰⁰ But ken ye, lad, gin we confess o'er soon,
Ye think us cheap, an' syne the wooing's
done

¹ the fire of love, kind-
led by those we
love, burns up

² actions
³ frivolous simpleton
⁴ rest

⁵ cattle
⁶ wonder
⁷ promises
⁸ week
⁹ rolling eyes

The maiden that o'er quickly times¹ her
power,
Like unripe fruit, will taste but hard an'
sour

Patie sings.

But gin they hing o'er lang upon the
tree,

¹⁰⁵ Their sweetness they may tine; an' we
may ye.

Red-cheeked ye completely ripe appear.
An' I hae thol'd² and woo'd a lang half-
year

Peggy, singing, fa's into Patie's arms.

Then dinna pu' me, gently thus I fa'

Into my Patie's arms, for good an' a',
¹¹⁰ But stint your wishes to this kind em-
brace,

An' mint³ nae farer till we've got the
grace

Patie, wi' his left hand about her waist.

O charming armfu'! hence, ye cares,
away,

I'll kiss my treasure a' the live-lang day:
A' night I'll dream my kisses o'er again,

¹¹⁵ Till that day come that ye'll be a' my
ain

Sung by both.

Sun, gallop down the westlin skies,
Gang soon to bed, an' quickly rise;
O lash your steeds, post time away,
And haste about our bridal day!

¹²⁰ An' if ye're wearied, honest light,
Sleep, gin ye like, a week that night.

PREFACE TO THE EVERGREEN 1724

I have observed that readers of the best
and most exquisite discernment frequently
complain of our modern writings as filled
with affected delicacies and studied re-
finements, which they would gladly ex-
change for that natural strength of
thought and simplicity of style our fore-
fathers practiced. To such, I hope, the
following collection of poems will not be
displeasing.

When these good old bards wrote, we
had not yet made use of imported trim-
ming upon our clothes, nor of foreign
embroidery in our writings. Their poetry
¹⁵ is the product of their own country, not

¹ loses
² have suffered

³ attempt

pilfered and spoiled in the transportation from abroad. Their images are native, and their landscapes domestic; copied from those fields and meadows we every day behold.

The morning rises (in the poet's description) as she does in the Scottish horizon. We are not carried to Greece or Italy for a shade, a stream, or a breeze. The groves rise in our own valleys; the rivers flow from our own fountains, and the winds blow upon our own hills. I find not fault with those things as they are in Greece or Italy; but with a Northern poet for fetching his materials from these places in a poem of which his own country is the scene, as our hymn-writers to the spring and makers of pastorals frequently do.

This miscellany will likewise recommend itself by the diversity of subjects and humor it contains. The grave description and the wanton story, the moral saying and the mirthful jest, will illustrate and alternately relieve each other.

The reader whose temper is splenored with the vices and follies now in fashion, may gratify his humor with the satires he will here find upon the follies and vices that were uppermost two or three hundred years ago. The man whose inclinations are turned to mirth will be pleased to know how the good fellow of a former age told his jovial tale; and the lover may divert himself with the old fashioned sonnet of an amorous poet in Queen Margaret and Queen Mary's days.¹ In a word, the following collection will be such another prospect to the eye of the mind as to the outward eye is the various meadow, where flowers of different hue and smell are mingled together in a beautiful irregularity.

I hope also the reader, when he dips into these poems, will not be displeased with this reflection, that he is stepping back into the times that are past and that exist no more. Thus, the manners and customs

then in vogue, as he will find them here described, will have all the air and charm of novelty; and that seldom fails of exciting attention and pleasing the mind.

Besides, the numbers in which these images are conveyed, as they are not now commonly practiced, will appear new and amusing.

The different stanza and varied cadence will likewise much soothe and engage the ear, which in poetry especially must be always flattered. However, I do not expect that these poems should please everybody; nay, the critical reader must needs find several faults, for I own that there will be found in these volumes two or three pieces whose antiquity is their greatest value. Yet still I am persuaded there are many more that shall merit approbation and applause than censure and blame. The best works are but a kind of miscellany, and the cleanest corn is not without some chaff; no, not after often winnowing. Besides, dispraise is the easiest part of learning, and but at best the offspring of uncharitable wit. Every clown can see that the furrow is crooked; but where is the man that will plow me one straight?

There is nothing can be heard more silly than one's expressing his ignorance of his native language; yet, such there are who can vaunt of acquiring a tolerable perfection in the French or Italian tongues if they have been a fortnight in Paris, or a month in Rome. But show them the most elegant thoughts in a Scots dress, they as disdainfully as stupidly condemn it as barbarous. But the true reason is obvious: every one that is born never so little superior to the vulgar would fain distinguish themselves from them by some manner or other, and such, it would appear, cannot arrive at a better method. But this affected class of fops give no uneasiness, not being numerous; for the most part of our gentlemen, who are generally masters of the most useful and politest languages, can take pleasure (for a change) to speak and read their own.

¹ The sixteenth century.

WILLIAM HAMILTON OF
BANGOUR (1704-1754)

THE BRAES¹ OF YARROW

IN IMITATION OF THE ANCIENT SCOTS
MANNER
1724

A. Busk² ye, busk ye, my bonny bonny
bride,
Busk ye, busk ye, my winsome mar-
row,³
Busk ye, busk ye, my bonny bonny
bride,
And think nae mair on the Braes
of Yarrow

5 B Where gat ye that bonny bonny bride?
Where gat ye that winsome mar-
row⁴?

A. I gat her where I dare na weel be seen,
Puing the birks⁴ on the Braes of
Yarrow.

Weep not, weep not, my bonny bonny
bride,
10 Weep not, weep not, my winsome
marrow,
Nor let thy heart lament to leave
Puing the birks on the Braes of
Yarrow

B Why does she weep, thy bonny bonny
bride?
Why does she weep, thy winsome
marrow?
15 And why dare ye nae mair weel be
seen
Puing the birks on the Braes of
Yarrow?

A Lang maun she weep, lang maun she,
maun she weep,
lang maun she weep with dule⁵ and
sorrow,
And lang maun I nae mair weel be
seen
20 Puing the birks on the Braes of
Yarrow

For she has tint⁶ her luvver, luvver
dear,
Her luvver dear, the cause of sor-
row;
And I hae slain the comliest swain
That eir pu'd birks on the Braes of
Yarrow

25 Why rins thy stream, O Yarrow,
Yarrow, reid?
Why on thy braes heard the voice
of sorrow?
And why yon melancholious weids
Hung on the bonny birks of
Yarrow?

What's yonder floats on the rueful
rueful flude?
30 What's yonder floats? O dule and
sorrow!

O 'tis he the comely swain I slew
Upon the duleful Braes of Yarrow.

Wash, O wash his wounds, his wounds
in tears,
His wounds in tears with dule and
sorrow;

35 And wrap his limbs in mourning
weids,
And lay him on the Braes of
Yarrow.

Then build, then build, ye sisters,
sisters sad,
Ye sisters sad, his tomb with
sorrow;

And weep around in wae'ful wise
His hapless fate on the Braes of
Yarrow.

Curse ye, curse ye, his useless, useless
shield,
My arm that wrought the deed of
sorrow,
The fatal spear that pierc'd his
breast,
His comely breast on the Braes of
Yarrow.

45 Did I not warn thee, not to, not to
lue?
And warn from fight? but to my
sorrow
Too rashly bauld a stronger arm
Thou mett'st, and fell'st on the
Braes of Yarrow.

C. Sweet smells the birk, green grows,
green grows the grass,
50 Yellow on Yarrow's bank the
gowan,¹
Fair hangs the apple frae the rock,
Sweet the wave of Yarrow flowan.²

A. Flows Yarrow sweet? as sweet, as
sweet flows Tweed,
As green its grass, its gowan as
yellow,

¹ banks
² array
³ mate

⁴ pulling the birches
⁵ grief
⁶ lost

¹ the daisy

² flowing

- 55 As sweet smells on its braes the birk,
The apple frae its rock as mellow
Fair was thy luvè, fair, fair indeed
thy luvè,
In flow'ry bands thou didst him
fetter;
Tho' he was fair, and weil beluv'd
again
60 Than me he never luv'd thee better
Busk ye, then busk, my bonny bonny
bride,
Busk ye, busk ye, my winsome
marrow,
Busk ye, and luvè me on the banks of
Tweed,
And think nae mair on the Braes
of Yarrow.
- 65 C How can I busk, a bonny bonny bride?
How can I busk, a winsome marrow?
How luvè him upon the banks of
Tweed,
That slew my luvè on the Braes of
Yarrow?
O Yarrow fields, may never, never
rain
70 Nor dew thy tender blossoms cover
For there was basely slain my luvè.
My luvè, as he had not been a lover
The boy put on his robes, his robes of
green,
His purple vest, 'twas my awn
sewing:
75 Ah! wretched me! I little, little
kenn'd
He was in these to meet his ruin
The boy took out his milk-white, milk-
white steed,
Unheedful of my dule and sorrow
But ere the to-fall' of the night
80 He lay a corps on the Braes of
Yarrow
Much I rejoye'd that wae'ful, wae'ful
day,
I sang, my voice the woods return-
ing:
But lang ere night the spear was
flown,
That slew my luvè, and left me
mourning.
- 85 What can my barbarous, barbarous
father do,
But with his cruel rage pursue me?
My luvè's blood is on thy spear,
How canst thou, barbarous man,
then wooe me?
My happy sisters may be, may be
proud
90 With cruel and ungentle scoffin',
May bid me seek on Yarrow's Braes
My luvè nailed in his coffin
My brother Douglas may upbraid, up-
braid,
And strive with threatening words
to muve me.
95 My luvè's blood is on thy spear,
How canst thou ever bid me luvè
thee?
Yes, yes, prepare the bed, the bed of
luvè.
With bridal sheets my body cover,
Unbar, ye bridal maids, the door,
100 Let in the expected husband lover
But who the expected husband hus-
band is?
His hands, methinks, are bath'd in
slaughter
Ah me! what ghastly specter's yon
Comes in his pale shroud, bleeding
after?
Pale as he is, here lay him, lay him
down,
O lay his cold head on my pillow.
Take aff, take aff, these bridal weeds,
And crown my careful head with
willow
Pale tho' thou art, yet best, yet best
beluv'd,
O could my warmth to life restore
thee!
Yet lye all night between my breasts,
No youth lay ever there before thee
Pale, pale indeed, O lovely, lovely
youth!
Forgive, forgive so foul a slaughter
And lye all night between my
breasts;
No youth shall ever lye there after
A Return, return, O mournful, mourn-
ful bride,
Return, and dry thy useless sorrow
Thy luvè heeds none of thy sighs,
He lyes a corps on the Braes of
Yarrow

DAVID MALLET (1705-1765)

WILLIAM AND MARGARET
1724

"Twas at the silent solemn hour,
When night and morning meet,
In glided Margaret's grimly ghost,
4 And stood at William's feet.

Her face was like an April morn
Clad in a wintry cloud;
And clay-cold was her lily hand
8 That held her sable shroud.

So shall the fairest face appear,
When youth and years are flown.
Such is the robe that kings must wear,
12 When death has reft their crown.

Her bloom was like the springing flower,
That sips the silver dew,
The rose was budded in her cheek,
16 Just opening to the view

But love had, like the canker-worm,
Consumed her early prime,
The rose grew pale, and left her cheek,
20 She died before her time

"Awake!" she cried, "thy true love
calls,
Come from her midnight grave
Now let thy pity hear the maid
24 Thy love refused to save.

"This is the dark and dreary hour
When injured ghosts complain;
When yawning graves give up their
dead,
28 To haunt the faithless swain

"Bethink thee, William, of thy fault,
Thy pledge and broken oath!
And give me back my maiden vow.
32 And give me back my troth

"Why did you promise love to me.
And not that promise keep?
Why did you swear my eyes were bright,
36 Yet leave those eyes to weep?

"How could you say my face was fair,
And yet that face forsake?
How could you win my virgin heart,
40 Yet leave that heart to break?

"Why did you say my lip was sweet,
And make the scarlet pale?
And why did I, young, witless maid!
44 Believe the flattering tale?

"That face, alas! no more is fair,
Those lips no longer red:
Dark are my eyes, now closed in death,
48 And every charm is fled.

"The hungry worm my sister is;
This winding-sheet I wear:
And cold and weary lasts our night,
52 Till that last morn appear.

"But hark! the cock has warned me
hence;
A long and last adieu!
Come see, false man, how low she lies,
56 Who died for love of you."

The lark sung loud; the morning smiled
With beams of rosy red:
Pale William quaked in every limb,
60 And raving left his bed.

He hied him to the fatal place
Where Margaret's body lay;
And stretched him on the green-grass
turf
64 That wrapt her breathless clay

And thrice he called on Margaret's name,
And thrice he wept full sore;
Then laid his cheek to her cold grave,
68 And word spake never more!

THE BIRKS OF ENDERMAY

The smiling morn, the breathing spring,
Invite the tuneful birds to sing:
And while they warble from each spray,
Love melts the universal lay.
5 Let us, Amanda, timely wise,
Like them improve the hour that flies;
And, in soft raptures, waste the day,
Among the shades of Endermay.

For soon the winter of the year.
10 And age, life's winter, will appear:
At this, thy living bloom must fade:
As that will strip the verdant shade.
Our taste of pleasure then is o'er;
The feather'd songsters love no more:
15 And when they droop, and we decay,
Adieu the shades of Endermay!

"birches

JOHN DYER (1700-1758)

GRONGAR HILL

1726

Silent nymph¹ with curious eye,
 Who, the purple ev'ning, lie
 On the mountain's lonely van,
 Beyond the noise of busy man,
 5 Painting fair the form of things,
 While the yellow linnet sings,
 Or the tuneful nightingale
 Charms the forest with her tale,
 Come, with all thy various hues,
 10 Come, and aid thy sister Muse;
 Now while Phoebus, riding high,
 Gives lustre to the land and sky,
 Grongar Hill invites my song,
 Draw the landskip bright and strong;
 15 Grongar, in whose mossy cells,
 Sweetly musing Quiet dwells;
 Grongar, in whose silent shade,
 For the modest Muses made,
 So oft I have, the ev'ning still,
 20 At the fountain of a rill,
 Sat upon a flow'ry bed,
 With my hand beneath my head,
 While stray'd my eyes o'er Towy's flood.
 Over mead and over wood,
 25 From house to house, from hill to hill,
 Till Contemplation had her fill.
 About his chequer'd sides I wind,
 And leave his brooks and meads behind,
 And groves and grottoes where I lay,
 30 And vistas² shooting beams of day
 Wide and wider spreads the vale,
 As circles on a smooth canal.
 The mountains round, unhappy fate!
 Sooner or later, of all height,
 35 Withdraw their summits from the skies,
 And lessen as the others rise
 Still the prospect wider spreads,
 Adds a thousand woods and meads;
 Still it widens, widens still,
 40 And sinks the newly-risen hill
 Now I gain the mountain's brow,
 What a landskip lies below!
 No clouds, no vapors intervene;
 But the gay, the open scene
 45 Does the face of Nature show
 In all the hues of heaven's bow.
 And, swelling to embrace the light,
 Spreads around beneath the sight.
 Old castles on the cliffs arise,
 50 Proudly tow'ring in the skies;
 Rushing from the woods, the spires
 Seem from hence ascending fires;
 Half his beams Apollo sheds

¹ The muse of painting² vistas, prospects

On the yellow mountain-heads,
 55 Gilds the fleeces of the flocks,
 And glitters on the broken rocks.
 Below me trees unnumber'd rise,
 Beautiful in various dyes;
 The gloomy pine, the poplar blue,
 60 The yellow beech, the sable yew,
 The slender fir, that taper grows,
 The sturdy oak with broad-spread boughs,
 And beyond the purple grove,
 Haunt of Phillis, queen of love!
 65 Gaudy as the op'ning dawn,
 Lies a long and level lawn,¹
 On which a dark hill, steep and high,
 Holds and charms the wand'ring eye
 Deep are his feet in Towy's flood,
 70 His sides are cloth'd with waving wood,
 And ancient towers crown his brow,
 That cast an awful look below,
 Whose ragged walls the ivy creeps,
 And with her arms from falling keeps,
 75 So both a safety from the wind
 On mutual dependence find.
 'Tis now the raven's bleak abode;
 'Tis now th' apartment of the toad;
 And there the fox securely feeds,
 80 And there the poisonous adder breeds.
 Conceal'd in ruins, moss, and weeds;
 While, ever and anon, there falls
 Huge heaps of hoary moulder'd walls.
 Yet Time has seen, that lifts the low,
 85 And level lays the lofty brow,
 Has seen this broken pile compleat,²
 Big with the vanity of state.
 But transient is the smile of Fate!
 A little rule, a little sway,
 90 A sunbeam in a winter's day,
 Is all the proud and mighty have
 Between the cradle and the grave.
 And see the rivers how they run
 Thro' woods and meads, in shade and
 sun!
 95 Sometimes swift and sometimes slow,
 Wave succeeding wave, they go
 A various journey to the deep,
 Like human life to endless sleep.
 Thus is Nature's vesture wrought,
 100 To instruct our wand'ring thought;
 Thus she dresses green and gay,
 To disperse our cares away.
 Ever charming, ever new,
 When will the landskip tire the view!
 105 The fountain's fall, the river's flow,
 The woody valleys warm and low;
 The windy summit, wild and high,
 Roughly rushing on the sky!
 The pleasant seat, the ruin'd tow'r,

¹ grassy field² Compleat rimes with state.

- 110 The naked rock, the shady bow'r;
The town and village, dome and farm,
Each give each a double charm,
As pearls upon an Ethiop's arm
See on the mountain's southern side,
115 Where the prospect opens wide,
Where the ev'ning gilds the tide,
How close and small the hedges lie!
What streaks of meadows cross the eye!
A step, methinks, may pass the stream,
120 So little distant dangers seem,
So we mistake the Future's face,
Ey'd thro' Hope's deluding glass,
As yon summits soft and fair,
Clad in colors of the air,
125 Which, to those who journey near,
Barren, brown, and rough appear;
Still we tread the same coarse way;
The present's still a cloudy day
O may I with myself agree,
130 And never covet what I see,
Content me with an humble shade,
My passions tam'd, my wishes laid;
For while our wishes wildly roll,
We banish quiet from the soul,
135 'Tis thus the busy heat the air,
And misers gather wealth and care
Now, ev'n now, my joys run high,
As on the mountain-turf I lie,
While the wanton Zephyr sings,
140 And in the vale perfumes his wings,
While the waters murmur deep,
While the shepherd charms¹ his sheep,
While the birds unbounded fly,
And with music fill the sky,
145 Now, ev'n now, my joys run high
Be full, ye courts¹ be great who will:
Search for Peace with all your skill
Open wide the lofty door,
Seek her on the marble floor
150 In vain ye search, she is not there,
In vain ye search the domes of Care!
Grass and flowers Quiet treads,
On the meads and mountain-heads,
Along with Pleasure close ally'd,
155 Ever by each other's side,
And often, by the murm'ring rill,
Hears the thrush, while all is still,
Within the groves of Orongar Hill

THE FLEECE

1757

From BOOK I

- Ah, gentle shepherd, thine the lot to tend
400 Of all, that feel distress, the most as-
sail'd,

¹ controls or calms by playing upon his pipe

- Feeble, defenceless: lenient be thy care:
But spread around thy tenderest dili-
gence
In flow'ry spring-time, when the new-
dropt lamb,
Tottering with weakness by his mother's
side,
405 Feels the fresh world about him, and
each thorn,
Hillock, or furrow, trips his feeble feet
Oh, guard his meek sweet innocence from
all
Th' innumerable ills, that rush around
his life,
Mark the quick kite, with beak and
talons prone,
410 Circling the skies to snatch him from
the plain;
Observe the lurking crows, beware the
brake,
There the sly fox the careless minute
waits,
Nor trust thy neighbor's dog, nor earth,
nor sky.
Thy bosom to a thousand cares divide
415 Eurus oft sings his hail, the tardy fields
Pay not their promised food; and oft
the dam
O'er her weak twins with empty udder
mourns,
Or fails to guard, when the bold bird of
prey
Alights, and hops in many turns around,
420 And tires her also turning: to her aid
Be nimble, and the weakest in thine arms
Gently convey to the warm cote, and oft,
Between the lark's note and the nightin-
gale's,
His hungry bleating still with tepid milk:
425 In this soft office may thy children join,
And charitable habits learn in sport.
Nor yield him to himself, ere vernal airs
Sprinkle thy little croft with daisy
flowers.
Nor yet forget him: life has rising ills:
430 Various as ether¹ is the pastoral care.
Through slow experience, by a patient
breast,
The whole long lesson gradual is at-
tained.
By precept after precept, oft received
With deep attention: such as Nuceus
sings
435 To the full vale near Soare's enamor'd
brook,
While all is silence: sweet Hincklean
swain!

¹ The substance supposed to fill the upper regions of space

Whom rude obscurity severely clasps:
The muse, howe'er, will deck thy simple
cell

With purple violets and primrose flowers,
440 Well-pleased thy faithful lessons to re-
pav.

JAMES THOMSON (1700-1748)

THE SEASONS

From WINTER
1725 1728

See, Winter comes to rule the varied
year,

Sullen and sad, with all his rising train—
Vapors, and clouds, and storms. Be these
my theme,

These, that exalt the soul to solemn
thought

5 And heavenly musing. Welcome. kin-
dred glooms!

Cogent¹ horrors, hail! With frequent
foot,

Pleased have I, in my cheerful morn of
life,

When nursed by careless solitude I lived
And sung of Nature with unceasing joy.

10 Pleased have I wandered through your
rough domain,

Trod the pure virgin-snow, myself as
pure;

Heard the winds roar, and the big tor-
rent burst;

Or seen the deep-fermenting tempest
brewed

In the grim evening-sky Thus passed
the time,

15 Till through the lucid chambers of the
south

Looked out the joyous Spring—looked
out and smiled.

Then comes the father of the tempest
forth,

Wrapt in black glooms First, joyless
rains obscure

Drive through the mingling skies with
vapor foul,

75 Dash on the mountain's brow, and shake
the woods

That grumbling wave below The un-
sightly plain

Lies a brown deluge; as the low-bent
clouds

Pour flood on flood, yet unexhausted still
Combine, and, deepening into night, shut
up

¹ congenial

80 The day's fair face. The wanderers of
heaven,
Each to his home, retire; save those
that love

To take their pastime in the troubled air,
Or skimming flutter round the dimply
pool.

The cattle from the untasted fields return
85 And ask, with meaning low, their wonted
stalls,

Or ruminant in the contiguous shade
Thither the household feathery people
crowd,

The crested cock, with all his female
train,

Pensive and dripping, while the cottage-
hind

90 Hangs o'er the enlivening blaze, and
tales there

Recounts his simple frolic much he
talks,

And much he laughs, nor reckes the storm
that blows

Without, and rattles on his humble roof
Wide o'er the brim, with many a tor-
rent swelled,

95 And the mixed run of its banks o'er-
spread,

At last the roused-up river pours along
Resistless, roaring, dreadful, down it
comes,

From the rude mountain and the mossy
wild,

Tumbling through rocks abrupt, and
sounding far,

100 Then o'er the sanded valley floating
spreads,

Calm, sluggish, silent; till again, con-
strained

Between two meeting hills, it bursts a
way

Where rocks and woods o'erhang the
turbid stream;

There, gathering triple force, rapid and
deep,

105 It boils, and wheels, and foams, and
thunders through

Ah! little think the gay licentious
proud,

Whom pleasure, power, and affluence
surround—

They, who their thoughtless hours in
giddy mirth,

325 And wanton, often cruel, riot waste—
Ah! little think they, while they dance
along,

How many feel, this very moment, death
And all the sad variety of pain;

- How many sink in the devouring flood,
 330 Or more devouring flame; how many
 bleed,
 By shameful variance betwixt man and
 man;
 How many pine in want, and dungeon-
 glooms,
 Shut from the common air and common
 use
 Of their own limbs, how many drink the
 cup
 335 Of baleful grief, or eat the bitter bread
 Of misery, sore pierced by wintry winds,
 How many shrink into the sordid hut
 Of cheerless poverty, how many shake
 With all the fiercer tortures of the mind.
 340 Unbounded passion, madness, guilt, re-
 morse—
 Whence, tumbled headlong from the
 height of life,
 They furnish matter for the tragic muse,
 Even in the vale, where wisdom loves to
 dwell,
 With friendship, peace, and contempla-
 tion joined,
 345 How many, racked with honest passions,
 droop
 In deep retired distress, how many stand
 Around the death-bed of their dearest
 friends,
 And point the parting anguish! Thought 350
 fond man
 Of these, and all the thousand nameless
 ills
 350 That one incessant struggle render life.
 One scene of toil, of suffering, and of
 fate,
 Vice in his high career would stand
 appalled,
 And heedless rambling Impulse learn to
 think;
 The conscious heart of Charity would
 warm,
 355 And her wide wish Benevolence dilate,
 The social tear would rise, the social
 sigh;
 And, into clear perfection, gradual
 bliss,
 Refining still the social passions work
 And here can I forget the generous
 band
 360 Who, touched with human woe, redressive 516
 searched
 Into the horrors of the gloomy jail!

¹ A committee appointed in 1729 to investigate the conditions of jails and prisons, who discovered that the wardenship of prisons were bought by men who were accustomed to exact heavy fees from prisoners on the penalty of severe punishment

Unpitied and unheard where misery
 moans,
 Where sickness pines, where thirst and
 hunger burn,
 And poor misfortune feels the lash of
 vice;
 365 While in the land of liberty—the land
 Whose every street and public meeting
 glow
 With open freedom—little tyrants raged,
 Snatched the lean morsel from the starv-
 ing mouth,
 Tore from cold wintry limbs the tattered
 weed,
 370 Even robbed them of the last of com-
 forts, sleep,
 The free-born Briton to the dungeon
 chained
 Or, as the lust of cruelty prevailed,
 At pleasure marked him with inglorious
 stripes,
 And crushed out lives, by secret bar-
 barous ways,
 375 That for their country would have toiled
 or bled.
 O great design! if executed well,
 With patient care and wisdom-tempered
 zeal
 Ye sons of mercy! yet resume the search;
 Drag forth the legal monsters into light,
 380 Wrench from their hands Oppression's
 iron rod,
 And bid the cruel feel the pains they
 give
 Much still untouched remains, in this
 rank age,
 Much is the patriot's weeding hand re-
 quired.
 The toils of law—what dark insidious
 men
 385 Have cumbrous added to perplex the
 truth
 And lengthen simple justice into trade—
 How glorious were the day that saw
 these broke,
 And every man within the reach of right!

From SUMMER
 1726 1727

Still let me pierce into the midnight
 depth
 Of yonder grove, of wildest largest
 growth,
 That, forming high in air a woodland
 quire,
 Nods o'er the mount beneath At every
 step,

- 520 Solemn and slow the shadows blacker
fall,
And all is awful listening gloom around.
These are the haunts of meditation,
these
The scenes where ancient bards the in-
spiring breath
Ecstatic felt, and, from this world re-
tired,
525 Conversed with angels and immortal
forms,
On gracious errands bent—to save the
fall
Of virtue struggling on the brink of vice;
In waking whispers and repeated dreams
To hint pure thought, and warn the fa-
vored soul,
530 For future trials fated, to prepare.
To prompt the poet, who devoted gives
His muse to better themes, to soothe the
pangs
Of dying worth, and from the patriot's
breast
535 (Backward to mingle in detested war,
But foremost when engaged) to turn the
death;
And numberless such offices of love,
Daily and nightly, zealous to perform.
540 Thus up the mount, in airy vision rapt,
I stray, regardless whither, till the
sound
Of a near fall of water every sense
Wakes from the charm of thought
swift-shrinking back,
I check my steps and view the broken
scene.
550 Smooth to the shelving brink a copious
flood
Rolls fair and placid, where, collected
all
In one impetuous torrent, down the steep
It thundering shoots, and shakes the
country round
At first, an azure sheet, it rushes broad, 571
555 Then, whitening by degrees as prone it
falls,
And from the loud-responding rocks
below
Dashed in a cloud of foam, it sends
aloft
A hoary mist and forms a ceaseless 575
shower
Nor can the tortured wave here find
repose;
600 But, raging still amid the shaggy rocks,
Now flashes o'er the scattered frag-
ments, now
Aslant the hollow channel rapid darts;
And, falling fast from gradual slope to
slope,
With wild infracted course and lessened
roar
605 It gains a safer bed, and steals at last
Along the mazes of the quiet vale.
Invited from the cliff, to whose dark
brow
He clings, the steep-ascending eagle
soars
With upward pinions through the flood
of day,
610 And, giving full his bosom to the blaze,
Gains on the Sun; while all the tuneful
race,
Smit by afflictive noon, disordered droop
Deep in the thicket, or, from bower to
bower
Responsive, force an interrupted strain.
615 The stock-dove only through the forest
coos,
Mournfully hoarse, oft ceasing from his
plaint,
Short interval of weary woe! again
The sad idea of his murdered mate,
Struck from his side by savage fowler's
quile,
620 Across his fancy comes, and then re-
sounds
A louder song of sorrow through the
grove
Beside the dewy border let me sit,
All in the freshness of the humid air,
There on that hollowed rock, grotesque
and wild,
625 An ample chair moss-lined and over
head
By flowering umbrage shaded, where the
bee
Strays diligent, and with the extracted
balm
Of fragrant woodbine leads his little
thigh
The Sun has lost his rage, his down-
ward orb
Shoots nothing now but animating
warmth
And vital lustre; that with various ray,
Lights up the clouds, those beauteous
robes of heaven,
Incessant rolled into romantic shapes,
The dream of waking fancy! Broad
below,
Covered with ripening fruits, and swell-
ing fast
Into the perfect year, the pregnant earth
And all her tribes rejoice. Now the soft
hour

1380 Of walking comes for him who lonely loves
To seek the distant hills, and there converse

With nature, there to harmonize his heart,
And in pathetic song to breathe around
The harmony to others. Social friends,

1385 Attuned to happy unison of soul—
To whose exulting eye a fairer world,
Of which the vulgar never had a glimpse,
Displays its charms, whose minds are
richly fraught

With philosophic stores, superior light,
1390 And in whose breast enthusiastic burns
Virtue, the sons of interest deem romance—

Now called abroad, enjoy the falling day
• Now to the verdant portico of woods,
To nature's vast lyceum, forth they walk;

1395 By that kind school where no proud master reigns.

The full free converse of the friendly heart,

Improving and improved Now from the world,

Sacred to sweet retirement, lovers steal.
And pour their souls in transport, which
the sire

1400 Of love approving hears, and calls it good

FROM AUTUMN
1730

950 But see the fading many-colored woods,
Shade deepening over shade, the country round

Imbrown; a crowded umbrage, dusk and dun,

Of every hue from wan declining green
To sooty dark. These now the lonesome
muse,

955 Low-whispering, lead into their leaf
strewn walks,

And give the season in its latest view
Meantime, light shadowing all, a sober
calm

Fleeces' unbounded ether, whose least
wave

Stands tremulous, uncertain where to turn

960 The gentle current; while, illumined wide,
The dewy-skated clouds mumble the sun,
And through their lucid veil his softened
force

Shed o'er the peaceful world Then is
the time

For those whom wisdom and whom nature charm

965 To steal themselves from the degenerate
crowd,

¹ spreads over like a fleece

And soar above this little scene of
things—

To tread low-thoughted vice beneath
their feet,

To soothe the throbbing passions into
peace,

And woo lone Quiet in her silent walks.

970 Thus solitary, and in pensive guise,
Oft let me wander o'er the russet mead,

And through the saddened grove, where
scarce is heard

One dying strain to cheer the woodman's
toll

Haply some widowed songster pours his
plaint

975 Far in faint warblings through the
tawny¹ copse;

While congregated thrushes, linnets,
larks,

And each wild throat whose artless
strains so late

Swelled all the music of the swarming
shades,

Robbed of their tuneful souls, now shivering sit

980 On the dead tree, a dull despondent
flock,

With not a brightness waving o'er their
plumes,

And naught save chattering discord in
their note.

Oh, let not, aimed from some inhuman
eye,

The gun the music of the coming year
985 Destroy, and harmless, unsuspecting
harm,

Lay the weak tribes, a miserable prey,
In mingled murder fluttering on the
ground¹

The pale descending year, yet pleasing
still,

A gentler mood inspires, for now the
leaf

990 Incessant rustles from the mournful
grove,

Oft startling such as studious walk below,

And slowly circles through the waving
air.

But, should a quicker breeze amid the
boughs

Sob, o'er the sky the leafy deluge
streams.

995 Till, choked and matted with the dreary
shower,

The forest-walks, at every rising gale,
Roll wide the wither'd waste, and whistle
bleak.

¹ yellowish brown

- Fled is the blasted verdure of the fields;
And, shrunk into their beds, the flowery
 race
1000 Their sunny robes resign. Even what
 remained
Of bolder fruits falls from the naked
 tree;
And—woods, fields, gardens, orchards,
 all around—
The desolated prospect thrills the soul
 He comes! he comes! in every breeze
 the Power
1005 Of Philosophic Melancholy comes!
His near approach the sudden-starting
 tear,
The glowing cheek, the mild dejected air.
The softened feature, and the beating
 heart,
Pierced deep with many a virtuous pang.
 declare
1010 O'er all the soul his sacred influence
 breathes;
Inflames imagination, through the breast
Infuses every tenderness, and far
Beyond dim earth exalts the swelling
 thought.
Ten thousand thousand fleet ideas, such
1015 As never mingled with the vulgar dream.
'Trowd fast into the mind's creative eye
As fast the correspondent passions rise.
As varied, and as high—devotion raised
 To rapture, and divine astonishment;
1020 The love of nature unconfin'd, and, chief,
Of human race; the large ambitious wish
To make them blest, the sigh for suffer-
 ing worth
Lost in obscurity, the noble scorn
Of tyrant pride, the fearless great re-
 solve.
1025 The wonder which the dying patriot
 drew,
Inspiring glory through remotest time.
The awakened throb for virtue and for
 fame;
The sympathies of love and friendship
 dear,
With all the social offspring of the heart
1030 Oh! bear me then to vast embowering
 shades.
To twilight groves, and visionary vales,
To weeping grottoes, and prophetic
 glooms;
Where angel forms athwart the solemn
 dusk,
Tremendous, sweep, or seem to sweep
 along;
1035 And voices more than human, through
 the void
Deep-sounding, seize the enthusiastic ear
- Meanwhile the moon,
Full-orbed and breaking through the
 scattered clouds,
1090 Shows her broad visage in the crimsoned
 east.
Turned to the sun direct, her spotted
 disk
(Where mountains rise, umbrageous
 dales descend,
And caverns deep, as optic tube descends)
A smaller earth, gives all his blaze
 again.
1095 Void of its flame, and sheds a softer
 day
Now through the passing cloud she seems
 to stoop.
Now up the pure cerulean rides sublime
Wide the pale deluge floats, and stream-
 ing mild
O'er the skied mountain to the shad-
 ow'd vale,
1100 While rocks and floods reflect the quiv-
 ering gleam,
The whole air whitens with a boundless
 tide
Of silver radiance trembling round the
 world.
- O Nature! all-sufficient! over all
Enrich me with the knowledge of thy
 works,
Snatch me to heaven thy rolling won-
 ders there,
1355 World beyond world, in infinite extent
Profusely scattered o'er the blue im-
 mense.
Show me, their motions, periods, and
 their laws
Give me to scan, through the disclosing
 deep
Light my blind way the mineral strata
 there,
1360 Thrust blooming thence the vegetable
 world.
O'er that the rising system, more com-
 plex,
Of animals; and, higher still, the mind,
The varied scene of quick-compounded
 thought,
And where the mixing passions endless
 shift;
1365 These ever open to my ravished eye—
A search, the flight of time can ne'er
 exhaust!
But, if to that unequal—if the blood
In sluggish streams about my heart forbid
That best ambition—under closing shades
1370 Inglorious lay me by the lowly brook,

And whisper to my dreams. From thee
begin,
Dwell all on thee, with thee conclude
my song;
And let me never, never stray from thee!

A HYMN ON THE SEASONS

1730

These, as they change, Almighty Father!
these
Are but the varied God. The rolling year
Is full of thee Forth in the pleasing
spring
Thy beauty walks, thy tenderness and
love.
5 Wide flush the fields, the softening air
is balm,
Echo the mountains round, the forest
smiles,
And every sense, and every heart, is joy
Then comes thy glory in the summer-
months,
With light and heat refulgent! Then thy
sun
10 Shoots full perfection through the swell-
ing year
And oft thy voice in dreadful thunder
speaks,
And oft, at dawn, deep noon, or falling
eve,
By brooks and groves, in hollow-whis-
pering gales
Thy bounty shines in autumn uncon-
fined,
15 And spreads a common feast for all
that lives.
In winter awful thou! with clouds and
storms
Around thee thrown, tempest o'er tem-
pest rolled,
Majestic darkness! on the whirlwind's
wing
Riding sublime, thou bidst the world
adore.
20 And humblest nature with thy northern
blast.

Mysterious round! what skill, what
force divine,
Deep-felt in these appear! a simple train,
Yet so delightful mixed, with such kind
art,
Such beauty and beneficence combined,
25 Shade unperceived so softening into
shade,
And all so forming an harmonious
whole

¹ brilliant; radiant

That, as they still succeed, they ravish
still.
But, wandering oft with brute uncon-
scious gaze,
Man marks not thee, marks not the
mighty hand
30 That, ever busy, wheels the silent spheres,
Works in the secret deep, shoots steam-
ing thence
The fair profusion that o'erspreads the
spring,
Flings from the sun direct the flaming
day,
Feeds every creature, hurls the tempest
forth,
35 And, as on earth this grateful change
revolves,
With transport touches all the springs
of life

Nature, attend! join, every living soul
Beneath the spacious temple of the
sky,
In adoration join, and ardent raise
40 One general song! To him, ye vocal
gales,
Breathe soft, whose spirit in your fresh-
ness breathes.
Oh! talk of him in solitary glooms,
Where, o'er the rock, the scarcely-wat-
ing pine
Fills the brown shade with a religious
awe.
45 And ye, whose bolder note is heard afar,
Who shake the astonished world, lift
high to heaven
The impetuous song, and say from whom
you rage.
His praise, ye brooks, attune, ye trem-
bling rills;
And let me catch it as I muse along.
50 Ye headlong torrents, rapid and pro-
found;
Ye softer floods, that lead the humid
maze
Along the vale; and thou, majestic main,
A secret world of wonders in thyself,
Sound his stupendous praise, whose
greater voice
55 Or bids you roar or bids your roarings
fall
Soft roll your incense, herbs, and fruits,
and flowers,
In mingled clouds to him, whose sun
exalts,
Whose breath perfumes you, and whose
pencil paints.
Ye forests, bend; ye harvests, wave to
him—

- 60 Breathe your still song into the reaper's heart
As home he goes beneath the joyous moon.
Ye that keep watch in heaven, as earth asleep
Unconscious lies, effuse¹ your mildest beams,
Ye constellations! while your angels strike
- 65 Amid the spangled sky the silver lyre
Great source of day! best image here below
Of thy Creator, ever pouring wide
From world to world the vital ocean round!
On nature write with every beam his praise.
- 70 The thunder rolls: be hushed the prostrate world
While cloud to cloud returns the solemn hymn.
Bleat out afresh, ye hills, ye mossy rocks,
Retain the sound, the broad responsive low,
Ye valleys, raise; for the Great Shepherd reigns,
- 75 And his unsuffering kingdom yet will come
Ye woodlands all, awake a boundless song
Burst from the groves; and, when the restless day,
Expiring, lays the warbling world asleep,
Sweetest of birds, sweet Philomela! charm
- 80 The listening shades, and teach the night his praise!
Ye, chief, for whom the whole creation smiles,
At once the head, the heart, the tongue of all,
Crown the great hymn! In swarming cities vast,
Assembled men, to the deep organ join
- 85 The long-resounding voice, oft breaking clear
At solemn pauses through the swelling bass;
And, as each mingling flame increases each,
In one united ardor rise to heaven
Or, if you rather choose the rural shade,
- 90 And find a fane in every sacred grove,
There let the shepherd's flute, the virgin's lay,
¹ send forth
- The prompting seraph, and the poet's lyre
Still sing the God of Seasons as they roll.
For me, when I forget the darling theme,
95 Whether the blossom blows, the summer-ray
Russets the plain, inspiring autumn gleams,
Or winter rises in the blackening east,
Be my tongue mute, my fancy paint no more,
And, dead to joy, forget my heart to beat!
- 100 Should fate command me to the farthest verge
Of the green earth, to distant barbarous climes,
Rivers unknown to song, where first the sun
Gilds Indian mountains, or his setting beam
Flames on the Atlantic isles, 'tis nought to me,
- 105 Since God is ever present, ever felt.
In the void waste as in the city full,
And where he vital spreads there must be joy.
When even at last the solemn hour shall come,
And wing my mystic flight to future worlds,
- 110 I cheerful will obey: there, with new powers,
Will rising wonders sing: I cannot go
Where universal love not smiles around,
Sustaining all yon orbs and all their sons,
From seeming evil still educating good.
- 115 And better thence again, and better still,
In infinite progression But I lose
Myself in him, in light ineffable!
Come then, expressive Silence, muse his praise

THE CASTLE OF INDOLENCE

1736-48 1748

From CANTO I

The Castle high! of Indolence,
And its false luxury, alas!
Where for a little time alas!
We lived right jollily

O mortal man, who livest here by toil,
Do not complain of this thy hard estate,
That like an emmet² thou must ever moil

Is a sad sentence of an ancient date.³

¹ called; named

² ant

³ "In the sweet of thy face shalt thou eat bread."—*Genesis*, 3: 10

- 5 And, certes, there is for it reason
great;
For, though sometimes it makes thee
weep and wail,
And curse thy stars, and early drudge
and late,
Withouten that would come an heavier
bale,
Loose life, unruly passions, and diseases
pale.
- 10 In lowly dale, fast by a river's side,
With woody hill o'er hill encompassed
round,
A most enchanting wizard did abide,
Than whom a fiend more fell is no-
where found
It was, I ween,¹ a lovely spot of
ground;
- 15 And there a season atween June and
May,
Half pranked with spring, with summer
half imbrowned,
A listless climate made, where, sooth
to say,
No living wight could work, ne cared
even for play.
- 20 Was nought around but images of rest
Sleep-soothing groves, and quiet lawns
between;
And flowery beds that slumbrous in-
fluence kest,²
From poppies breathed, and beds of
pleasant green,
Where never yet was creeping creature
seen.
Meantime unnumbered glittering stream-
lets played,
- 25 And hurled everywhere their waters
sheen;
That, as they bickered through the
sunny glade,
Though restless still themselves, a hulling
murmur made
- Joined to the prattle of the purling
rills,
Were heard the lowing herds along
the vale,
30 And flocks loud-bleating from the dis-
tant hills,
And vacant³ shepherds piping in the
dale.
And now and then sweet Philomel
would wail.
Or stock-doves plain amid the forest
deep,
- That drowsy rustled to the sighing
gale;
35 And still a coil the grasshopper did
keep;
Yet all these sounds yblent⁴ melted all
to sleep.
- Full in the passage of the vale, above,
A sable, silent, solemn forest stood,
Where nought but shadowy forms were
seen to move,
40 As Idless fancied in her dreaming
mood.
And up the hills, on either side, a wood
Of blackening pines, ay waving to and
fro,
Sent forth a sleepy horror through the
blood;
And where this valley winded out,
below,
45 The murmuring main was heard, and
scarcely heard, to flow
- A pleasing land of drowsyhed it was.
Of dreams that wave before the half-
shut eye,
And of gay castles in the clouds that
pass,
For ever flushing round a summer sky.
50 There eke the soft delights, that witch-
ingly
Instil a wanton sweetness through the
breast,
And the calm pleasures always hov-
ered nigh;
But whate'er smacked of noyance, or
unrest,
Was far far off expelled from this deli-
cious nest
- 55 The landskip such, inspiring perfect
ease,
Where Indolence (for so the wizard
light)⁵
Close-hid his castle mid embowering
trees,
That half shut out the beams of Phoe-
bus bright,
And made a kind of checkered day
and night
60 Meanwhile, unceasing at the massy
gate,
Beneath a spacious palm, the wicked
wight
Was placed, and, to his lute, of cruel
fate
And labor harsh complained, lamenting
man's estate

¹ think² cast³ care free⁴ blended⁵ was called

Thither continual pilgrims crowded
still
65 From all the roads of earth that pass
there by:
For, as they chanced to breathe on
neighboring hill,
The freshness of this valley smote
their eye,
And drew them ever and anon more
nigh,
Till clustering round the enchanter
false they hung,
70 Ymolten¹ with his syren melody;
While o'er th' enfeebling lute his
hand he flung,
And to the trembling chord these tempt-
ing verses sung:

"Behold! ye pilgrims of this earth,
behold!
See all but man with unearned pleas-
ure gay.
75 See her bright robes the butterfly un-
fold,
Broke from her wintry tomb in prime
of May.
What youthful bride can equal her
array?
Who can with her for easy pleasure
vie?
From mead to mead with gentle wing
to stray,
80 From flower to flower on balmy gales
to fly,
Is all she has to do beneath the radiant
sky

"Behold the merry minstrels of the
morn,
The swarming songsters of the care-
less grove,
Ten thousand throats that, from the
flowering thorn,
85 Hymn their good God, and carol sweet
of love,
Such grateful kindly raptures them
emove!²
They neither plough nor sow; ne,³ fit
for flail,
E'er to the barn the nodding sheaves
they drove;
Yet theirs each harvest dancing in
the gale,
90 Whatever crowns the hill, or smiles
along the vale.

¹ melted
² move (cp emotion)

³ nor

"Outcast of Nature, man! the wretched
thrall
Of bitter-dropping sweat, of sweltry
pain,
Of cares that eat away thy heart with
gall,
And of the vices, an inhuman train,
95 That all proceed from savage thirst
of gain:
For when hard-hearted Interest first
began
To poison earth, Astraea left the plain,
Guile, Violence, and Murder seized on
man,
And, for soft milky streams, with blood
the rivers ran.

100 "Come, ye, who still the cumbrous
load of life
Push hard up hill; but, as the farthest
steep
You trust to gain, and put an end to
strife,
Down thunders back the stone with
mighty sweep,
And hurls your labors to the valley
deep,
Forever vain come, and withouten fee
I in oblivion will your sorrows steep,
Your cares, your toils, will steep you
in a sea
Of full delight O come, ye weary
wights, to me!

110 "With me, you need not rise at early
dawn,
To pass the joyless day in various
sounds,¹
Or, louting low, on upstart fortune
fawn,
And sell fair honor for some paltry
pounds,
Or through the city take your dirty
rounds
To cheat, and dun, and he, and visit
pay,
115 Now flattering base, now giving secret
wounds;
Or prowl in courts of law for human
prey,
In venal senate thieves, or rob on broad
highway.

"No cocks, with me, to rustic labor
call,
From village on to village sounding
clear;

¹ aches; sorrows

120 To tardy swain no shrill-voiced ma-
trons squall;
No dogs, no babes, no wives to stun
your ear;
No hammers thump; no horrid black- 150
smith sear,
No noisy tradesman your sweet slum-
bers start
With sounds that are a misery to hear.
125 But all is calm as would delight the
heart
Of Sybarite¹ of old, all nature, and all
art

“Here nought but candor reigns, in- 155
dulgent ease,
Good-natured lounging, sauntering up
and down
They who are pleased themselves must
always please,
130 On others’ ways they never squint &
frown,
Nor heed what haps in hamlet or in
town
Thus, from the source of tender Indol- 160
ence,
With milkv blood the heart is over-
flown,
Is soothed and sweetened by the social
sense.
135 For interest, envv, pride, and strife are
banished hence

“What, what is virtue but repose of 165
mind?
A pure ethereal calm that knows no
storm,
Above the reach of wild ambition’s
wind,
Above those passions that this world
deform.
140 And torture man, a proud malignant
worm!
But here, instead, soft gales of passion
play,
And gently stir the heart, thereby to
form
A quicker sense of joy, as breezes
stray
Across the enlivened skies, and make
them still more gay.

145 “The best of men have ever loved re-
pose:
They hate to mingle in the filthy fray.
Where the soul sours, and gradual
rancor grows,

¹ An inhabitant of Sybaris, Italy, a city noted
for luxurious living

Imbittered more from peevish day to
day.
Even those whom fame has lent her
fairest ray,
The most renowned of worthy wights 150
of yore,
From a base world at last have stolen
away:
So Scipio, to the soft Cumaeen shore
Retiring, tasted joy he never knew be-
fore.

“But if a little exercise you chuse, 155
Some zest for ease, ’tis not forbidden
here.
Amid the groves you may indulge the
muse,
Or tend the blooms, and deck the ver-
nal year;
Or softly stealing, with your watery
gear,
Along the brooks, the crimson-spotted 160
fry
You may delude the whilst, amused,
you hear
Now the hoarse stream, and now the
zephyr’s sigh,
Attuned to the birds, and woodland
melody

“O grievous folly! to heap up estate,
Losing the days you see beneath the
sun;
When, sudden, comes blind unrelent-
ing fate,
And gives the untasted portion you
have won
With ruthless toil, and many a wretch
undone.
To those who mock you gone to Pluto’s
reign.
There with sad ghosts to pine, and
shadows dun
170 But sure it is of vanities most vain.
To toil for what you here untoiling may
obtain”

He ceased But still their trembling
ears retained
The deep vibrations of his witching
song,
That, by a kind of magic power, con-
strained
To enter in, pell-mell, the listening
throng.
Heaps poured on heaps, and yet they
slept along
In silent ease as when, beneath the
beam

- Of summer moons, the distant woods
among,
Or by some flood all silvered with the gleam,
180 The soft-embodied fays through airy
portal stream.
- By the smooth demon so it ordered was,
And here his baneful bounty first
began:
Though some there were who would
not further pass.
And his alluring baits suspected han.¹
185 The wise distrust the too fair-spoken
man.
Yet through the gate they cast a wish-
ful eye
Not to move on, perdie,² is all they
can;
For, do their very best, they cannot
fly,
But often each way look, and often ²²⁵
sorely sigh
- 190 When this the watchful wicked wizard
saw,
With sudden spring he leaped upon
them strait,
And, soon as touched by his unhal-
lowed paw,
They found themselves within the
curst gate,
Full hard to be repassed, like that of ²³⁰
Fate
195 Not stronger were of old the giant-
crew,
Who sought to pull high Jove from
regal state,³
Though feeble wretch he seemed, of
sallow hue.
Ceites, who bides his grasp, will that
encounter rue.
.
- Waked by the crowd, slow from his ²³⁵
bench arose
A comely full-spread porter, awoln
with sleep.
210 His calm, broad, thoughtless aspect
breathed repose,
And in sweet torpor he was plungèd
deep,
Ne could himself from ceaseless yawn-
ing keep; ²⁴⁰
While o'er his eyes the drowsy liquor
ran,
- Through which his half-waked soul
would faintly peep.
Then, taking his black staff, he called
his man,
And roused himself as much as rouse
himself he can.
- The lad leaped lightly at his master's
call.
He was, to weet,⁴ a little roguish page,
Save sleep and play who minded
nought at all,
Like most the untaught striplings of
his age
This boy he kept each band to disen-
gage,
Garters and buckles, tusk for him
unfit,
But ill-becoming his grave personage,
And which his portly paunch would
not permit.
So this same limber page to all per-
formèd it.
- Meantime the master-porter wide dis-
played
Great store of caps, of slippers, and of
gowns.
Wherewith he those who entered in
arrayed,
Loose as the breeze that plays along
the downs,
And waves the summer woods when
evening frowns
O fair undress, best dress! it checks
no vein,
But every flowing limb in pleasure
drowns,
And heightens ease with grace This
done, right fain
Sir Porter sat him down, and turned to
sleep again
- Thus easy robed, they to the fountain
sped,
That in the middle of the court up
threw
A stream, high-spouting from its liquid
bed,
And falling back again in dizzily dew
There each deep draughts, as deep he
thirsted, drew,
It was a fountain of Nepenthe⁵ rare
Whence, as Dan⁶ Homer sings,⁴ huge
pleasance grew.

¹ have² An oath from the
French, *par Dieu*, by
God³ The Titans, who re-
belled against Ju-
piter⁴ as far as one could⁵ tell
⁶ A drug which causes
forgetfulness of pain

and sorrow

⁷ Lord, master⁸ *Odyssey*, 4, 220 ff.

And sweet oblivion of vile earthly
care,
Fair gladsome waking thoughts, and
joyous dreams more fair.

This rite performed, all only pleased
and still,
245 Withouten trump¹ was proclamation 275
made —
“Ye sons of Indolence, do what you
will;
And wander where you list, through
hall or glade
Be no man's pleasure for another's
staid.
Let each as likes him best his hours
employ,
250 And curst be he who minds his neigh-
bor's tradel
Here dwells kind ease, and unreprov-
ing joy.
He little merits bliss who others can
annoy.”

Strait of these endless numbers,
swarming round
As thick as idle notes in sunny
ray,
255 Not one eftsoons² in view was to be 285
found,
But every man strolled off his own
glad way
Wide o'er this ample court's blank
area,
With all the lodges that thereto per-
tained,
No living creature could be seen to
stray;
260 While solitude and perfect silence
reigned
So that to think you dreamt you almost
was constrained

As when a shepherd of the Hebrid
Isles,
Placed far amid the melancholy main,
(Whether it be lone fancy him be-
guiles,
265 Or that aerial beings sometimes deign
To stand embodied to our senses plain) 295
Sees on the naked hill, or valley low,
The whilst in ocean Phoebus dips his
wain,³
A vast assembly moving to and fro;
270 Then all at once in air dissolves the
wondrous show.

Ye gods of quiet, and of sleep pro-
found,
Whose soft dominion o'er this castle
sways,
And all the widely-silent places round,
Forgive me, if my trembling pen dis-
plays
What never yet was sung in mortal
lays.
But how shall I attempt such arduous
string?
I who have spent my nights and
nightly days
In this soul-deadening place, loose-
loitering—
Ah! how shall I for this uprear my
moulded wing?

Come on, my muse, nor stoop to low
despair,
Thou imp of Jove, touched by celestial
fire!
Thou yet shalt sing of war, and actions
fair,
Which the bold sons of Britain will
inspire,
Of ancient bards thou yet shalt sweep
the lyre,
Thou yet shalt tread in tragic pall the
stage,
Paint love's enchanting woes, the
hero's ire,
The sage's calm, the patriot's noble
rage,
Dashing corruption down through every
worthless age.

The doors, that knew no shrill alarm-
ing bell,
290 Ne cursèd knocker plied by villain's
hand,
Self-opened into halls, where, who can
tell
What elegance and grandeur wide ex-
pand
The pride of Turkey and of Persia
land?
Soft quilts on quilts, on carpets car-
pets spread,
And couches stretched around in seemly
band;
And endless pillows rise to prop the
head;
So that each spacious room was one full-
swelling bed

And everywhere huge covered tables
stood.
With wines high-flavored and rich
viands crowned;

¹ trumpet² immediately³ while the sun god dips his wagon,—i e., while
the sun is setting

- 300 Whatever sprightly juice or tasteful food
On the green bosom of this Earth are found,
And all old Ocean genders in his round—
Some hand unseen these silently displayed,
Even undemanded by a sign or sound,
305 You need but wish, and, instantly obeyed,
Fair-ranged the dishes rose, and thick the glasses played.
- Here freedom reigned without the least alloy,
Nor gossip's tale, nor ancient maiden's gall,
Nor saintly spleen durst murmur at our joy,
310 And with envenomed tongue our pleasures pall
For why? there was but one great rule for all,
To wit, that each should work his own desire,
And eat, drink, study, sleep, as it may fall,
Or melt the time in love, or wake the lye,
315 And carol what, unbid, the Muses might inspire
- The rooms with costly tapestry were hung,
Where was inwoven many a gentle tale,
Such as of old the rural poets sung
Or of Arcadian or Sicilian vale.
320 Reclining lovers, in the lonely dale,
Poured forth at large the sweetly tortured heart;
Or, looking tender passion, swelled the gale,
And taught charmed echo to resound their smart,
While flocks, woods, streams around, repose and peace impart
- 325 Those pleased the most, where, by a cunning hand,
Depeinten¹ was the patriarchal age;
What time Dan Abraham left the Chaldee land,
And pastured on from verdant stage to stage,
Where fields and fountains fresh could best engage.²
- 330 Toil was not then. Of nothing took they heed,
But with wild beasts the silvan war to wage,
And o'er vast plains their herds and flocks to feed.
Blest sons of nature they true golden age indeed!
- 335 Sometimes the pencil, in cool airy halls,
Bade the gay bloom of vernal landscapes rise,
Or Autumn's varied shades imbrown the walls
Now the black tempest strikes the astonished eyes,
Now down the steep the flashing torrent flies,
The trembling sun now plays o'er ocean blue,
340 And now rude mountains frown amid the skies,
Whate'er Lorrain light-touched with softening hue,
Or savage Rosa dashed, or learned Poussin drew
- Each sound too here to languishment inclined,
Lulled the weak bosom, and induced ease
Aerial music in the warbling wind,
At distance rising oft, by small degrees,
Nearer and nearer came, till o'er the trees
It hung, and breathed such soul-dissolving airs
As did, alas! with soft perdition please
350 Entangled deep in its enchanting snares,
The listening heart forgot all duties and all cares
- A certain music, never known before,
Here soothed the pensive melancholy mind,
Full easily obtained Behoves no more,
But adelong to the gently-waving wind
To lay the well-tuned instrument reclined;
From which, with airy flying fingers light,
Beyond each mortal touch the most refined,
The god of winds drew sounds of deep delight
360 Whence, with just cause, the Harp of Æolus it hight.

¹ depicted; painted² Genesis, 11 31.

- Ah me! what hand can touch the
strings so fine?
Who up the lofty diapason¹ roll
Such sweet, such sad, such solemn airs
divine,
Then let them down again into the
soul?
365 Now rising love they fanned; now
pleasing dole
They breathed, in tender musings,
through the heart;
And now a graver sacred strain they
stole,
As when seraphic hands an hymn im-
part.
Wild warbling Nature all, above the
reach of Art!
370 Such the gay splendor, the luxurious
state.
Of Calphs² old, who on the Tygris'
shore,
In nighty Bagdat, populous and
great,
Held their bright court, where was of
ladies store;
And verse, love, music still the gar-
land wore
375 When sleep was coy, the bard in wait-
ing there
(Cheered the lone midnight with the
muse's lore.
Composing music bade his dreams be
fair,
And music lent new gladness to the
morning air
Near the pavilions where we slept,
still ran
380 Soft-tinkling streams, and dashing
waters fell,
And sobbing breezes sighed, and oft
began
(So worked the wizard) wintry storms
to swell,
As heaven and earth they would to-
gether melt:³
At doors and windows, threatening,
seemed to call
385 The demons of the tempest, growling
fell,
Yet the least entrance found they none
at all;
Whence sweeter grew our sleep, secure
in massy hall
And hither Morpheus sent his kindest
dreams,
Raising a world of gayer tinct and
grace,
390 O'er which were shadowy cast Elysian
gleams,
That played in waving lights from
place to place,
And shed a roseate smile on nature's
face
Not Titian's pencil e'er could so
array,
So fleece with clouds the pure ethereal
space;
395 Ne could it e'er such melting forms
display,
As loose on flowery beds all languishingly
lay.
One great amusement of our house-
hold was—
In a huge crystal magic globe to spy,
Still as you turned it, all things that
do pass
Upon this ant-hill earth, where con-
stantly
Of idly-busy men the restless fry
Run bustling to and fro with foolish
haste
In search of pleasures vain, that from
them fly,
Or which, obtained, the catiffs dare
not taste:
When nothing is enjoyed, can there be
greater waste?
Of Vanity the Mirror this was called
Here you a muckworm of the town
might see
At his dull desk, amid his ledgers
stalled,
445 Eat up with carking care and penurie,
Most like to carcase parched on gal-
low-tree
"A penny saved is a penny got"—
Firm to this scoundrel maxim keepeth
he,
Ne of its rigor will he bate a jot,
450 Till it has quenched his fire, and ban-
ished his pot
Strait from the filth of this low grub,
behold!
Comes fluttering forth a gaudy spend-
thrift heir,
All glossy gay, enamelled all with gold.
The silly tenant of the summer-air.
In folly lost, of nothing takes he care;

¹ entire compass of tones.² Calph is the title of the successors of Moham-
med, now claimed by the Sultan of Turkey³ mingle

Pimps, lawyers, stewards, harlots, flatterers vile.
 And thieving tradesmen him among them share
 His father's ghost from Limbo-lake⁶²⁰ the while
 Sees this, which more damnation doth upon him pile

460 This globe portrayed the race of learned men,
 Still at their books, and turning o'er the page,
 Backwards and forwards oft they snatch the pen
 As if inspired, and in a Thespian¹ rage;
 Then write, and blot, as would your ruth engage.
 465 Why, authors, all this scrawl and scribbling sore?
 To lose the present, gain the future age,
 Praised to be when you can hear no more,
 And much enriched with fame when useless worldly store!

A bard here dwelt, more fat than bard beseems
 605 Who, void of envy, guile, and lust of gain,
 On virtue still, and nature's pleasing themes,
 Poured forth his unpremeditated strain.
 The world forsaking with a calm disdain.
 Here laughed he careless in his easy seat,
 610 Here quaffed, encircled with the jovious train,
 Oft moralizing sage; his ditty sweet
 He loathed much to write, ne cared to repeat²

Full oft by holy feet our ground was trod;
 Of clerks³ good plenty here you mote espy.
 615 A little, round, fat, oily man of God
 Was one I chiefly marked among the fry.
 He had a roguish twinkle in his eye,

¹ tragic (Thespis was the reputed founder of tragedy)

² Lines 604-12 contain a portrait of Thomson himself, with the exception of l. 604, the stanza is ascribed to Lord Lyttleton, an English author and politician

³ clergyman, priests

And shone all glittering with ungodly dew,
 If a tight¹ damsel chanced to trippen by,
 Which when observed, he shrunk into his mew;²
 And straight would recollect his piety anew³

TELL ME, THOU SOUL OF HER I LOVE

Tell me, thou soul of her I love,
 Ah! tell me, whither art thou fled?
 To what delightful world above,
 Appointed for the happy dead?

5 Or dost thou flee at pleasure roam,
 And sometimes share thy lover's woe
 Where, void of thee, his cheerless home
 Can now, alas! no comfort know?

Oh! if thou hoverest round my walk,
 10 While, under every well-known tree,
 I to thy fancied shadow talk,
 And every tear is full of thee—

Should then the weary eye of grief
 Beside some sympathetic stream
 15 In slumber find a short relief,
 Oh, visit thou my soothing dream!

TO AMANDA

Come, dear Amanda, quit the town,
 And to the rural hamlets fly,
 Behold! the wintry storms are gone,
 A gentle radiance glads the sky

5 The birds awake, the flowers appear,
 Earth spreads a verdant couch for thee,
 'Tis joy and music all we hear,
 'Tis love and beauty all we see

Come, let us mark the gradual spring,
 10 How peeps the bud, the blossom blow,
 Till Philomel begins to sing,
 And perfect May to swell the rose

Even so thy rising charms improve,
 As life's warm season grows more bright;

15 And, opening to the sighs of love,
 Thy beauties glow with full delight.

¹ comely; neat

² study

³ Lines 618-21 contain a portrait of the Rev Patrick Murdock, Thomson's friend and biographer

EDWARD YOUNG (1681-1765)

NIGHT THOUGHTS

1742

FROM NIGHT I. ON LIFE, DEATH, AND IMMORTALITY

Tired nature's sweet restorer, balmy Sleep!
 He, like the world, his ready visit pays
 Where Fortune smiles; the wretched he forsakes,
 Swift on his downy pinion flies from woe,
 5 And lights on lids unsullied with a tear.
 From short (as usual) and disturbed repose,
 I wake: how happy they who wake no more!
 Yet that were vain, if dreams infest the grave.
 I wake, emerging from a sea of dreams
 10 Tumultuous, where my wrecked, desponding thought
 From wave to wave of fancied misery
 At random drove, her helm of reason lost;
 Though now restored, 'tis only change of pain,
 A bitter change! severer for severe.
 15 The day too short for my distress, and Night,
 Even in the zenith of her dark domain,
 Is sunshyne to the color of my fate.
 Night, sable goddess! from her ebon throne,
 In rayless majesty, now stretches forth
 20 Her leaden scepter o'er a slumbering world.
 Silence how dead! and darkness how profound!
 Nor eye nor list'ning ear an object finds:
 Creation sleeps. 'Tis as the general pulse
 Of life stood still, and Nature made a pause,
 25 An awful pause, prophetic of her end
 And let her prophecy be soon fulfilled!
 Fate, drop the curtain! I can lose no more.
 Silence and Darkness, solemn sisters, twins
 From ancient Night, who nurse the tender thought
 30 To reason, and on reason build resolve
 (That column of true majesty in man),
 Assist me! I will thank you in the grave,
 The grave your kingdom; there this frame shall fall
 A victim sacred to your dreary shrine.

The bell strikes one: we take no note of time,
 55 But from its loss. To give it, then, a tongue,
 Is wise in man. As if an angel spoke,
 I feel the solemn sound. If heard aright,
 It is the knell of my departed hours:
 Where are they? With the years beyond the flood.
 60 It is the signal that demands despatch;
 How much is to be done! my hopes and fears
 Start up alarmed, and o'er life's narrow verge
 Look down—on what? a fathomless abyss;
 A dread eternity; how surely mine!
 65 And can eternity belong to me.
 Poor pensioner on the bounties of an hour?
 How poor, how rich, how abject, how august,
 How complicate, how wonderful, is man!
 How passing wonder He who made him such!
 70 Who centred in our make such strange extremes,
 From different natures marvellously mixed,
 Connection exquisite of distant worlds!
 Distinguished link in being's endless chain!
 Midway from nothing to the Deity!
 75 A beam ethereal, sullied, and absorpt!
 Though sullied and dishonored, still divine!
 Dim miniature of greatness absolute!
 An heir of glory! a frail child of dust!
 Helpless immortal! insect infinite!
 80 A worm! a god!—I tremble at myself,
 And in myself am lost! At home a stranger,
 Thought wanders up and down, surprised, aghast,
 And wondering at her own How reason reels!
 O, what a miracle to man is man!
 85 Triumphant distressed! What joy! what dread!
 Alternately transported and alarmed!
 What can preserve my life? or what destroy?
 An angel's arm can't snatch me from the grave;
 Legions of angels can't confine me there.
 The spritely lark's shrill matin wakes the morn.

Grief's sharpest thorn hard pressing on
 my breast,
 440 I strive, with wakeful melody, to cheer
 The sullen gloom, sweet Philomel! like
 thee,
 And call the stars to listen: every star
 Is deaf to mine, enamor'd of thy lay.
 Yet be not vain; there are, who thine
 excel,
 445 And charm thro' distant ages wrapt in
 shade,
 'Pris'ner of darkness! to the silent hours,
 How often I repeat their rage divine
 'To lull my griefs, and steal my heart
 from woe!
 I roll their raptures, but not catch their
 fire.
 450 Dark, tho' I not blind, like thee, Mæonides!
 Or, Milton! thee; ah could I reach your
 strain
 Or his, who made Mæonides our own.¹
 Man too he sung: immortal man I sing;
 Oft bursts my song beyond the bounds
 of life
 455 What, now, but immortality can please?
 O had he press'd his theme, pursu'd the
 track,
 Which opens out of darkness into day!
 O had he, mounted on his wing of fire,
 Soar'd where I sink, and sung immortal
 man!
 460 How had it blest mankind, and rescu'd
 me!

FROM NIGHT III NARCISSA

Then welcome, death! thy dread har-
 bingers,
 Age and disease, disease, tho' long my
 guest;
 That plucks my nerves, those tender
 strings of life!
 490 Which, pluckt a little more, will toll the
 bell,
 That calls my few friends to my funeral;
 Where feeble nature drops, perhaps, a
 tear,
 While reason and religion, better taught.
 Congratulate the dead, and crown his tomb
 495 With wreath triumphant. Death is vic-
 tory;
 It binds in chains the raging ills of life
 Lust and ambition, wrath and avarice,
 Dragg'd at his chariot-wheel, applaud his
 power.
 That ills corrosive, cares importunate,
 500 Are not immortal too, O death! is thine

¹ Pope, who translated the *Odyssey* and the *Iliad* of Homer.

Our day of dissolution!—name it right;
 'Tis our great pay-day; 'tis our harvest,
 rich
 And ripe: What tho' the sickle, some-
 times keen,
 Just scars us as we reap the golden
 grain?
 505 More than thy balm, O Gilead! heals
 the wound
 Birth's feeble cry, and death's deep dis-
 mal groan,
 Are slender tributes low-taxt nature pays
 For mighty gain the gain of each, a
 life!
 But O! the last the former so transcends.
 510 Life dies, compar'd life lives beyond
 the grave
 And feel I, death! no joy from thought
 of thee,
 Death, the great counsellor, who man
 inspires
 With ev'ry nobler thought and fairer
 deed!
 Death, the deliverer, who rescues man!
 515 Death, the rewarder, who the rescu'd
 crowns!
 Death, that absolves my birth, a curse
 without it!
 Rich death, that realizes all my cares,
 Toils, virtues, hopes, without it a chi-
 mera!
 Death, of all pain the period, not of joy,
 520 Joy's source, and subject, still sub-
 sist
 unhurt;
 One, in my soul, and one, in her great
 sire;
 Tho' the four winds were waiting for
 my dust
 Yes, and from winds, and waves, and
 central night,
 Tho' prison'd there, my dust too I re-
 claim,
 525 (To dust when drop proud nature's
 proudest spheres.)
 And live entire Death is the crown of
 life.
 Were death denied, poor man would live
 in vain,
 Were death denied, to live would not be
 life;
 Were death denied, ev'n fools would wish
 to die.
 530 Death wounds to cure we fall, we rise,
 we reign!
 Spring from our fetters, fasten in the
 skies;
 Where blooming Eden withers in our
 sight:

¹ *Genesis*, 37: 25, *Numbers*, 32: 1-30

Death gives us more than was in Eden lost.
This king of terrors is the prince of peace.

535 When shall I die to vanity, pain, death?
When shall I die?—When shall I live for
ever?

From NIGHT V. THE RELAPSE

125 Let Indians, and the gay, like Indians,
fond

Of feather'd fopperies, the sun adore:
Darkness has more divinity for me;
It strikes thought inward, it drives back
the soul

To settle on herself, our point supreme!
130 There lies our theatre! there sits our
judge.

Darkness the curtain drops o'er life's
dull scene;

'Tis the kind hand of Providence stretcht
out

'Twixt man and vanity, 'tis reason's
reign,

And virtue's too; these tutelary shades
135 Are man's asylum from the tainted
throng

Night is the good man's friend, and
guardian too

It no less rescues virtue, than inspires

From NIGHT VI THE INFIDEL RECLAIMED

Our senses, as our reason, are divine.
But for the magic organ's powerful
charm,

430 Earth were a rude, uncolor'd chaos still.
Objects are but th' occasion; ours th'
exploit;

Ours is the cloth, the pencil, and the
paint,

Which nature's admirable picture draws;
And beautifies creation's ample dome

435 Like Milton's Eve, when gazing on the
lake,¹

Man makes the matchless image, man
admires

Say then, shall man, his thoughts all sent
abroad,

Superior wonders in himself forgot,
His admiration waste on objects round,

440 When heaven makes him the soul of all
he sees

Absurd; not rare! so great, so mean, is
man

Nature, thy daughter, ever changing birth
Of thee the Great Immutable, to man

¹ *Paradise Lost*, 4, 456 ff.

Speaks wisdom; is his oracle supreme;
695 And he who most consults her, is most
wise.

Lorenzo, to this heavenly Delphos haste;
And come back all-immortal; all divine:
Look nature through, 'tis revolution all;
All change; no death. Day follows
night; and night

700 The dying day; stars rise, and set, and
rise;

Earth takes th' example. See, the sum-
mer gay,

With her green chaplet, and ambrosial
flowers,

Droops into pallid autumn: winter gray,
Horrid with frost, and turbulent with
storm,

705 Blows autumn, and his golden fruits
away;

Then melts into the spring: soft spring,
with breath

Favonian,¹ from warm chambers of the
south,

Recalls the first. All, to re-flourish, fades;
As in a wheel, all sinks, to re-ascend.

710 Emblems of man, who passes, not expires.

From NIGHT IX. THE CONSOLATION

As when a traveller, a long day past,
In painful search of what he cannot find,
At night's approach, content with the
next cot,

There ruminates awhile, his labor lost;
5 Then cheers his heart with what his fate
affords,

And chants his sonnet to deceive the
time,

Till the due season calls him to repose:
Thus I, long-travell'd in the ways of
men,

And dancing, with the rest, the giddy
mare,

10 Where disappointment smiles at hope's
career;

Warn'd by the languor of life's evening
ray,

At length have hous'd me in an humble
shed;

Where, future wand'ring banish'd from
my thought,

And waiting, patient, the sweet hour of
rest,

15 I chase the moments with a serious song.
Song soothes our pains; and age has
pains to soothe.

¹ gentle, like Favonius, the west wind

From CONJECTURES ON ORIGINAL
COMPOSITION

1759

1759

But there are who write with vigor and success, to the world's delight and their own renown. These are the glorious fruits where genius prevails. The mind of a man of genius is a fertile and pleasant field, pleasant as Elysium, and fertile as Tempe; it enjoys a perpetual spring. Of that spring, originals are the fairest flowers; imitations are of quicker growth but fainter bloom. Imitations are of two kinds: one of nature, one of authors. The first we call originals, and confine the term imitation to the second. I shall not enter into the curious enquiry of what is or is not, strictly speaking, original, content with what all must allow, that some compositions are more so than others; and the more they are so, I say, the better. Originals are and ought to be great favorites, for they are great benefactors; they extend the republic of letters, and add a new province to its dominion. Imitators only give us a sort of duplicates of what we had, possibly much better, before, increasing the mere drug of books, while all that makes them valuable, knowledge and genius, are at a stand. The pen of an original writer, like Armida's wand, out of a barren waste calls a blooming spring. Out of that blooming spring, an imitator is a transplant of laurels, which sometimes die on removal, always languish in a foreign soil.

We read imitation with somewhat of his languor who listens to, a twice-told tale. Our spirits rouse at an original that is a perfect stranger, and all throng to learn what news from a foreign land. And though it comes like an Indian prince, adorned with feathers only, having little of weight, yet of our attention it will rob the more solid, if not equally new. Thus every telescope is lifted at a new-discovered star, it makes a hundred astronomers in a moment, and denies equal notice to the sun. But if an original, by being as excellent as new, adds admiration to surprise, then are we at the writer's mercy; on the strong wind of his imagination, we are snatched from Britain to Italy, from climate to climate, from pleasure to pleasure; we have no home, no thought, of our own till the magician drops his pen. And then falling down into ourselves, we awake to flat realities, lamenting the change,

like the beggar who dreamt himself a prince. . . .

But why are originals so few? Not because the writer's harvest is over, the great reapers of antiquity having left nothing to be gleaned after them, nor because the human mind's teeming time is past, or because it is incapable of putting forth unprecedented births; but because illustrious examples engross, prejudice, and intimidate. They engross our attention, and so prevent a due inspection of ourselves, they prejudice our judgment in favor of their abilities, and so lessen the sense of our own, and they intimidate us with the splendor of their renown, and thus under diffidence bury our strength. Nature's impossibilities and those of diffidence lie wide asunder. . . .

Had Milton never wrote, Pope had been less to blame. But when in Milton's genius, Homer, as it were, personally rose to forbid Britons doing him that ignoble wrong,¹ it is less pardonable, by that effeminate decoration, to put Achilles in petticoats a second time. How much nobler had it been, if his numbers had rolled on in full flow, through the various modulations of masculine melody, into those grandeur of solemn sound which are indispensably demanded by the native dignity of heroic song! How much nobler, if he had resisted the temptation of that Gothic demon,² which modern poesy tasting, became mortal! O how unlike the deathless, divine harmony of three great names (how justly joined!) of Milton, Greece, and Rome! His verse, but for this little speck of mortality in its extreme parts, as his hero had in his heel, like him, had been invulnerable and immortal.³ But unfortunately, that was undipt in Helicon, as this in Styx. Harmony as well as eloquence is essential to poesy; and a murder of his music is putting half Homer to death. Blank is a term of diminution, what we mean by blank verse is verse unfallen, uncurs'd; verse reclaimed, reenthroned in the true language of the gods, who never thundered, nor suffered their Homer to thunder, in rhyme. . . .

When such an ample area for renowned adventure in original attempts lies before

¹ Pope's offence in translating Homer was doubled by the use of rhiming couplets

² rime

³ According to popular legend, Achilles, the hero of the *Iliad*, was plunged by his mother into the waters of Styx, and his whole body made invulnerable, except the heel by which he was held

us, shall we be as mere leaden pipes, conveying to the present age small streams of excellence from its grand reservoir of antiquity, and those too, perhaps, muddled in the pass? Originals shine like comets; have no peer in their path; are rivaled by none, and the gaze of all. All other compositions (if they shine at all) shine in clusters, like the stars in the galaxy, where, like bad neighbors, all suffer from all, each particular being diminished and almost lost in the throng.

If thoughts of this nature prevailed, if ancients and moderns were no longer considered as masters and pupils, but as hard-matched rivals for renown, then moderns, by the longevity of their labors, might one day become ancients themselves. And old time, that best weigher of merits, to keep his balance even, might have the golden weight of an Augustan age¹ in both his scales; or rather our scale might descend, and that of antiquity (as a modern match for it strongly speaks) might kick the beam

ROBERT BLAIR (1699-1746)

From THE GRAVE
1743

While some affect² the sun, and some the shade,
Some flee the city, some the hermitage,
Their aims as various as the roads they take
In journeying through life; the task be mine
To paint the gloomy horrors of the tomb.
Th' appointed place of rendezvous, where all
These travellers meet. Thy succors I implore,
Eternal King! whose potent arm sustains
The keys of hell and death.—The Grave, dread thing!
Men shiver when thou'rt nam'd³ nature, appall'd,
Shakes off her wonted firmness—Ah, how dark
Thy long-extended realms, and rueful wastes!

¹ A period when literature is at the height of purity and refinement, so called because the reign of Augustus Caesar (31 B. C.-14 A. D.) was the golden age of Latin literature. The term is commonly applied in English literature to the time of Queen Anne (1702-14) because the writers of that period modeled their work upon that of the ancients.

² choose: prefer

Where nought but silence reigns, and night, dark night,
Dark as was chaos, ere the infant sun
Was roll'd together, or had tried his beams
Athwart the gloom profound.—The sickly taper
By glimmering through thy low-brow'd misty vaults,
(Furr'd round with mouldy damps and ropy slime)
Lets fall a supernumerary horror,
And only serves to make thy night more irksome.
Well do I know thee by thy trusty yew,¹
Cheerless, unsocial plant! that loves to dwell
Midst skulls and coffins, epitaphs and worms.
Where light-heel'd ghosts and visionary shades,
Beneath the wan cold moon (as fame reports)
Embodied, thick, perform their mystic rounds
No other merriment, dull tree! is thine.
See yonder hallow'd fane;—the pious work
Of names once fam'd, now dubious or forgot,
And buried midst the wreck of things which were;
There lie interr'd the more illustrious dead.
The wind is up: hark! how it howls! Methinks
Till now I never heard a sound so dreary:
Doors creak, and windows clap, and night's foul bird,
Rook'd in the spire, screams loud. the gloomy aisles,
Black-plaster'd, and hung round with shreds of 'scutcheons
And tatter'd coats of arms, send back the sound
Laden with heavier airs, from the low vaults,
The mansions of the dead.—Rous'd from their slumbers,
In grim array the grisly spectres rise,
Grin horrible, and, obstinately sullen.
Pass and repass, hush'd as the foot of night.
Again the screech-owl shrieks: ungracious sound!

¹ The yew is a common tree in graveyards.

- I'll hear no more; it makes one's blood
run chill.
- 45 Quite round the pile, a row of rever-
end elms,
(Coeval near with that) all ragged
show,
Long lash'd by the rude winds. Some
rift half down
Their branchless trunks, others so thin
a-top,
That scarce two crows could lodge in the
same tree.
- 50 Strange things, the neighbors say, have
happen'd here:
Wild shrieks have issued from the hollow
tombs.
Dead men have come again, and walk'd
about;
And the great bell has toll'd, unring,
untouch'd.
(Such tales their cheer, at wake or
gossipping,¹
- 55 When it draws near the witching time
of night)
Oft in the lone church yard at night
I've seen,
By glimpse of moonshine chequering
through the trees,
The school-boy, with his satchel in his
hand,
Whistling aloud to bear his courage
up,
- 60 And lightly tripping o'er the long flat
stones,
(With nettles skirted, and with moss
o'ergrown,)
That tell in homely phrase who he be-
low.
Sudden he starts, and hears, or thinks
he hears,
The sound of something purring at his
heels;
- 65 Full fast he flies, and dares not look
behind him,
Till out of breath he overtakes his
fellows;
Who gather round, and wonder at the
tale
Of horrid apparition, tall and ghastly.
That walks at dead of night, or takes his
stand
- 70 O'er some new-open'd grave; and
(strange to tell!)
Evanishes at crowing of the cock.
The new-made widow, too, I've some-
times 'spied,
Sad sight! slow moving o'er the pro-
strate dead.
- Lastless, she crawls along in doleful
black,
75 Whilst bursts of sorrow gush from either
eye,
Fast falling down her now untasted
cheek:
Prone on the lowly grave of the dear
man
She drops; whilst busy, meddling mem-
ory,
In barbarous succession musters up
80 The past endearments of their softer
hours,
Tenacious of its theme Still, still she
thinks
She sees him, and, indulging the fond
thought,
Clings yet more closely to the senseless
turf,
Nor heeds the passenger who looks that
way.
- 85 Invidious grave!—how dost thou rend
in sunder
Whom love has knit, and sympathy
made one!
A tie more stubborn far than nature's
band.
Friendship! mysterious cement of the
soul,
Sweetener of life, and solder of society!
90 I owe thee much thou hast deserved
from me,
Far, far beyond what I can ever pay
Oft have I proved the labors of thy love.
And the warm efforts of the gentle
heart,
Anxious to please—Oh! when my friend
and I
95 In some thick wood have wander'd heed-
less on,
Hid from the vulgar eye, and sat us
down
Upon the sloping cowslip-cover'd bank,
Where the pure limpid stream has slid
along
In grateful errors! through the under-
wood,
- 100 Sweet murmuring,—methought the shrill-
tongued thrush
Mended his song of love, the sooty
blackbird
Mellow'd his pipe, and soften'd every
note;
The eglantine smelt sweeter, and the
rose
Assumed a dye more deep; whilst every
flower
105 Vied with its fellow-plant in luxury
¹ wanderings

¹ christening

Of dress.—Oh! then the longest summer's day
Seem'd too, too much in haste: still the
full heart
Had not imparted half! 'twas happiness 720
Too exquisite to last Of joys departed,
110 Not to return, how painful the remembrance!

Poor man!—how happy once in thy
first state!
When yet but wain from thy great
Maker's hand,
He stamp'd thee with his image, and, 725
well pleased,
Smiled on his last fair work—Then all
was well
745 Sound was the body, and the soul serene;
Like two sweet instruments, ne'er out of
tune,
That play their several parts—Nor head,
nor heart,
Offer'd to ache nor was there cause 730
they should,
For all was pure within no fell re-
morse.

550 Nor anxious casting-up of what might be,
Alarm'd his peaceful bosom — Summer
 seas
Show not more smooth, when kissed by
 southern winds
Just ready to expire — Scarce impor-
 tuned.

153 The generous soil, with a luxuriant hand,
Offer'd the various produce of the year,
And everything most perfect in its kind
Blessed! thrice-blessed days!—But ah,
how short!

740

Blest as the pleasing dreams of holy
men.

560 But fugitive like those, and quickly gone
(1) slippery state of things!—What sudden
turns!

What strange vicissitudes in the first leaf

Of man's sad history! — Today most
happy, 745

And ere tomorrow's sun has set, most
abject!

How scant the space between these vast extremes!

Of the good man is peace Sure the last end
his exit! How calm

Night-dews fall not more gently to the 750
ground.

715 Nor weary worn-out winds expire so soft
Behold him' in the evening tide of life,

A life well spent, whose early care it was
His riper years should not upbraid his
green

By unperceiv'd degrees he wears away;
Yet like the sun seems larger at his
setting!

High in his faith and hopes, look! how
he reaches

After the prize in view! and, like a bird
That's hamper'd, struggles hard to get
away!

Whilst the glad gates of sight are wide
expanded

To let new glories in, the first fair fruits
Of the fast-coming harvest! Then! O
then!

Each earth-born joy grows vile, or disappears.

Shrunk to a thing of nought O how he
longs

To have his passport sign'd, and be dismiss'd'

'Tis done, and now he's happy! The
glad soul

Has not a wish uncrown'd. Even the lag
flesh

Rests too in hope of meeting once again
Its better half, never to sunder more.

Nor shall it hope in vain: the time
draws on

When not a single spot of burial-earth,
Whether on land, or in the spacious sea.

But must give back its long-committed
dust

Inviolat and faithfully shall these
Make up the full account, not the least

Embezzled, or mislaid, of the whole tale.¹

Each soul shall have a body ready-furnished:

And each shall have his own. Hence, ye
profane.

Ask not how this can be Sure the same
power

That reared the pierce at first, and took it down.

Can reassemble the loose scatter'd parts,
And put them as they were: Almighty

Has done much more: Nor is his arm

Through length of days: and what he

His faithfulness stands bound to see it

When the dread trumpet sounds, the

Not unattentive to the call, shall wake:

' number, count

And every joint possess its proper place,
 With a new elegance of form, unknown
 To its first state. Nor shall the con-
 scious soul
 755 Mistake its partner; but amidst the
 crowd,
 Singling its other half, into its arms
 Shall rush, with all the impatience of a
 man
 That's new come home, who having long
 been absent,
 With haste runs over every different
 room,
 760 In pain to see the whole. Thrice happy
 meeting!
 Nor time, nor death, shall ever part them
 more.
 'Tis but a night, a long and moonless
 night;
 We make the grave our bed, and then
 are gone.
 Thus, at the shut of even, the weary
 bird
 765 Leaves the wide air, and in some lonely
 brake
 Cowers down, and dozes till the dawn of
 day,
 Then elaps his well fledg'd wings and
 bears away.

WILLIAM SHENSTONE (1714-1763)

From THE SCHOOLMISTRESS

IN IMITATION OF SPENSER

1736 1737

Ah me! full sorely is my heart for-
 lorn,
 To think how modest worth neglected
 lies,
 While partial fame doth with her
 blasts adorn
 Such deeds alone, as pride and pomp
 disguise;
 5 Deeds of ill sort, and mischievous em-
 prize.
 Lend me thy clarion, goddess! let me
 try
 To sound the praise of merit, ere it
 dies;
 Such as I oft have chaunced to espy,
 Lost in the dreary shades of dull ob-
 scurity.
 10 In ev'ry village mark'd with little
 spire,
 Embow'r'd in trees, and hardly known
 to fame,
 There dwells, in lowly shed, and mean
 attire,

A matron old, whom we school-
 mistress name;
 Who boasts unruly brats with birch
 to tame;
 15 They griev'd sore, in piteous duranee
 pent,
 Aw'd by the pow'r of this relentless
 dame;
 And oft-times, on vagaries idly bent,
 For unkempt hair, or talk unconn'd, are
 sorely shent¹

And all in sight doth rise a birchen tree,
 Which learning near her little dome
 did stowe,
 Whilom a twig of small regard to see,
 Tho' now so wide its waving branches
 flow.
 And work the simple vassals mickle²
 woe,
 For not a wind might curl the leaves
 that blew,
 25 But their limbs shudder'd, and their
 pulse beat low;
 And as they look'd they found their
 horror grew.
 And shap'd it into rods, and tingled at
 the view

So have I seen (who has not, may
 conceive)
 A lifeless phantom near a garden
 placed,
 30 So doth it wanton birds of peace be-
 reave
 Of sport, of song, of pleasure, of re-
 past;
 They start, they stare, they wheel,
 they look aghast,
 Sad servitude! such comfortless annoy
 May no bold Briton's riper age e'er
 taste!
 35 Ne superstition clog his dance of joy,
 Ne vision empty, vain, his native bliss
 destroy.

Near to this dome is found a patch so
 green,
 On which the tribe their gambols do
 display.
 And at the door imprisoning board is
 seen,
 40 Lest weakly wights of smaller size
 should stray;
 Eager, perdie,³ to bask in sunny day!
 The noises intermixed, which thence
 resound.

¹ punished
² much

³ certainly (originally,
 an oath)

Do learning's little tenement betray;
Where sits the dame, disguised in look
profound,
45 And eyes her fairy throng, and turns
her wheel around.

Her cap, far whiter than the driven
snow,
Emblem right meet of decency does
yield:
Her apron, dyed in grain, as blue, I
trow,
As is the harebell that adorns the
field;
50 And in her hand, for scepter, she does
wield
Tway birchen sprays, with anxious
fear entwined,
With dark distrust, and sad repent-
ance filled;
And steadfast hate, and sharp afflic-
tion joined,
And fury uncontrolled, and chastisement
unkind

55 Few have but kenn'd, in semblance
meet portray'd,
The childish faces, of old Aeol's train.
Libs, Notus, Auster these in frowns
array'd,
How then would fare on earth, or sky,
or main,
Were the stern god to give his slaves
the rein?
60 And were not she rebellious breasts to
quell,
And were not she her statutes to main-
tain,
The cot no more, I ween, were deem'd
the cell
Where comely peace of mind, and decent
order dwell

A russet stole was o'er her shoulders
thrown;
65 A russet kirtle fenced the nipping air;
'Twas simple russet, but it was her
own,
'Twas her own country bred the flock
so fair!
'Twas her own labor did the fleece pre-
pare;
And, sooth to say, her pupils ranged
around,
70 Through rions awe, did term it pass-
ing rare:
For they in gaping wonderment abound,
And think, no doubt, she been the great-
est wight on ground.

Albeit ne¹ flatt'ry did corrupt her
truth,
Ne¹ pompous title did debauch her
ear;
75 Goody, good-woman, gossip,² n'aunt,
forsooth,
Or dame, the sole additions³ she did
hear;
Yet these she challeng'd, these she
held right dear:
Ne would esteem him act as mought
behave,
Who should not honor'd eld with these
revere:
80 For never title yet so mean could
prove,
But there was eke a mind which did that
title love.

One ancient hen she took delight to
feed,
The plodding pattern of the busy
dame;
Which, ever and anon, impelled by
need,
85 Into her school, begirt with chickens,
came;
Such favor did her past deportment
claim;
And, if neglect had lavished on the
ground
Fragment of bread, she would collect
the same,
For well she knew, and quaintly could
expound,
90 What sin it were to waste the smallest
crumb she found.

Herbs, too, she knew, and well of each
could speak,
That in her garden sipped the silvery
dew;
Where no vain flower disclosed a
gaudy streak,
But herbs for use and physic, not a
few,
95 Of gray renown, within those borders
grew:
The tufted basil, pun-provoking thyme,
Fresh balm, and marigold of cheerful
hue:
The lowly gill, that never dares to
climb;
And more I fain would sing, disdaining
here to rhyme.

¹ neither—nor
² sponsor at a baptism

³ titles; descriptive
terms added

Here oft the dame, on Sabbath's de-
cent eve,
Hymn'd such psalms as Steinhold
forth did mete;
120 If winter 'twere, she to her hearth did
cleave,
But in her garden found a summer-
seat:
Sweet melody¹ to hear her then re-
peat
How Israel's sons, beneath a foreign
king,
While taunting foemen did a song en-
treat,¹
125 All, for the nonce,² untuning every
string,
Uphung their useless lyres—small heart
had they to sing.

For she was just, and friend to vir-
tuous lore,
And passed much time in truly vir-
tuous deed;
And in those elfin³ ears would oft
deplore
130 The times, when truth by popish rage
did bleed,
And tortuous death was true devo-
tion's meed:
And simple faith in iron chains did
mourn,
That nould³ on wooden image place
her creed;
And lawny saints⁴ in smouldering
flames did burn
135 Ah! dearest Lord! forfend⁵ thilk⁶ days
should e'er return

In elbow chair, like that of Scottish
stem⁷
By the sharp tooth of cank'ring eld
defac'd,
In which, when he receives his diadem,
Our sov'reign prince and hefest⁸ hege
is plac'd,
140 The matron sate; and some with rank
she grac'd,
(The source of children's and of cour-
tier's pride!)
Redress'd affronts, for vile affronts
there pass'd;

And warn'd them not the fretful to
deride,
But love each other dear, whatever them
betide

145 Right well she knew each temper to
desery.
To thwart the proud, and the submiss
to raise,
Some with vile copper prize exalt on
high,
And some entice with pittance small
of praise,
And other some with baleful sprig she
'frays.¹
150 Ev'n absent, she the reins of pow'r
doth hold,
While with quant² arts the giddy
crowd she sways,
Forewarned, if little bird their pranks
behold,
'Twill whisper in her ear and all the
scene unfold

Lo, now with state she utters the com-
mand¹
155 Eftsoons³ the urehms to then tasks
repair
Their books of statme small they take
in hand,⁴
Which with pellucid horn secur'd are,
To save from finger wet the letters
fair,
The work so gay, that on then back is
seen,
St George's high atchievements does
declare,
On which thilk⁵ wight that has x-gaz-
ing been
Kens the forth-coming rod—unpleasing
sight, I ween!

Ah, luckless he, and born beneath the
beam
Of evil star¹ it niks me whilst I write,
As erst the bard⁶ by Mulla's silver
stream,
Oft, as he told of dendlly dolorous
plight,
Sighed as he sung, and did in tears
indite:

¹ *Psalm*, 137.
² for the occasion
³ would not
⁴ saints clad in lawn
⁵ forbid
⁶ those same
⁷ The Scottish corona-
tion chair at Scone
rested upon a large
stone of supposed

miraculous power
Edward the Confes-
sor took it to Eng-
land in 1297, and
since that time it
has been a part of
the chair in which
English sovereigns
are crowned.
⁸ most loved

¹ frightens
² clever
³ at once
⁴ The book was a
piece of board on
which were printed
the alphabet, the
nine digits, and
sometimes the
Lord's Prayer. The
front side was pro-

tected with a thin
transparent piece of
horn the back was
decorated with a
sketch of St George
and the dragon
⁵ that same
⁶ Spenser, whose home
at Kilcolman Castle,
in Ireland, was near
the river Mulla

For, brandishing the rod, she doth
 begin
 To loose the brogues;¹ the stimp-
 ling's late delight,
 170 And down they drop; appears his
 dainty skin,
 Fair as the furry coat of whitest
 ermelin.²
 O ruthless scene! when from a nook 200
 obscure
 His little sister doth his peril see,
 All playful as she sate she grows de-
 mure,
 175 She finds full soon her wonted spirits
 flee,
 She meditates a pray'r to set him
 free.
 Nor gentle pardon could this dame 205
 deny
 (If gentle pardon could with dames
 agree)
 To her sad grief that swells in either
 eye,
 180 And wrings her so that all for pity she
 could die.
 No longer can she now her shrieks
 command,
 And hardly she forbears, through
 awful fear,
 To rushen forth and with presump- 265
 tuous hand
 To stay harsh justice in its mid career
 185 On thee she calls, on thee, her parent
 dear!
 (Ah, too remote to ward the shameful
 blow!)
 She sees no kind domestic visage
 near,
 And soon a flood of tears begins to
 flow,
 And gives a loose at last to unavailing
 woe.
 190 But ah, what pen his piteous plight
 may trace.
 Or what device his loud laments ex-
 plain—
 The form uncouth³ of his disguised
 face,
 The pallid hue that dyes his looks
 amain,⁴
 275 The plenteous show'r that dews his
 cheek distain,—
 195 When he, in abject wise, implores the
 dame,

Ne hopeth aught of sweet reprieve to
 gain,
 Or when from high she levels well her
 aim,
 And through the thatch his cries each
 falling stroke proclaim?

The other tribe, aghast, with sore dis-
 may
 Attend, and conn their tasks with
 mickle⁵ care;
 By turns, astonished, ev'ry twig survey,
 And from their fellow's hateful
 wounds beware,
 Knowing, I wist,² how each the same
 may share,
 Till fear has taught them a perform-
 ance meet,
 And to the well-known chest the dame
 repair,
 Whence oft with sugared cates³ she
 doth 'em greet,
 And ginger-bread y-rare—now, certes,
 doubly sweet!

But now Dan⁴ Phœbus gains the
 middle sky,
 And liberty unbars her prison door;
 And like a rushing torrent out they
 fly;
 And now the grassy cirque⁵ han⁶
 covered o'er
 With boisterous revel rout and wild
 uproar,
 A thousand ways in wanton rings they
 run
 Heaven shield their short-lived pas-
 times I implore;
 For well may freedom erst so dearly
 won
 270 Appear to British elf more gladsome
 than the sun

Enjoy, poor imps¹ enjoy your sportive
 trade,
 And chase gay flies, and cull the fair-
 est flowers;
 For when my bones in grass-green sods
 are laid,
 O never may ye taste more careless
 hours
 275 In knightly castles or in ladies'
 bowers
 O vain to seek delight in earthly
 thing!

¹ trousers
² ermine

³ unusual
⁴ completely

⁵ much
⁶ know
⁷ dainties

⁸ Lord, master
⁹ circle
¹⁰ have

But most in courts, where proud ambition towers,
 Deluded wight! who weens fair peace
 can spring
 Beneath the pompous dome of kesar¹ or
 of king.

MARK AKENSIDE (1721-1770)

**THE PLEASURES OF THE
 IMAGINATION**

1738-48 1744-70

From PART I
 1757

From Heaven my strains begin; from
 Heaven descends
 100 The flame of genius to the chosen breast,
 And beauty with poetic wonder join'd,
 And inspiration Ere the rising sun
 Shone o'er the deep, or 'mid the vault of
 night
 The moon her silver lamp suspended;
 ere
 105 The vales with springs were water'd,
 or with groves
 Of oak or pine the ancient hills were
 crown'd,
 Then the Great Spirit, whom his works
 adore,
 Within his own deep essence view'd the
 forms,
 The forms eternal of created things.
 The radiant sun; the moon's nocturnal
 lamp,
 110 The mountains and the streams; the
 ample stores
 Of earth, of heaven, of nature. From
 the first,
 On that full scene his love divine he
 fix'd,
 His admiration; till, in time complete,
 What he admir'd and lov'd, his vital
 power
 115 Unfolded into being. Hence the breath
 Of life informing each organic frame;
 Hence the green earth, and wild-resound-
 ing waves,
 Hence light and shade, alternate,
 warmth and cold;
 And bright autumnal skies, and vernal
 showers,
 120 And all the fair variety of things.
 But not alike to every mortal eye
 Is this great scene unveil'd. For while
 the claims
 Of social life to different labors urge

¹ kaiser ; emperor

The active powers of man, with wisest
 care
 125 Hath Nature on the multitude of minds
 Impress'd a various bias; and to each
 Deereed its province in the common toil.
 To some she taught the fabric of the
 sphere,
 The changeful moon, the circuit of the
 stars,
 130 The golden zones of heaven: to some she
 gave
 To search the story of eternal thought,
 Of space and time, of fate's unbroken
 chain,
 And will's quick movement: others by
 the hand
 She led o'er vales and mountains, to
 explore
 135 What healing virtue dwells in every vein
 Of herbs or trees But some to nobler
 hopes
 Were destin'd some within a finer
 mould
 She wrought, and temper'd with a purer
 flame
 To these the Sire Omnipotent unfolds,
 140 In fuller aspects and with fairer lights,
 This picture of the world Through
 every part
 They trace the lofty sketches of his
 hand
 In earth or air, the meadow's flowery
 store,
 The moon's mild radiance, or the vir-
 gin's mien
 145 Dress'd in attractive smiles, they see por-
 tray'd
 (As far as mortal eyes the portrait scan)
 Those lineaments of beauty which de-
 light
 The Mind Supreme They also feel their
 force,
 Enamor'd: they partake the eternal joy
 150 For as old Memnon's image long re-
 nown'd
 Through fabled Egypt, at the genial
 touch
 Of morning, from its inmost frame sent
 forth
 Spontaneous music; so doth Nature's
 hand,
 To certain attributes which matter
 claims.
 155 Adapt the finer organs of the mind:
 So the glad impulse of those kindred
 powers
 (Of form, of color's cheerful pomp, of
 sound
 Melodious, or of motion aptly sped)

Detains the enliven'd sense; till soon
 the soul
 Feels the deep concord, and assents
 through all
 160 Her functions. Then the charm by fate
 prepar'd
 Diffuseth its enchantment. Fancy dreams.
 Rapt into high discourse with prophets
 old,
 And wandering through Elysium, Fancy
 dreams
 Of sacred fountains, of o'ershadowing
 groves,
 165 Whose walks with godlike harmony re-
 sound:
 Fountains, which Homer visits, happy
 groves,
 Where Milton dwell: the intellectual
 power,
 On the mind's throne, suspends his
 graver cares,
 And smiles the passions, to divine re-
 pose,
 170 Persuaded yield: and love and joy alone
 Are waking, love and joy, such as await
 An angel's meditation. O! attend.
 Whoe'er thou art whom these delights
 can touch;
 Whom Nature's aspect, Nature's simple
 garb,
 175 Can thus command; O! listen to my
 song,
 And I will guide thee to her blissful
 walks,
 And teach thy solitude her voice to hear,
 178 And point her gracious features to thy
 view

For, amid

The various forms, which this full world
 presents
 Like rivals to his¹ choice, what human
 breast
 230 E'er doubts, before the transient and
 minute,
 To prize the vast, the stable, the sub-
 lime?
 Who, that from heights aerial sends his
 eye
 Around a wild horizon, and surveys
 Indus or Ganges rolling his broad wave
 235 Through mountains, plains, thro' spa-
 cious cities old,
 And regions dark with woods, will turn
 away
 To mark the path of some penurious²
 rill

¹ man's

² scanty

Which murmureth at his feet? Where
 does the soul
 Consent her soaring fancy to restrain,
 240 Which bears her up, as on an eagle's
 wings,
 Destin'd for highest heaven, or which
 of fate's
 Tremendous barriers shall confine her
 flight
 To any humbler quarry?¹ The rich
 earth
 Cannot detain her, nor the ambient²
 air
 245 With all its changes. For a while with
 joy
 She hovers o'er the sun, and views the
 small
 Attendant orbs, beneath his sacred beam,
 Emerging from the deep, like cluster'd
 isles
 Whose rocky shores to the glad sailor's
 eye
 250 Reflect the gleams of morning: for a
 while
 With pride she sees his firm, paternal
 sway
 Bend the reluctant planets to move each
 Round its perpetual year. But soon she
 quits
 That prospect: meditating loftier views,
 255 She darts adventurous up the long career
 Of comets; through the constellations
 holds
 Her course, and now looks back on all
 the stars
 Whose blended flames as with a milky
 stream
 Part the blue region. Empyréan tracts,³
 260 Where happy souls beyond this concave
 heaven
 Abide, she then explores, whence purer
 light
 For countless ages travels through the
 abyss,
 Nor hath in sight of mortals yet arriv'd.
 Upon the wide creation's utmost shore
 265 At length she stands, and the dread
 space beyond
 Contemplates, half-recoiling: nathless⁴
 down
 The gloomy void, astonish'd, yet un-
 quell'd,
 She plungeth; down the unfathomable
 gulf,
 Where God alone hath being. There her
 hopes

¹ object pursued or
 hunted
 -surrounding on all
 sides

² The highest heaven,
 far above the sky.
³ nevertheless

270 Rest at the fated goal. For, from the
 birth
 Of human kind, the Sovereign Maker
 said
 That not in humble, nor in brief delight,
 Not in the fleeting echoes of renown,
 Power's purple robes, nor Pleasure's
 flowery lap,
 275 The soul should find contentment, but,
 from these
 Turning disdainful to an equal good,
 Through Nature's opening walks enlarge
 her aim,
 Till every bound at length should dis-
 appear,
 And infinite perfection fill the scene.

Then tell me (for ye know)
 Doth Beauty ever deign to dwell where
 use

And aptitude are strangers? is her
 praise
 405 Confess'd in aught whose most peculiar
 ends
 Are lame and fruitless? or did Nature
 mean
 This pleasing call the herald of a lie,
 To hide the shame of discord and dis-
 ease,
 And win each fond admirer into snares,
 410 Foil'd, baffled? No; with better providence
 The general mother, conscious how infirm
 Her offspring tread the paths of good
 and ill,
 Thus, to the choice of credulous desire,
 Doth objects the completest of their tribe
 415 Distinguish and commend. Yon flowery
 bank,
 Cloth'd in the soft magnificence of
 Spring,
 Will not the flocks approve it? will they
 ask
 The reedy fen for pasture? That clear
 rill
 Which trickleth murmuring from the
 mossy rock,
 420 Yields it less wholesome beverage to the
 worn
 And thirsty traveller, than the standing
 pool
 With muddy weeds o'ergrown? Yon
 ragged vine,
 Whose lean and sullen clusters mourn
 the rage
 Of Eurus, will the wine-press or the
 bowl
 425 Report of her, as of the swelling grape

Which glitters through the tendrils, like
 a gem
 When first it meets the sun? Or what
 are all
 The various charms to life and sense
 adjoin'd?
 Are they not pledges of a state entire,
 430 Where native order reigns, with every
 part
 In health, and every function well per-
 form'd?
 Thus then at first was Beauty sent
 from Heaven,
 The lovely mistress of Truth and Good
 In this dark world, for Truth and Good
 are one,
 435 And Beauty dwells in them, and they in
 her,
 With like participation

All her works
 Well-pleas'd thou didst behold the
 gloomy fires
 Of storm or earthquake, and the purest
 light
 Of summer, soft Campania's new-born
 rose,
 580 And the slow weed which pines on Rus-
 sian hills,
 Comely alike to thy full vision stand.
 To thy surrounding vision, which unites
 All essences and powers of the great
 world
 In one sole order, fair alike they stand.
 585 As features well consenting, and alike
 Requir'd by Nature ere she could attain
 Her just resemblance to the perfect
 shape
 Of universal Beauty, which with thee
 Dwelt from the first

FOR A GROTTA 1758

To me, whom in their lays the shepherds
 call
 Actaea, daughter of the neighboring
 stream,
 This cave belongs. The fig-tree and the
 vine,
 Which o'er the rocky entrance down-
 ward shoot,
 5 Were placed by Glycon. He, with cow-
 slips pale,
 Primrose, and purple lychnis, decked the
 green
 Before my threshold, and my shelving
 walls

With honeysuckle covered. Here, at
 noon,
 Lulled by the murmur of my rising
 fount,
 10 I slumber, here my clustering fruits I
 tend;
 Or from the humid flowers, at break of
 day,
 Fresh garlands weave, and chase from
 all my bounds
 Each thing impure or noxious. Enter in,
 O stranger, undismayed. Nor bat nor
 toad
 15 Here lurks and if thy breast of blame-
 less thoughts
 Approve¹ thee, not unwelcome shalt thou
 tread
 My quiet mansion; chiefly, if thy name
 Wise Pallas and the immortal Muses
 own

ODE

TO THE EVENING STAR

Tonight retired, the queen of heaven²
 With young Endymion stays;
 And now to Hesper it is given
 Awhile to rule the vacant sky,
 5 Till she shall to her lamp supply
 A stream of brighter rays
 O Hesper, while the starry throng
 With awe thy path surrounds,
 Oh, listen to my suppliant song,
 10 If haply now the vocal sphere
 Can suffer thy delighted ear
 To stoop to mortal sounds.
 So may the bridegroom's genial strain
 Thee still invoke to shine,
 15 So may the bride's unmarried train
 To Hymen chaunt their flattering vow.
 Still that his lucky torch may glow
 With lustre pure as thine
 Far other vows must I prefer
 20 To thy indulgent power
 Alas! but now I paid my tear
 On fair Olympia's³ virgin tomb,
 And lo, from thence, in quest I roam
 Of Philomela's bower.

25 Propitious send thy golden ray,
 Thou purest light above!
 Let no false flame seduce to stray
 Where gulf or steep he hid for harm;
 But lead where music's healing charm
 30 May soothe afflicted love.

¹ prove confirm
² Diana, the moon

³ Olympia is the poet's
 beloved

To them, by many a grateful song
 In happier seasons vow'd,
 These lawns,¹ Olympia's haunts, belong:
 Oft by yon silver stream we walk'd,
 35 Or fix'd,² while Philomela talk'd,
 Beneath yon copses stood.

Nor seldom, where the beechen boughs
 That roofless tower invade,
 We came, while her enchanting Muse
 40 The radiant moon above us held:
 Till, by a clamorous owl compell'd
 She fled the solemn shade.

But hark! I hear her liquid tone!
 Now Hesper guide my feet!
 45 Down the red marl³ with moss o'ergrown,
 Through yon wild thicket next the plain,
 Whose hawthorns choke the winding lane
 Which leads to her retreat.

See the green space on either hand
 50 Enlarged it spreads around:
 See, in the midst she takes her stand,
 Where one old oak his awful shade
 Extends o'er half the level mead,
 Enclosed in woods profound.

55 Hark! how through many a melting note
 She now prolongs her lays:
 How sweetly down the void they float!
 The breeze their magic path attends;
 The stars shine out, the forest bends;
 60 The wakeful heifers graze.

Whoe'er thou art whom chance may bring
 To this sequester'd spot,
 If then the plaintive Siren sing,
 Oh softly tread beneath her bower
 65 And think of Heaven's disposing power,
 Of man's uncertain lot.

Oh think; o'er all this mortal stage
 What mournful scenes arise:
 What ruin waits on kingly rage;
 70 How often virtue dwells with woe;
 How many griefs from knowledge flow;
 How swiftly pleasure flies!

Oh sacred bird! let me at eve,
 Thus wandering all alone,
 75 Thy tender counsel oft receive,
 Bear witness to thy pensive airs,
 And pity Nature's common cares,
 Till I forget my own.

¹ green fields
² attentive; motion-
 less

³ A kind of soft earthy
 deposit.

WILLIAM COLLINS (1721-1759)

A SONG FROM SHAKESPEAR'S
CYMBELYNSUNG BY GUIDERUS AND ARVIRAGUS OVER
FIDELI, SUPPOS'D TO BE DEAD¹

1744

To fair Fidele's grassy tomb
Soft maids and village hinds² shall
bring
Each op'ning sweet, of earliest bloom,
And rife all the breathing spring.

⁵ No wailing ghost shall dare appear,
To vex with shrieks this quiet grove.
But shepherd lads assemble here,
And melting virgins own their love.

No wither'd witch shall here be seen,
¹⁰ No goblins lead their nightly crew:
The female fays shall haunt the green,
And dress thy grave with pearly dew.

The redbreast oft at ev'ning hours
Shall kindly lend his little aid,
¹⁵ With hoary moss, and gather'd flow'rs,
To deck the ground where thou art
laid.

When howling winds, and beating rain,
In tempests shake the sylvan cell,
Or midst the chace on ev'ry plain,
²⁰ The tender thought on thee shall
dwell.

Each lonely scene shall thee restore,
For thee the tear be duly shed:
Belov'd, till life could charm no more;
And mourn'd, till Pity's self be dead.

ODE TO SIMPLICITY

1746

O thou by Nature taught
To breathe her genuine thought,
In numbers warmly pure, and sweetly
strong:

Who first, on mountains wild,
⁵ In Fancy, loveliest child,
Thy babe or Pleasure's, nurs'd the
pow'rs of song!³

Thou who with hermit heart
Disdain'st the wealth of art,

¹ *Cymbeline*, IV. 2, 215-229, furnished the inspiration for this song. The brothers there mourn for their sister Imogen, who is disguised as Fidele, and who they think is dead.

² rustics; peasants

And gauds,¹ and pageant weeds, and
trailing pall,

¹⁰ But com'st a decent² maid
In Attic robe array'd,
O chaste, unboastful nymph, to thee I
call!

By all the honey'd store
On Hybla's thymy³ shore,
¹⁵ By all her blooms, and mingled murmurs
dear.

By her⁴ whose lovelorn woe
In ev'ning musings slow
Sooth'd sweetly sad Electra's poet's⁵
ear:

By old Cephissus deep,
²⁰ Who spread his wavy sweep
In warbled wand'rings round thy green
retreat,⁶

On whose enamell'd side
When holy Freedom died,⁷
No equal haunt allur'd thy future feet.

²⁵ O sister meek of Truth,
To my admiring youth
Thy sober aid and native charms infuse!
The flow'rs that sweetest breathe,
Tho' Beauty cull'd the wreath,
³⁰ Still ask thy hand to range their order'd
hues.

While Rome could none esteem
But virtue's⁸ patriot theme,
You lov'd her hills, and led her laureate
band:

But staid to sing alone
³⁵ To one distinguish'd throne,⁹
And turned thy face, and fled her alter'd
land.

No more, in hall or bow'r,
The passions own thy pow'r;
Love, only love, her forceless numbers
mean:¹⁰

⁴⁰ For thou hast left her shrine;
Nor olive more, nor vine,
Shall gain thy feet to bless the servile
scene.

¹ ornaments of dress
² decorous; proper
³ overgrown with
thyme

⁴ "The nightingale,
for whom Sophocles
seems to have entertain-
ed a peculiar
fondness."—Collins.
⁵ Sophocles, the au-
thor of the Greek
tragedy *Electra*

⁶ Athens
⁷ When Greece was
conquered by Alex-
ander, in 336 B. C.
⁸ heroic manhood's
⁹ The throne of
Augustus Caesar, the
patron of Virgil
and Horace.

¹⁰ An allusion to the
artificial love poetry
of medieval Italy.

Tho' taste, tho' genius bless
To some divine excess,
45 Faints the cold work till thou inspire the
whole,
What each, what all supply,
May court, may charm our eye,
Thou, only thou, canst raise the meeting
soul!

Of these let others ask,
50 To aid some mighty task;
I only seek to find my temp'rate vale
Where oft my reed¹ might sound
To maids and shepherds round,
And all thy sons, O Nature, learn my
tale.

ODE ON THE POETICAL CHARACTER
1746

STROPHE

As once, if not with light regard²
I read aright that gifted bard³
(Him whose school above the rest
His loveliest Elfin Queen has blest),
5 One, only one, unrivall'd fair⁴
Might hope the magic girdle wear,
At solemn turney hung on high,
The wish of each love-darting eye,
Lo! to each other nymph in turn applied,
10 As if, in air unseen, some hov'ring
hand,
Some chaste and angel friend to virgin
fame,
With whisper'd spell had burst the
starting band,
It left unblest her loath'd, dishonor'd
side.
Happier hopeless fair, if never
15 Her baffled hand with vain endeavor
Had touch'd that fatal zone to her de-
nied!
Young Fancy⁵ thus, to me divinest
name,
To whom, prepar'd and bath'd in
heav'n,
The cest⁶ of amplest pow'r is giv'n.
20 To few the godlike gift assigns,
To gird their blest, prophetic loins,
And gaze her visions wild, and feel un-
mix'd her flame!

EPODE

The band, as fairy legends say,
Was wove on that creating day

¹ The symbol of pan-
toral poetry.
² attention
³ Spenser
⁴ Amoret, not Flo-
mel, as Collins sug-
gested See *The
Faerie Queene*, IV.
5, st 16-19
⁵ Imagination
⁶ cestus, girdle

25 When He who call'd with thought to
birth

Yon tented sky, this laughing earth,
And drest with springs and forests tall,
And pour'd the main engirting all,
Long by the lov'd enthusiast woo'd,
30 Himself in some diviner mood,
Retiring, sate with her alone,
And plac'd her on his sapphire throne,¹
The whiles, the vaulted shrine around,
Seraphic wires were heard to sound,
35 Now sublimest triumph swelling,
Now on love and mercy dwelling;
And she, from out the veiling cloud,
Breath'd her magic notes aloud:
And thou, thou rich-hair'd Youth of
Morn,²

40 And all thy subject life, was born!
The dang'rous Passions kept aloof,
Far from the sainted growing woof-
But near it sate ecstasie Wonder,
List'ning the deep applauding thunder;

45 And Truth, in sunny vest array'd,
By whose³ the tarsel's⁴ eyes were made;
All the shad'wy tribes of mind
In braided⁵ dance their murmurs join'd,
And all the bright uncounted Pow'rs

50 Who feed on heav'n's ambrosial flow'rs
Where is the bard whose soul can now
Its high presuming hopes avow?
Where he who thinks, with rapture blind,
This hallow'd work for him design'd?

ANTISTROPHE

55 High on some cliff, to heav'n up-pil'd,
Of rude access, of prospect wild,
Where, tangled round the jealous⁶ steep,
Strange shades o'er-brow the valleys
deep,

And holy genii guard the rock,
60 Its glooms embrown, its springs unlock,
While on its rich ambitious head
An Eden, like his own, lies spread,
I view that oak, the fancied glades
among,

By which as Milton lay, his ev'ning ear,
65 From many a cloud that dropp'd ethereal
dew,
Nigh sphei'd⁷ in heav'n its native strains
could hear,
On which that ancient trump he reach'd
was hung

Thither oft, his glory greeting.

¹ The blue or upper
heavens, above the
sky
² The sun
³ That is, by whose
eyes
⁴ male falcon
⁵ intricate
⁶ difficult of approach
⁷ in one of the spheres
in which the heav-
enly bodies were
supposed to be fixed

From Waller's myrtle shades retreat-
ing,¹
70 With many a vow from Hope's aspiring
tongue,
My trembling feet his guiding steps
pursue;
In vain—such bliss to one alone
Of all the sons of soul was known,²
And Heav'n and Fancy, kindred
pow'rs,
75 Have now o'erturn'd th' inspiring
bow'rs,
Or curtain'd close such scene from ev'ry
future view.

ODE WRITTEN IN THE BEGINNING
OF THE YEAR 1746
1746 1746

How sleep the brave who sink to rest
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallow'd mold,
5 She there shall dress a sweeter sod
Than Fancy's feet have ever trod

By fair hands their knell is rung,
By forms unseen their dirge is sung.
There Honor comes, a pilgrim gray,
10 To bless the turf that wraps their clay,
And Freedom shall awhile repair,
To dwell a weeping hermit there!

ODE TO EVENING
1746

If ought of oaten stop,³ or pastoral song,
May hope, chaste Eve, to sooth thy
modest ear.
Like thy own solemn springs,
Thy springs and dving gales,
5 O nymph reserv'd, while now the bright-
hair'd sun
Sits in yon western tent, whose cloudy
skirts,
With brede⁴ ethereal wove,
O'erhang his wavy bed

Now air is hush'd, save where the weak-
ey'd bat.
10 With short shrill shriek, fits by on
leathern wing,
Or where the beetle winds
His small but sullen horn,

¹ An allusion to the
love poems of Ed-
mund Waller. The
myrtle was sacred
to Venus.

² Milton
³ anything played upon
the shepherd's oaten
pipe
⁴ braid, embroidery

As oft he rises 'midst the twilight path,
Against the pilgrim borne in heedless
hum.
15 Now teach me, maid compos'd,
To breathe some soften'd strain,

Whose numbers, stealing thro' thy
dark'ning vale,
May not unseemly with its stillness suit,
As, musing slow, I hail
20 Thy gemal lov'd return!

For when thy folding-star arising shews
His paly¹ circle, at his warning lamp
The fragrant Hours, and elves
Who slept in flow'rs the day.

25 And many a nymph who wreaths her
brows with sedge,
And sheds the fresh'ning dew, and,
lovelier still,
The pensive Pleasures sweet,
Prepare thy shadowy car

Then lead, calm vot'ress, where some
sheety lake
30 Cheers the lone heath, or some tune-
hallow'd pile
Or upland fallows gray
Reflect its last cool gleam

But when chill blast'ring winds, or driv-
ing rain,
Forbid my willing feet, be mine the hut
35 That from the mountain's side
Views wilds, and swelling floods

And hamlets brown, and dim-discover'd
spires,
And hears then simple bell, and marks
o'er all
Thy dewy fingers draw
40 The gradual dusky veil

While Spring shall pour his show'rs, as
oft he wont,²
And bathe thy breathing tresses, meek-
est Eve;
While Summer loves to sport
Beneath thy ling'ring light;

45 While fallow Autumn fills thy lap with
leaves;
Or Winter, yelling thro' the troublous
air,
Affrights thy shrinking train,
And rudely rends thy robes,

¹ pale

² is accustomed to do

So long, sure-found beneath the sylvan
 shed,
 50 Shall Fancy, Friendship, Science, rose-
 lipp'd Health,
 Thy gentlest influence own,
 And hymn thy fav'rite name!

THE PASSIONS
 AN ODE FOR MUSIC
 1746

When Music, heav'nly maid, was young,
 While yet in early Greece she sung,
 The Passions oft, to hear her shell,¹
 Throng'd around her magic cell,
 5 Exulting, trembling, raging, fainting,
 Possess'd beyond the Muse's painting,
 By turns they felt the glowing mind
 Disturb'd, delighted, rais'd, refin'd
 Till once, 'tis said, when all were fir'd,
 10 Fill'd with fury, rapt, inspir'd,
 From the supporting mytles round
 They snatch'd her instruments of sound;
 And as they oft had heard apart
 Sweet lessons of her forceful art,
 15 Each, for madness rul'd the hour,
 Would prove his own expressive pow'r

First Fear his hand, its skill to try,
 Amid the chords bewilder'd laid,
 And back recoil'd, he knew not why,
 20 Ex'n at the sound himself had made

Next Anger rush'd, his eyes, on fire,
 In lightnings own'd his secret stings,
 In one rude clash he struck the lyre,
 And swept with hurried hand the
 strings.

25 With woful measures wan Despair
 Low sullen sounds his grief beguil'd;
 A solemn, strange, and mingled air,
 'Twas sad by fits, by starts 'twas wild

But thou, O Hope, with eyes so fair,
 30 What was thy delightful measure?
 Still it whisper'd promis'd pleasure,
 And bad the lovely scenes at distance
 hail!
 Still would her touch the strain prolong,
 And from the rocks, the woods, the
 vale,
 35 She call'd on Echo still thro' all the
 song;
 And where her sweetest theme she
 chose,

¹lyre (The first lyre is said to have been made
 from a tortoise shell)

A soft responsive voice was heard at
 ev'ry close,
 And Hope enchanted smil'd, and wav'd
 her golden hair

And longer had she sung,—but with a
 frown
 40 Revenge impatient rose;
 He threw his blood-stain'd sword in
 thunder down
 And with a with'ring look
 The war-denouncing trumpet took,
 And blew a blast so loud and dread,
 45 Were ne'er prophetic sounds so full of
 woe.

And ever and anon he beat
 The doubling drum with furious
 heat;
 And tho' sometimes, each dreary pause
 between,
 Dejected Pity, at his side,
 50 Her soul-subduing voice apply'd,
 Yet still he kept his wild unalter'd
 mien,
 While each strain'd ball of sight seem'd
 bursting from his head.

Thy numbers, Jealousy, to nought were
 fix'd,
 Sad proof of thy distressful state;
 55 Of diff'ring themes the veering song was
 mix'd,
 And now it courted Love, now raving
 call'd on Hate

With eyes uprais'd, as one inspir'd,
 Pale Melancholy sate retir'd,
 And from her wild sequester'd seat,
 60 In notes by distance made more sweet,
 Pour'd thro' the mellow horn her pen-
 sive soul:

And, dashing soft from rocks around,
 Bubbling runnels join'd the sound;
 Thro' glades and glooms the mingled
 measure stole,
 65 Or o'er some haunted stream with
 fond delay
 Round an holy calm diffusing,
 Love of peace and lonely musing,
 In hollow murmurs died away.

But O how alter'd was its sprightlier
 tone,
 70 When Cheerfulness, a nymph of health-
 iest hue,
 Her bow across her shoulder flung,
 Her buskins gemm'd with morning dew,

²announcing

Blew an inspiring air, that dale and
thicket rung,
The hunter's call to faun and dryad
known!

75 The oak-crown'd sisters,¹ and their
chaste-ey'd queen,²
Satyrs, and sylvan boys, were seen,
Peeping from forth their alleys green,
Brown Exercise rejoic'd to hear,
And Sport leapt up, and seiz'd his
beechen spear.

80 Last came Joy's ecstatic trial.

He, with viny crown advancing,
First to the lively pipe his hand ad-
drest;
But soon he saw the brisk awak'ning
viol,

Whose sweet entrancing voice he lov'd
the best

85 They would have thought, who heard
the strain,
They saw in Tempe's vale her native
maids,

Amidst the festal sounding shades,
To some unwearied minstrel dancing,
While, as his flying fingers kiss'd the
strings,

90 Love fram'd with Mirth a gay fan-
tastic round;

Loose were her tresses seen, her zone³
unbound,

And he, amidst his frolic play,
As if he would the charming air repay,
Shook thousand odors from his dewy
wings.

95 O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid,
Why, goddess, why, to us deny'd,
Lay'st thou thy ancient lyre aside?

As in that lov'd Athenian bow'r
100 You learn'd an all-commanding pow'r,
Thy mimic soul, O nymph endear'd,
Can well recall what then it heard
Where is thy native simple heart,
Devote to Virtue, Fancy, Art?

105 Arise as in that elder time.
Warm, energetic, chaste, sublime!
Thy wonders, in that godlike age,
Fill thy recording sister's page—
'Tis said, and I believe the tale.

110 Thy humblest reed could more prevail,
Had more of strength, diviner rage,
Than all which charms this laggard age,
Ev'n all at once together found,
Cæcilia's mingled world of sound.

115 O bid our vain endeavors cease,
Revive the just designs of Greece,
Return in all thy simple state,
Confirm the tales her sons relate!

ODE ON THE DEATH OF MR. THOMSON

1748

1749

In yonder grave a druid lies,
Where slowly winds the stealing wave.
The year's best sweets shall duteous rise
To deck its poet's sylvan grave

5 In yon deep bed of whisp'ring reeds
His airy harp¹ shall now be laid,
That he whose heart in sorrow bleeds
May love thro' life the soothing shade.

Then maids and youths shall linger here,
10 And while its sounds at distance swell,
Shall sadly seem in Pity's ear
To hear the Woodland Pilgrim's knell

Remembrance oft shall haunt the shore
When Thames in summer wreaths is
drest,

15 And oft suspend the dashing oar
To bid his gentle spirit rest

And oft as Ease and Health retire
To breezy lawn, or forest deep,
The friend shall view yon whit'ning
spire,

20 And mid the varied landscape weep

But thou who own'st that earthly bed,
Ah, what will ev'ry dirge avail,
Or tears which Love and Pity shed,
That mourn beneath the gliding sail?

25 Yet lives there one whose heedless eye
Shall scorn thy pale shrine glimm'ring
near?
With him, sweet bard, may Fancy die,
And Joy desert the blooming year!

But thou, lorn stream, whose sullen tide
30 No sedge-crown'd sisters now attend,
Now waft me from the green hill's side
Whose cold turf hides the buried
friend.

And see, the fairy valleys fade;
Dun night has veil'd the solemn view

¹ The Harp of Æolus. See Thomson's *The Castle of Indolence*, l. 360; also his *Ode to Æolus's Harp*

¹ wood nymphs

² Diana

³ girdle

35 Yet once again, dear parted shade,
Meek Nature's child, again adieu!

The genial meads, assign'd to bless
Thy life, shall mourn thy early doom;
Their hands and shepherd girls shall dress
40 With simple hands thy rural tomb.

Long, long, thy stone and pointed clay
Shall melt the musing Briton's eyes;
O vales and wild woods, shall he say,
In yonder grave your druid lies!

AN ODE ON THE POPULAR SUPERSTITIONS OF THE HIGHLANDS OF SCOTLAND

CONSIDERED AS THE SUBJECT OF POETRY
1749 1788

H—,¹ thou return'st from Thames,
whose naiads long
Have seen thee ling'ring, with a fond
delay,
'Mid those soft friends, whose hearts,
some future day,
Shall melt, perhaps, to hear thy tragic
song

5 Go, not unmindful of that cordial
youth²

Whom, long-endeared, thou leav'st by
Lavan's side;
Together let us wish him lasting truth,
And joy untainted, with his destined
bride

Go! nor regardless, while these numbers
boast

10 My short-liv'd bliss, forget my social
name,
But think far off how, on the Southern
coast,
I met thy friendship with an equal
flame!

Fresh to that soil thou turn'st, whose
ev'ry vale
Shall prompt the poet, and his song
demand.

15 To thee thy copious subjects ne'er shall
fail;

Thou need'st but take the pencil to
thy hand,
And paint what all believe who own thy
genial land.³

There must thou wake perforce thy Doric⁴
quill;

'Tis Fancy's land to which thou sett'st
thy feet,

20 Where still, 'tis said, the fairy people
meet

Beneath each birken shade on mead or
hill.

There each trim lass that skims the
milky store

To the swart tribes⁵ their creamy bowl
allots;

By night they sip it round the cottage
door,

25 While airy minstrels warble jocund
notes.

There ev'ry herd, by sad experience,
knows

How, wing'd with fate, their elf-shot
arrows fly;

When the sick ewe her summer food
foregoes,

Or, stretch'd on earth, the heart-smit
heifers lie

30 Such airy beings awe th' untutor'd
swain:

Nor thou, thou learn'd, his homelier
thoughts neglect;

Let thy sweet Muse the rural faith sus-
tain:

These are the themes of simple, sure
effect,

That add new conquests to her boundless
reign,

35 And fill, with double force, her heart-
commanding strain

Ev'n yet preserv'd, how often may'st
thou hear,

Where to the pole the boreal⁶ moun-
tains run,

Taught by the father to his list'ning
son,

Strange lays, whose pow'r had charm'd
a Spenser's ear

40 At ev'ry pause, before thy mind possess,
Old Runic bards⁴ shall seem to rise
around,

With uncouth⁷ lyres, in many-color'd
vest,⁸

Their matted hair with boughs fantas-
tic crown'd.

¹ John Home (1722-1808), a Scottish clergyman and dramatist, whose tragedy of *Agis* was refused by Garrick, the noted English actor, when it was

brought to him in London in 1749

² John Barrow, who had introduced Collins and Home
³ acknowledge it as their country

⁴ simple; natural (Doric was the oldest and simplest style of architecture used by the Greeks.)

⁵ Brownies.
⁶ northern

⁷ poets of the northern countries who wrote poems in runes, their early alphabet

⁸ strange; of unusual shape
⁹ garment

- Whether thou bid'st the well-taught
hind repeat
45 The choral dirge that mourns some
chieftain brave,
When ev'ry shrieking maid her bosom
beat,
And strew'd with choicest herbs his
scented grave;
Or, whether, sitting in the shepherd's
shiel,¹
Thou hear'st some sounding tale of
war's alarms,
50 When, at the bugle's call, with fire and
steel,
The sturdy clans pour'd forth their
bony swarms,
And hostile brothers met to prove each
other's arms
'Tis thine to sing, how, framing hideous
spells,
In Sky's lone isle the gifted wizard
seer.
55 Lodge'd in the wintry cave with [Fate's
fell spear]
Or in the depth of Uist's dark forests
dwells.
How they whose sight such dreary
dreams engross,
With their own visions oft astonish'd
droop,
When o'er the wat'ry strath² or quaggy
moor
60 They see the gliding ghosts unbodied
troop;
Or if in sports, or on the festive green,
Their [destined] glance some fated
youth descry,
Who, now perhaps in lusty vigor seen
And rosy health, shall soon lamented
die
65 For them the viewless forms of air obey,
Their bidding heed, and at their beck
repair
They know what spirit brews the storm-
ful day,
And, heartless,³ oft like moody mad-
ness stare
To see the phantom train their secret
work prepare
70 [To monarchs dear, some hundred miles
astray,
Oft have they seen Fate give the fatal
blow!
The seer, in Sky, shriek'd as the blood
did flow,
- When headless Charles¹ warm on the
scaffold lay!
As Boreas threw his young Aurora
forth,
75 In the first year of the first George's
reign,
And battles rag'd in welkin² of the
North,
They mourn'd in air, fell, fell Rebel-
lion slain!
And as, of late, they joy'd in Preston's
fight,
Saw at sad Falkirk all their hopes
near crown'd,
80 They rav'd, divining, thro' their second
sight,
Pale, red Culloden, where these hopes
were drown'd!
Illustrious William³ Britain's guardian
name!
One William sav'd us from a tyrant's
stroke,
He, for a sceptre, gain'd heroic fame,
85 But thou, more glorious, Slavery's
chain hast broke,
To reign a private man, and bow to
Freedom's voke!
- These, too, thou'lt sing! for well thy
magic Muse
Can to the topmost heav'n of grandeur
soar!
Or stoop to wail the swain that is no
more!
90 Ah, homely swains! your homeward
steps ne'er lose,
Let not dank Will⁴ mislead you to the
heath
Dancing in murky night, o'er fen and
lake,
He glows, to draw you downward to
your death,
In his bewitch'd, low, marshy willow
brake!]
95 What tho' far off, from some dark dell
espied,
His glimm'ring mazes cheer th' ex-
cursive sight,
Yet turn, ye wand'ers, turn your steps
aside.
Nor trust the guidance of that faith-
less light;
For, watchful, lurking 'mid th' un-
mus-
tling reed.
100 At those murky hours the wily monster
lies,

¹ summer hut
² valley cut by a river

³ dismayed

¹ Charles I.
² the sky
³ William of Orange

⁴ Will-o'-the-wisp
⁵ murky, dark

- And listens oft to hear the passing steed,¹³⁰
 And frequent round him rolls his
 sullen eyes,
 If chance his savage wrath may some
 weak wretch surprise
- Ah, luckless swain, o'er all unblest in-
 deed!¹⁰⁵ Whom, late bewilder'd in the dank,
 dark fen,
 Far from his flocks and smoking ham-
 let then,
 To that sad spot [where hums the sedg
 weed]
 On him, enrag'd, the fiend, in angry
 mood,
 Shall never look with Pity's kind con-
 cern,
- ¹¹⁰ But instant, furious, raise the whelming
 flood
 O'er its drown'd bank, forbidding all
 return
 Or, if he meditate his wash'd escape
 To some dim hill that seems uprising
 near,
 To his faint eye the grim and grisly
 shape,
- ¹¹⁵ In all its terrors clad, shall wild
 appear
 Meantime, the wat'ry surge shall round
 him rise,
 Pour'd sudden forth from ev'ry swell-
 ing source
 What now remains but tears and hope-
 less sighs?²
 His fear-shook limbs have lost their
 youthful force,
- ¹²⁰ And down the waves he floats, a pale
 and breathless coise
- For him, in vain, his anxious wife shall
 wait.
 Or wander forth to meet him on his
 way,
 For him, in vain, at to-fall' of the
 day,
 His babes shall linger at th' unclosing
 gate
- ¹²⁵ Ah, ne'er shall he return! Alone, if
 night
 Her travell'd limbs in broken slumbers
 steep,
 With dropping willows drest, his mourn-
 ful sprite
 Shall visit sad, perchance, her silent
 sleep.
 Then he, perhaps, with moist and wat'ry
 hand,
- ¹³⁰ Shall fondly seem to press her shud-
 d'ring cheek,
 And with his blue-swoln face before her
 stand,
 And, shiv'ring cold, these piteous ac-
 cents speak.
 "Pursue, dear wife, thy daily toils
 pursue
 At dawn or dusk, industrious as be-
 fore,
¹³⁵ Nor e'er of me one hapless thought
 renew.
 While I lie welt'ring on the ozier'd¹
 shore,
 Drown'd by the kælpie's² wrath, nor e'er
 shall aid thee more!"
- Unbounded is thy range; with varied
 style
 Thy Muse may, like those feath'ry
 tribes which spring
¹⁴⁰ From their rude rocks, extend her
 skirting wing
 Round the moist marge of each cold
 Hebrid isle.
 To that hoar pile which still its ruin
 shows³
 In whose small vaults a pigmy-folk is
 found,
 Whose bones the delver with his spade
 upthrows,
- ¹⁴⁵ And culls them, wond'ring, from the
 hallow'd ground⁴
 On thither, where, beneath the show'ry
 West,
 The mighty kings of three fair realms
 are laid⁴
 Once foes, perhaps, together now they
 rest,
 No slaves revere them, and no wars
 invade
- ¹⁵⁰ Yet frequent now, at midnight's solemn
 hour,
 The rifted mounds their yawning cells
 unfold,
 And forth the monarchs, stalk with
 sov'reign pow'r,
 In pageant robes, and wreath'd with
 sheenv gold,
 And on their twilight tombs aerial coun-
 cil hold

¹ covered with willows
² water spirit's

³ A stone vault in the
 island of Benbecula,
 said to contain
 many small bones
 thought by the in-
 habitants to be the
 bones of pigmies.
 See M. Martin's

*Description of the
 Western Islands of
 Scotland*

⁴ The Island of Iona
 was said to contain
 the tombs of the
 kings of Scotland,
 Ireland, and Nor-
 way. See Martin's
Description

- 155 But O, o'er all, forget not Kilda's race,
On whose bleak rocks, which brave the
wasting tides,
Fair Nature's daughter, Virtue, yet
abides.
Go, just as they, their blameless manners
trace!
Then to my ear transmit some gentle
song
- 160 Of those whose lives are yet sincere
and plain,
Their bounded walks the rugged cliffs
along,
And all their prospect but the wintry
main.
With sparing temp'rance, at the needful
time,
They drain the sainted spring, or
hunger-prest,
- 165 Along th' Atlantic rock undreading
climb,
And of its eggs despoil the solan's¹
nest.
Thus blest in primal innocence they
live,
Suffic'd and happy with that frugal
fare
Which tasteful toil² and hourly danger
give.
- 170 Hard is their shallow soil, and bleak
and bare;
Nor ever vernal bee was heard to mur-
mur there!
- Nor need'st thou blush, that such false
themes engage
Thy gentle³ mind, of fairer stores
possest,
For not alone they touch the village
breast,
- 175 But fill'd in elder time th' historic page.
There Shakespeare's self, with ev'ry gar-
land crown'd,—
[Flew to those fairy climes his fancy
sheen'] —
In musing hour, his wayward Sisters⁴
found,
And with their terrors drest the magic
scene.
- 180 From them he sung, when, 'mid his bold
design,
Before the Scot afflicted and aghast,
The shadowy kings of Banquo's fated line
Thro' the dark cave in gleamy pageant
past.
- Proceed, nor quit the tales which, simply
told,
185 Could once so well my answ'ring bosom
pierce;
Proceed! in forceful sounds and colors
bold,
The native legends of thy land re-
hearse,
To such adapt thy lyre and suit thy
pow'rful verse.
- In scenes like these, which, daring to
depart
190 From sober truth, are still to nature
true,
And call forth fresh delight to Fancy's
view,
Th' heroic muse employ'd her Tasso's
art!
How have I trembled, when, at Tancred's
stroke,
Its gushing blood the gaping cypress
pour'd;¹
- 195 When each live plant with mortal ac-
cents spoke,
And the wild blast upheav'd the
vanish'd sword!
How have I sat, when pip'd the pensive
wind,
To hear his harp, by British Fairfax
strung,—
Prevailing poet, whose undoubting mind
200 Believ'd the magic wonders which he
sung!
Hence at each sound imagination glows;
[The MS. lacks a line here.]
Hence his warm lay with softest sweet-
ness flows,
Melting it flows, pure, num'rous,
strong, and clear,
- 205 And fills th' impassion'd heart, and wins
th' harmonious ear
- All hail, ye scenes that o'er my soul
prevail.
Ye [splendid] friths² and lakes which,
far away,
Are by smooth Annan fill'd, or past'ral
Tay,
Or Don's romantic springs, at distance,
hail!
- 210 The time shall come when I, perhaps, may
tread
Your lowly glens, o'erhung with spread-
ing broom,
Or o'er your stretching heaths by fancy
led:

¹ gannet's (a kind of
wild goose)
² toil which makes
food appetizing
³ well-born; cultivated

⁴ Macbeth, IV, 1. The
wayward Sisters are
the weird Sisters,—
i. e., the Sisters of
Destiny.

¹ Tasso, *Jerusalem De-
livered*, 13, 41-48 ² bays

[The MS. lacks a line here.]

Then will I dress once more the faded
bow'r,
215 Where Jonson sat in Drummond's¹
[classic] shade,
Or crop from Tiviot's dale each [lyric
flower]
And mourn on Yarrow's banks [where
Willy's² laid!]
Meantime, ye Pow'rs that on the plains
which bore
The cordial youth,³ on Lothian's plains,
attend,
220 Where'er he dwell, on hill or lowly muir,
To him I lose your kind protection
lend,
And, touch'd with love like mine, pre-
serve my absent friend'

THOMAS GRAY (1716-1771)

ODE ON THE SPRING

1742 1748

Lo! where the rosy-bosom'd Hours,
Fair Venus' train, appear,
Disclose⁴ the long-expecting⁵ flowers,
And wake the purple⁶ year!
5 The Attic warbler⁷ pours her throat,
Responsive to the cuckoo's note,
The untaught harmony of spring
While, whisp'ring pleasure as they fly,
'ool Zephyrs thro' the clear blue sky
10 Their gather'd fragrance fling

Where'er the oak's thick branches
stretch
A broader browner shade,
Where'er the rude and moss-grown beech
O'er-canopies the glade,
15 Beside some water's rushy brink
With me the Muse shall sit, and think
(At ease reclin'd in rustic state)
How vain the ardor of the crowd,
How low, how little are the proud,
20 How indigent the great!

Still is the toiling hand of Care;
The panting herds repose;
Yet hark, how thro' the peopled air
The busy murmur glows!
25 The insect-youth are on the wing,
Eager to taste the honied spring,

¹ Ben Jonson visited the poet William Drummond, at Hawthornden near Edinburgh, in 1619.
² William Drummond.
³ open.
⁴ expand
⁵ awaiting

⁶ Purple is here used in its classical sense of bright.
⁷ The nightingale, common in Attica, and often referred to in Greek literature.

And float amid the liquid noon;
Some lightly o'er the current skim,
Some show their gayly-gilded trim
30 Quick-glancing to the sun

To Contemplation's sober eye
Such is the race of man:
And they that creep, and they that fly,
Shall end where they began.
35 Alike the busy and the gay
But flutter thro' life's little day,
In Fortune's varying colors drest:
Brush'd by the hand of rough Mischance,
Or chill'd by Age, their airy dance
40 They leave, in dust to rest.

Methinks I hear, in accents low,
The sportive kind reply:
Poor moralist! and what art thou?
A solitary fly!
45 Thy joys no glittering female meets,
No hive hast thou of hoarded sweets,
No painted plumage to display
On hasty wings thy youth is flown;
Thy sun is set, thy spring is gone—
50 We frolic while 'tis May.

ODE ON A DISTANT PROSPECT OF
ETON COLLEGE

1742 1747

Ye distant spires, ye antique towers,
That crown the wat'ry glade,
Where grateful Science still adores
Her Henry's holy shade;¹
5 And ye, that from the stately brow
Of Windsor's heights th' expanse below
Of grove, of lawn, of mead survey,
Whose turf, whose shade, whose flowers
among
Wanders the hoary Thames along
10 His silver-winding way.

Ah, happy hills! ah, pleasing shade!
Ah, fields belov'd in vain!
Where once my careless childhood
stray'd,
A stranger yet to pain!
15 I feel the gales that from ye blow
A momentary bliss bestow.
As waving fresh their gladsome wing,
My weary soul they seem to soothe,
And, redolent of joy and youth,
20 To breathe a second spring.

Sav, father Thames, for thou hast seen
Full many a sprightly race,

¹ Eton College was founded by Henry VI in 1440

Disporting on thy margent green,
 The paths of pleasure trace;
 25 Who foremost now delight to cleave,
 With pliant arm, thy glassy wave?
 The captive linnet which enthrall?
 What idle progeny succeed
 To chase the rolling circle's speed,
 30 Or urge the flying ball?

While some, on earnest business bent,
 Their murmur'ing labors ply
 'Gainst graver hours that bring constraint
 To sweeten liberty,
 35 Some bold adventurers disdain
 The limits of their little reign.
 And unknown regions dare descry,
 Still as they run they look behind,
 They hear a voice in every wind,
 40 And snatch a fearful joy

Gave hope is theirs by fancy fed,
 Less pleasing when possess'd.
 The tear forgot as soon as shed,
 The sunshine of the breast,
 45 Theirs buxom health, of rosy hue,
 Wild wit, invention ever-new,
 And lively cheer, of vigor born;
 The thoughtless day, the easy night,
 The spirits pure, the slumbers light,
 50 That fly th' approach of morn

Alas! regardless of their doom
 The little victims play;
 No sense have they of ills to come,
 Nor care beyond today.
 55 Yet see, how all around 'em wait
 The ministers of human Fate,
 And black Misfortune's baleful train!
 Ah, show them where in ambush stand,
 To seize their prey, the murth'rous band!
 60 Ah, tell them they are men!

These shall the fury Passions tear,
 The vultures of the mind
 Disdainful Anger, pallid Fear,
 And Shame that sculks behind;
 65 Or pining Love shall waste their youth,
 Or Jealousy, with rankling tooth,
 That only gnaws the secret heart;
 And Envy wan, and faded Care,
 Grim-visag'd comfortless Despair,
 70 And Sorrow's piercing dart.

Ambition this shall tempt to rise,
 Then whirl the wretch from high,
 To bitter Scorn a sacrifice,
 And grinning Infamy
 75 The stings of Falsehood those shall try. 20

And hard Unkindness' alter'd eye,
 That mocks the tear it forc'd to flow;
 And keen Remorse with blood defil'd,
 And moody Madness laughing wild
 80 Amid severest woe

Lo! in the vale of years beneath
 A ghastly troop are seen,
 The painful family of Death,
 More hideous than their queen
 85 Thus racks the joints, thus fires the
 veins;
 That every laboring sinew strains,
 Those in the deeper vitals rage,
 Lo! Poverty to fill the band,
 That numbs the soul with icy hand,
 90 And slow-consuming Age.

To each his suff'rings all are men.
 'Condemn'd alike to groan,
 The tender for another's pain,
 Th' unfeeling for his own
 95 Yet, ah! why should they know their
 fate?
 Since sorrow never comes too late,
 And happiness too swiftly flies,
 Thought would destroy their paradise
 No more,—where ignorance is bliss,
 100 'Tis folly to be wise

HYMN TO ADVERSITY

1742

1745

Daughter of Jove, relentless power,
 Thou tamer of the human breast,
 Whose iron scourge and tort'ring hour
 The bad affright, afflict the best!
 5 Bound in thy adamant chain,
 The proud are taught to taste of pain,
 And purple tyrants vainly groan
 With pangs unfelt before, unpitied and
 alone.

When first thy sire to send on earth
 10 Virtue, his darling child, design'd,
 To thee he gave the heav'nly birth,
 And bade to form her infant mind
 Stern, rugged nurse! thy rigid lore
 With patience many a year she bore;
 15 What sorrow was, thou bad'st her
 know,
 And from her own she learn'd to melt
 at others' woe

Scar'd at thy frown terrific, fly
 Self-pleasing Folly's idle brood,
 Wild Laughter, Noise, and thoughtless
 Joy,
 And leave us leisure to be good.

Light they disperae, and with them go
The summer friend, the flattering foe,
By vain Prosperity receiv'd,
To her they vow their truth, and are
again believ'd

25 Wisdom in sable garb array'd,
Immers'd in rapt'rous thought profound,
And Melancholy, silent maid,
With leaden eye that loves the
ground,
Still on thy solemn steps attend.
30 Warm Charity, the gen'ral friend,
With Justice, to herself severe,
And Pity, dropping soft the sadly-
pleasing tear

Oh! gently on thy suppliant's head,
Dread goddess, lay thy chast'ning
hand!

35 Not in thy Gorgon¹ terrors clad,
Not circled with the vengeful band²
(As by the impious thou art seen).
With thund'ring voice, and threat'ning
men,
With screaming Horror's fun'ral cry.
40 Despair, and fell Disease, and ghastly
Poverty

Thy form benign, O goddess, wear,
Thy milder influence impart,
Thy philosophic train be there
To soften, not to wound, my heart

45 The gen'rous spark extinct revive,
Teach me to love, and to forgive,
Exact my own defects to scan,
What others are to feel, and know my-
self a man.

ELEGY WRITTEN IN A COUNTRY
CHURCH YARD
1742-50 1751

The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the
lea,
The ploughman homeward plods his
weary way,
And leaves the world to darkness and
to me

5 Now fades the glimmering landscape on
the sight,
And all the air a solemn stillness
holds,

Save where the beetle wheels his droning
flight,
And drowsy tinklings lull the distant
folds;

Save that from yonder ivy-mantled tow'r,
10 The moping owl does to the moon
complain
Of such as, wand'ring near her secret
bow'r,
Molest her ancient solitary reign

Beneath those rugged elms, that yew-
tree's shade,
Where heaves the turf in many a
mould'ring heap,
15 Each in his narrow cell forever laid,
The rude¹ forefathers of the hamlet
sleep.

The breezy call of incense-breathing
Morn,
The swallow twitt'ring from the straw-
built shed,
The cock's shrill clarion, or the echoing
horn,
20 No more shall rouse them from their
lowly bed.

For them no more the blazing hearth
shall burn,
Or busy housewife ply her evening
care;
No children run to hup their sire's re-
turn,
Or climb his knees the envied kiss to
share.

25 Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe²
has broke
How jocund did they drive their team
afield!
How bow'd the woods beneath their
sturdy stroke!

Let not Ambition mock their useful toil,
30 Their homely joys, and destiny ob-
scure,
Nor Grandeur hear with a disdainful
smile
The short and simple annals of the
poor.

The boast of heraldry,³ the pomp of
pow'r,
And all that beauty, all that wealth
e'er gave,

¹ death dealing (See Glossary)

² The Furrows

¹ simple-living

² sod

³ high descent

³⁵ Awaits alike th' inevitable hour:
The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
If Memory o'er their tomb no trophies raise,

Where through the long-drawn aisle and fretted vault

⁴⁰ The pealing anthem swells the note of praise

Can storied¹ urn, or animated² bust,
Back to its mansion call the fleeting breath?

Can Honor's voice provoke³ the silent dust,

Or Flatt'ry soothe the dull cold ear of Death?

⁴⁵ Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;

Hands that the rod of empire might have sway'd,

Or wak'd to extasy the living lyre

But Knowledge to their eyes her ample page,

⁵⁰ Rich with the spoils of time, did ne'er unroll;

Chill Penury repress'd their noble rage,⁴

And froze the genial⁵ current of the soul.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;

⁵⁵ Full many a flower is born to blush unseen,

And waste its sweetness on the desert air.

Some village Hampden that with dauntless breast,

The little tyrant of his fields withstood,

Some mute inglorious Milton, here may rest,

⁶⁰ Some Cromwell guiltless of his country's blood⁶

Th' applause of list'ning senates to command,

The threats of pain and ruin to despise,

To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

⁶⁵ Their lot forbad: nor circumscrib'd alone
Their growing virtues, but their crimes confined

Forbad to wade thro' slaughter to a throne,
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,

⁷⁰ To quench the blushes of ingenuous shame,

Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,

Their sober wishes never learn'd to stray.

⁷⁵ Along the cool sequester'd vale of life
They kept the noiseless tenor of their way

Yet ev'n these bones from insult to protect,

Some frail memorial still¹ erected nigh,

With uncouth² rhymes and shapeless sculpture deck'd,

⁸⁰ Implores the passing tribute of a sigh.

Their name, their years, spelt by th' unletter'd Muse,

The place of fame and elegy supply,

And many a holy text around she strews,

That teach the rustic moralist to die

⁸⁵ For who, to dumb Forgetfulness a prey,
This pleasing anxious being e'er resign'd,

Left the warm precincts of the cheerful day,

Nor cast one longing, hng'ring look behind?

On some fond breast the parting soul relies,

⁹⁰ Some pious drops the closing eye requires;

¹ inscribed with a story
² lifelike
³ arouse; call forth
⁴ enthusiasm
⁵ warming; giving life
⁶ In the eighteenth

century, Cromwell was regarded as one who had sacrificed his country to his ambition. See 167

¹ always; habitually

² strange; odd

E'en from the tomb the voice of Nature
cries,
E'en in our ashes live their wonted
fires.

For thee, who, mindful of th' unhonor'd
dead,
Dost in these lines their artless tale
relate,

⁹⁵ If chance,¹ by lonely Contemplation led,
Some kindred spirit shall enquire thy
fate,—

Haply some hoary-headed swain may say,
"Oft have we seen him at the peep of
dawn

Brushing with hasty steps the dews
away,

¹⁰⁰ To meet the sun upon the upland lawn

"There, at the foot of yonder nodding
beech,

That wreathes its old fantastic roots
so high,

His listless length at noontide would he
stretch,

And pore upon the brook that babbles
by

¹⁰⁵ "Hard by yon wood, now smiling as in
scorn.

Mutt'ring his wayward fancies, he
would rove,

Now drooping, woful-wan, like one for-
lorn,

Or craz'd with care, or cross'd in
hopeless love

"One morn I miss'd him on the cus-
tom'd hill,

¹¹⁰ Along the heath, and near his fav'rite
tree,

Another came, nor yet beside the rill,
Nor up the lawn, nor at the wood was
he.

"The next, with dirges due, in sad array
Slow through the church-way path we
saw him borne —

¹¹⁵ Approach and read (for thou can'st
read) the lay

Grav'd on the stone beneath yon aged
thorn."²

THE EPITAPH

Here rests his head upon the lap of
Earth

A youth, to Fortune and to Fame un-
known³

¹ perchance

² hawthorn tree

Fair Science frown'd not on his humble
birth,
And Melancholy mark'd him for her
own.

Large was his bounty, and his soul sin-
cere;

Heaven did a recompense as largely
send:

He gave to Mis'ry all he had, a tear,
He gain'd from Heav'n ('twas all he
wish'd) a friend.

¹²⁵ No farther seek his merits to disclose,
Or draw his frailties from their dread
abode

(There they alike in trembling hope
repose),

The bosom of his Father and his God.

THE PROGRESS OF POESY

1754 I 1 1757

Awake, Æolian lyre,¹ awake,
And give to rapture all thy trembling
strings!

From Helicon's harmonious springs
A thousand rills their mazy progress
take;

⁵ The laughing flowers that round them
blow,

Drink life and fragrance as they flow.
Now the rich stream of music winds
along.

Deep, majestic, smooth, and strong,
Thro' verdant vales, and Ceres' golden
reign:

¹⁰ Now rolling down the steep amain,
Headlong, impetuous, see it pour,
The rocks and nodding groves rebellow
to the roar.

I 2

Oh! sov'reign of the willing soul,
Parent of sweet and solemn-breathing
airs,

¹⁵ Enchanting shell!² the sullen Cares
And frantic Passions hear thy soft
control.

On Thracia's hills the Lord of War³
Has curb'd the fury of his car.
And dropt his thirsty lance at thy com-
mand.

¹ Invoked here as the equivalent of poetry in the
lighter and softer moods, like that of Pindar,
the famous Greek lyric poet, of Æolia, Asia
Minor

² The first lyre is said to have been made from
a tortoise shell.

³ Mars, whose favorite haunt was said to be
Thrace

30 Perching on the scept'ed hand
Of Jove, thy magic lulls the feather'd
king¹
With ruffled plumes and flagging wing,
Quench'd in dark clouds of slumber he
The terror of his beak, and lightnings of
his eye

I. 3

25 Thee, the voice, the dance, obey,
Temper'd to thy warbled lay
O'er Idalia's velvet-green
The rosy-crowned Loves are seen
On Cytherea's day,
30 With antic Sports, and blue-eyed Pleas-
ures,
Frisking light in frolic measures,
Now pursuing, now retreating,
Now in circling troops they meet,
To brisk notes in cadence beating,
35 Glance their many-twinkling feet
Slow melting strains their Queen's ap-
proach declare
Where'er she turns, the Graces hom-
age pay
With arms sublime,² that float upon the
air,
In gliding state she wins her easy
way,
40 O'er her warm cheek and rising bosom,
move
The bloom of young Desire and purple
light of Love

II. 1

Man's feeble race what ills await!
Labor, and Penury, the racks of Pain,
Disease, and Sorrow's weeping train,
45 And Death, sad refuge from the storms
of Fate!
The fond³ complaint, my song, disprove,
And justify the laws of Jove
Say, has he giv'n in vain the heav'nly
Muse?
Night and all her sickly dews,
50 Her spectres wan, and birds of boding
cry,
He gives to⁴ range the dreary sky,
Till down the eastern cliffs afar
Hyperion's march they spy, and glitt'ring
shafts of war.

II. 2

In climes beyond the solar road,
55 Where shaggy forms o'er ice-built moun-
tains roam,
The Muse has broke the twilight-gloom

¹ Jove's eagle.
² uplifted

³ foolish
⁴ allows to

To cheer the shiv'ring native's dull
abode.

And oft, beneath the od'rous shade
Of Chili's boundless forests laid,
60 She deigns to hear the savage youth repeat,
In loose numbers wildly sweet,
Their feather-cinctur'd chiefs, and dusky
loves
Her track, where'er the goddess roves,
Glory pursue, and gen'rous Shame,
65 Th' unconquerable Mind, and Freedom's
holy flame

II 3

Woods, that wave o'er Delphi's steep,
Isles, that crown th' Ægean deep,
Fields, that cool Ilissus laves,
Or where Mæander's amber waves
70 In lingering labyrinth creep,
How do your tuneful echoes languish,
Mute, but to the voice of Anguish?
Where each old poetic mountain
Inspiration breath'd around.
75 Ev'ry shade and hallow'd fountain
Murmur'd deep a solemn sound;
Till the sad Nine, in Greece's evil hour,¹
Left their Parnassus for the Latian
plains
Alike they scorn the pomp of tyrant
Power,
80 And coward Vice, that revels in her
chains.
When Latium had her lofty spirit lost,
They sought, O Albion, next, thy sea-
encircled coast.

III 1

Far from the sun and summer-gale,
In thy green lap was Nature's darling²
laid,
85 What time, where lucid Avon stray'd,
To him the mighty mother did unveil
Her awful face the dauntless child
Stretch'd forth his little arms and smil'd,
"This pencil take," she said, "whose
colors clear
90 Richly paint the vernal year
Thine too these golden keys, immortal boy!
This can unlock the gates of Joy,
Of Horror that, and thrilling Fears,
Or ope the sacred source of sympathetic
tears"

III 2

95 Nor second he,³ that rode sublime
Upon the seraph-wings of Ecstasy,

¹ When Grecian civil-
ization declined be-
fore the rising pow-
er of Rome, during

the second century
B C
² Shakspeare.
³ Milton

The secrets of th' Abyss to spy
He pass'd the flaming bounds of
Place and Time.

The living throne, the sapphire blaze,
100 Where angels tremble while they gaze,
He saw, but, blasted with excess of light,
'Los'd his eyes in endless night.
Behold, where Dryden's less presumptuous car,
Wide o'er the fields of Glory bear
105 Two coursers of ethereal race,¹
With necks in thunder cloth'd, and long-resounding pace!

III 3

Hark! his hands the lyre explore
Bright-eyed Fancy, hov'ring o'er,
Scatters from her pictur'd urn
110 Thoughts that breathe, and words that burn
But ah! 'tis heard no more!
Oh! lyre divine, what daring spirit²
Wakes thee now? Tho' he inherit
Nor the pride, nor ample pinion,
115 That the Theban Eagle³ bear,
Sailing with supreme dominion
Thro' the azure deep of air
Yet oft before his infant eyes would run
Such forms as glitter in the Muse's
ray,
120 With Orient' hues, unborrow'd of the sun
Yet shall he mount, and keep his distant way
Beyond the limits of a vulgar fate,
Beneath the good how far—but far above
the great

THE BARD

1754--57 I. 1 1757

I. 1

"Ruin seize thee, ruthless King!⁵
Confusion⁶ on thy banners wait;
Tho' fann'd by Conquest's crimson
wing,
They mock the air with idle state
5 Helm, nor hauberk's twisted mail,
Nor e'en thy virtues, tyrant, shall avail
To save thy secret soul from nightly
fears,
From Cambria's curse, from Cambria's
tears!"
Such were the sounds that o'er the
crested pride

¹ "Meant to express the stately march and sounding energy of Dryden's rhymes"—Gray
² Gray himself

³ Pindar, who compares himself to an eagle in *Olympian Odes*, 2, 150
⁴ bright, like the Fast
⁵ Edward I
⁶ destruction

10 - Of the first Edward scatter'd wild dismay,
As down the steep of Snowdon's shaggy side
He wound with toilsome march his long array.
Stout Glo'ster stood aghast in speechless trance,
"To arms!" cried Mortimer, and couch'd his quiv'ring lance

I. 2

15 On a rock, whose haughty brow
Frowns o'er cold Conway's foaming flood,
Robed in the sable garb of woe,
With haggard eyes the poet stood
(Loose his beard, and hoary hair
20 Stream'd, like a meteor, to the troubled air)
And with a master's hand, and prophet's fire,
Struck the deep sorrows of his lyre:
"Hark, how each giant-oak and desert cave
Sighs to the torrent's awful voice beneath!
25 O'er thee, oh King! then hundred arms they wave,
Revenge on thee in hoarser murmurs breathe,
Vocal no more, since Cambria's fatal day,
To high-born Hoel's harp, or soft Llewellyn's lay.

I. 3

"Cold is Cadwallo's tongue,
70 That hush'd the stormy main;
Brave Urien sleeps upon his craggy bed;
Mountains, ye mourn in vain
Modred, whose magic song
Made huge Plinlimmon bow his cloud-topt head.
35 On dreary Arvon's shore they lie,
Smear'd with gore, and ghastly pale;
Far, far aloof th' affrighted raven's sail;
The famish'd eagle screams, and passes by
Dear lost companions of my tuneful art,
40 Dear as the light that visits these sad eyes,
Dear as the ruddy drops that warm my heart,
Ye died amidst your dying country's cries—
No more I weep They do not sleep!
On yonder cliffs, a griesly band,
45 I see them sit; they linger yet,

Avengers of their native land:
With me in dreadful harmony they join,
And weave with bloody hands the tissue
of thy line.

II. 1

- "Weave the warp,¹ and weave the
woof,
50 The winding-sheet of Edward's race,
Give ample room, and verge² enough
The characters of hell to trace
Mark the year, and mark the night,
When Severn shall re-echo with affright
55 The shrieks of death, thro' Berkley's
roofs that ring.
Shrieks of an agonizing king³
She-wolf of France,⁴ with unrelenting
fangs,
That tear⁵st the bowels of thy mangled
mate,
From thee be born, who o'er thy coun-
try hangs
60 The scourge of Heav'n.⁶ What Terrors
round him wait!
Amazement⁶ in his van, with Flight
combin'd,
And Sorrow's faded form, and Solitude
behind.

II 2

- "Mighty victor, mighty lord!
Low on his funeral couch he lies!
65 No pitying heart, no eye, afford
A tear to grace his obseques.
Is the Sable Warrior⁷ fled?
Thy son is gone; he rests among the
dead.
The swarm, that in thy noontide beam
were born?
70 Gone to salute the rising morn.⁸
Fair laughs the morn, and soft the zephyr
blows,
While proudly riding o'er the azure
realm,
In gallant trim the gilded vessel goes;
Youth on the prow, and Pleasure at
the helm;
75 Regardless of the sweeping Whirlwind's
sway,
That, hush'd in grim repose, expects his
ev'ning prey

¹The warp is the threads extended lengthwise in the loom in weaving; the woof is the threads that cross the warp.

²space
³Edward II, who was murdered in Berkley Castle

⁴Isabel of France, the adulterous queen of Edward II
⁵Edward III, who scourged France
⁶confusion
⁷The Black Prince, who did not live to succeed his father
⁸Richard II.

II. 3

- "Fill high the sparkling bowl;
The rich repast prepare;
Reft of a crown, he yet may share
the feast:
80 Close by the regal chair
Fell Thirst and Famine scowl
A baleful smile upon their baffled
guest
Heard ye the din of battle bray,¹
Lance to lance, and horse to horse?
85 Long years of havoc urge their des-
tined course,
And thro' the kindred squadrons mow
their way
Ye towers of Juhus,² London's lasting
shame,
With many a foul and midnight murder
fed,
Revere his consort's³ faith, his father's⁴
fame,
90 And spare the meek usurper's⁵ holy head!
Above, below,⁶ the rose of snow,
Twin'd with her blushing foe, we
spread⁷
The bristled Boar⁸ in infant-gore
Wallows beneath the thorny shade
95 Now, brothers, bending o'er th' accursed
loom,
Stamp we our vengeance deep, and ratify
his doom!

III 1

- "Edward, lo! to sudden fate
(Weave we the woof: the thread is
spun)
Half of thy heart we consecrate⁹
100 (The web is wove The work is done)
Stay, oh stay! nor thus forlorn
Leave me unblest'd, unpitied, here to
mourn!
In yon bright track, that fires the west-
ern skies,
They melt, they vanish from my eyes
105 But oh! what solemn scenes on Snow-
don's height,

¹The Wars of the Roses

²The Tower of London, part of which was said to have been built by Julius Caesar

³Margaret of Anjou
⁴Henry V.

⁵Henry VI, who was deposed in 1461

⁶That is, in the loom

⁷The white and the red roses, emblems of the Houses of York and Lancaster, were united by the

marriage of Henry VII and Elizabeth of York

⁸Richard III, whose badge was a silver boar, and who murdered the two young sons of Edward IV, who stood between him and the throne
⁹Eleanor, queen of Edward I, lost her life in saving her husband's by sucking the poison from a dagger-wound

Descending slow, their glittering skirts
unroll?

Visions of glory, spare my aching sight!
Ye unborn ages, crowd not on my soul!

No more our long-lost Arthur we bewail!

110 All hail, ye genuine kings,¹ Britannia's
issue, hail!

III 2

"Hirt with many a baron bold
Sublime² their starry fronts they rear;
And gorgeous dames, and statesmen
old

In bearded majesty, appear

115 In the midst a form divine!⁴
Her eye proclaims her of the Briton line,
Her lion-port, her awe-commanding face,
Attemper'd sweet to virgin-grace
What strings symphonious tremble in the
air.

120 What strains of vocal transport round
her play!

Hear from the grave, great Tahessin,
hear,

They breathe a soul to animate thy
clay

Bright Rapture calls, and soaring as she
sings

Waves in the eye of Heav'n her many-
color'd wings

III. 3

125 "The verse adorn again
Fierce War, and faithful Love,
And Truth severe, by fair Fiction
drest!

In buskin'd⁵ measures move

Pale Grief, and pleasing Pain,

130 With Horror, tyrant of the throbbing
breast!

A voice, as of the cherub-choir,

Gales from blooming Eden bear,⁶

And distant warblings lessen on my ear,

That, lost in long futurity, expire

135 Fond⁷ impious man, think'st thou yon
sanguine cloud,

Rais'd by thy breath, has quench'd
the orb of day?

Tomorrow he repairs the golden flood,

¹ It was predicted
and commonly be-
lieved that King
Arthur would re-
turn from fairy
land to reign over
Britain

² The House of Tudor,
which was of Welsh
blood

³ lifted up
⁴ Queen Elizabeth

⁵ An allusion to *The
Faerie Queene* of
Spenser

⁶ tragic (The buskin
was a high heeled
shoe worn by actors
in Greek tragedy)

⁷ An allusion to
Shakspere

⁸ An allusion to Mil-
ton
⁹ foolish

And warms the nations with redoubled
ray.

Enough for me, with joy I see
The diff'rent doom our Fates assign.

Be thine Despair, and scept'red Care,

To triumph, and to die, are mine."

He spoke, and headlong from the moun-
tain's height

Deep in the roaring tide he plunged to
endless night

ODE ON THE PLEASURE ARISING
FROM VICISSITUDE!
1754 1775

Now the golden Morn aloft

Waves her dew-bespangled wing.

With vermeil cheek and whisper soft

She wooes the tardy Spring,

5 Till April starts, and calls around
The sleeping fragrance from the ground,
And lightly o'er the living scene

Scatters his freshest, tenderest green.

New-born flocks, in rustic dance,

10 Frisking ply their feeble feet.

Forgetful of their wintry trance

The birds his presence greet

But chief, the sky-lark warbles high

His trembling thrilling ecstasy,

15 And, lessening from the dazzled sight,
Melts into air and liquid light

Rise, my soul! on wings of fire,

Rise the rapt'rous choir among!

Hark! 'tis Nature strikes the lyre,

20 And leads the gen'ral song

• • • • •

Yesterday the sullen year

Saw the snowy whirlwind fly;

Mute was the music of the air.

The herd stood drooping by

25 Then raptures now that wildly flow,

No yesterday nor morrow know,

'Tis man alone that joy describes

With forward and reverted eyes

Smiles on past Misfortune's brow

30 Soft Reflection's hand can trace,
And o'er the cheek of Sorrow throw

A melancholy grace;

While Hope prolongs our happier hour,

Or deepest shades, that dimly lower!

35 And blacken round our weary way,

Gilds with a gleam of distant day

¹ regular change from
one condition to an
other

² hour appear gloomy

Still, where rosy Pleasure leads,
 See a kindred Grief pursue;
 Behind the steps that Misery treads,
 40 Approaching Comfort view.
 The hues of Bliss more brightly glow,
 Chastis'd¹ by sabler tints of woe,
 And blended form, with artful strife,
 The strength and harmony of life

45 See the wretch, that long has tost
 On the thorny bed of pain,
 At length repair his vigor lost,
 And breathe and walk again
 The meanest floweret of the vale,
 50 The simplest note that swells the gale,
 The common sun, the air, the skies,
 To him are opening Paradise.

Humble Quiet builds her cell,
 Near the source whence pleasure flows;
 55 She eyes the clear crystalline well,
 And tastes it as it goes

SONG

1761

Thyrsis, when we parted, swore
 Ere the spring he would return—
 Ah! what means yon violet flower?
 And the buds that deck the thorn?
 5 'Twas the lark that upward sprung!
 'Twas the nightingale that sung!

Idle notes! untimely green!
 Why this unavailing haste?
 Western gales and skies serene
 10 Speak not always winter past
 Cease, my doubts, my fears to move,
 Spare the honor of my love

THE FATAL SISTERS

1761

1768

Now the storm begins to lower
 (Haste, the loom of hell prepare!)
 Iron-sleet of arrowy shower
 Hurttles in the darken'd air

5 Glitt'ring lances are the loom,
 Where the dusky warp we strain,
 Weaving many a soldier's doom,
 Orkney's woe, and Randver's bane

See the grisly texture grow!
 10 'Tis of human entrails made;
 And the weights, that play below,
 Each a gasping warrior's head.

¹ chastened

Shafts for shuttles, dipt in gore
 Shoot the trembling cords along.
 15 Sword, that once a monarch bore,
 Keep the tissue close and strong.

Mista, black, terrific maid,
 Sangrida, and Hilda, see,
 Join the wayward work to aid:
 20 'Tis the woof of victory

Ere the ruddy sun be set,
 Pikes must shiver, javelins sing,
 Blade with clattering buckler meet,
 Hauberk crash, and helmet ring

25 (Weave the crimson web of war!)
 Let us go, and let us fly
 Where our friends the conflict share,
 Where they triumph, where they die.

As the paths of fate we tread,
 30 Wading through th' ensanguin'd field,
 Gondula, and Geira, spread
 O'er the youthful king¹ your shield

We the rems to slaughter give,
 Ours to kill, and ours to spare
 35 Spite of danger he shall live
 (Weave the crimson web of war!)

They, whom once the desert-beach
 Pent within its bleak domain,
 Soon their ample sway shall stretch
 40 O'er the plenty of the plain

Low the dauntless earl is laid,
 Gor'd with many a gaping wound
 Fate demands a nobler head,
 Soon a king² shall bite the ground.

45 Long his loss shall Eirn weep,
 Ne'er again his likeness see,
 Long her strains in sorrow steep,
 Strains of immortality!

Horror covers all the heath,
 50 Clouds of carnage blot the sun
 Sisters, weave the web of death!
 Sisters, cease, the work is done

Hail the task, and hail the hands!
 Songs of joy and triumph sing!
 55 Joy to the victorious hands,
 Triumph to the younger king

Mortal, thou that hear'st the tale,
 Learn the tenor of our song.

¹ Sigtrygg (Sictryg)² Brian

Scotland, thro' each winding vale
60 Far and wide the notes prolong.

Sisters, hence with spurs of speed!
Each her thundering falchion wield;
Each bestride her sable steed.
Hurry, hurry to the field!

THE DESCENT OF ODIN
1761 1768

Uprose the King of Men with speed,
And saddled straight his coal-black steed,
Down the yawning steep he rode,
That leads to Hela's drear abode.
5 Him the Dog of Darkness spied;
His shaggy throat he open'd wide,
While from his jaws, with carnage fill'd,
Foam and human gore distill'd,
Hoarse he bays with hideous din,
10 Eyes that glow, and fangs that grin,
And long pursues with fruitless yell,
The Father of the powerful spell
Onward still his way he takes
(The groaning earth beneath him shakes),
15 Till full before his fearless eyes
The portals mine of hell arise
Right against the eastern gate,¹
By the moss-grown pile he sate,
Where long of yore to sleep was laid
20 The dust of the prophetic maid²
Facing to the northern clime,
Thrice he trac'd the Runic³ rhyme;
Thrice pronounce'd, in accents dread,
The thrilling verse that wakes the dead,
25 Till from out the hollow ground
Slowly breath'd a sullen sound

Prophetess What call unknown, what
charms, presume
To break the quiet of the tomb?
Who thus afflicts my troubled sprite,
70 And drags me from the realms of night?
Long on these mould'ring bones have
beat
The winter's snow, the summer's heat,
The drenching dews, and driving rain!
Let me, let me sleep again!
35 Who is he, with voice unblest,
That calls me from the bed of rest?

Odin A traveller, to thee unknown,
Is he that calls, a warrior's son
Thou the deeds of light shalt know;

40 Tell me what is done below;
For whom yon glitt'ring board is spread,
Dress'd for whom yon golden bed?

Prophetess. Mantling¹ in the goblet see
The pure bev'rage of the bee,²
45 O'er it hangs the shield of gold,
'Tis the drink of Balder bold.
Balder's head to death is giv'n,
Pain can reach the sons of Heav'n!
Unwilling I my lips unclose:
50 Leave me, leave me to repose!

Odin Once again my call obey.
Prophetess, arise, and say
What dangers Odin's child await;
Who the author of his fate?

55 *Prophetess*. In Hoder's hand the hero's
doom;
His brother sends him to the tomb
Now my weary lips I close.
Leave me, leave me to repose!

Odin *Prophetess*, my spell obey
60 Once again arise, and say
Who th' avenger of his guilt;
By whom shall Hoder's blood be spilt?

Prophetess In the caverns of the west,
By Odin's fierce embrace compest,
65 A wond'rous boy shall Rinda bear,
Who ne'er shall comb his raven-hair,
Nor wash his visage in the stream,
Nor see the sun's departing beam,
Till he on Hoder's corse shall smile
70 Flaming on the fun'ral pile.
Now my weary lips I close
Leave me, leave me to repose!

Odin. Yet a while my call obey.
Prophetess, awake, and say
75 What virgins these, in speechless woe,
That bend to earth their solemn brow,
That their flaxen tresses tear,
And snowy veils that float in air.
Tell me whence their sorrows rose,
80 Then I leave thee to repose.

Prophetess Ha! no traveller art thou!
King of Men, I know thee now,
Mightiest of a mighty line—

Odin. No boding maid of skill divine
85 Art thou, nor prophetess of good;
But mother of the giant-brood!

¹ *L'Allegro*, 59

² Hela (or perhaps Angerbode, the "mother of the giant-brood," Fenris, Hela, and the Midgard Serpent).

³ magic (Runes were the characters used in writing by the early Germanic peoples; they were supposed to possess magic power)

¹ taking on a froth

² mead, a fermented drink made of honey

Prophetess. Hie thee hence, and boast
 at home,
 That never shall enquirer come
 To break my iron-sleep again,
 90 Till Lok has burst his tenfold chain;
 Never, till substantial Night
 Has reassum'd her ancient right;
 Till wrapt in flames, in ruin hurl'd,
 Sinks the fabric of the world

THE TRIUMPHS OF OWEN

A FRAGMENT

1764 1768

Owen's praise demands my song,
 Owen swift, and Owen strong.
 Fairest flower of Roderic's stem,
 Gwyneth's shield, and Britain's gem.
 5 He nor heaps his brooded stores,
 Nor on all profusely pours;
 Lord of every regal art,
 Liberal hand, and open heart.
 Big with hosts of mighty name,
 10 Squadrons three against him came;
 This the force of Eirin hiding.
 Side by side as proudly riding,
 On her shadow long and gay
 Lochlin plows the wat'ry way;
 15 There the Norman sails afar
 Catch the winds and join the war:
 Black and huge along they sweep,
 Burthens of the angry deep.

Dauntless on his native sands
 20 The dragon-son¹ of Mona stands,
 In glitt'ring arms and glory drest,
 High he rears his ruby crest.
 There the thund'ring strokes begin,
 There the press, and there the din;
 25 Talymalfra's rocky shore
 Echoing to the battle's roar.
 Clink'd by the torrent-tide of blood,
 Backward Meinau rolls his flood;
 While, heap'd his master's feet around,
 30 Prostrate warriors gnaw the ground
 Where his glowing eye-balls turn,
 Thousand banners round him burn:
 Where he points his purple spear,
 Hasty, hasty rout is there,
 35 Marking with indignant eye
 Fear to stop, and shame to fly.
 There confusion, terror's child,

¹As a descendant of Cadwallader, a famous British king, Owen wore the device of a red dragon

Conflict fierce, and ruin wild,
 Agony, that pants for breath,
 40 Despair and honorable death.

THE DEATH OF HOEL

AN ODE, SELECTED FROM THE GODODIN
 1764 1775

Had I but the torrent's might,
 With headlong rage and wild affright
 Upon Deira's squadron's hurl'd
 To rush, and sweep them from the world!
 5 Too, too secure in youthful pride,
 By them, my friend, my Hoel, died,
 Great Cian's son: of Madoc old
 He ask'd no heaps of hoarded gold.
 Alone in nature's wealth array'd
 10 He ask'd and had the lovely maid

To Cattraeth's vale in glitt'ring row
 Thrice two hundred warriors go
 Every warrior's manly neck
 Chains of regal honor deck,
 15 Wreath'd in many a golden link
 From the golden cup they drink
 Nectar that the bees produce,¹
 Or the grape's ecstatic juice
 Flush'd with mirth and hope they burn
 20 But none from Cattraeth's vale return.
 Save Aeron brave, and Conan strong.
 (Bursting through the bloody throne)
 And I, the meanest of them all,
 That live to weep and sing their fall

CARADOC

1764 1775

Have ye seen the tusky boar,
 Or the bull, with sullen roar,
 On surrounding foes advance?
 So Caradoc bore his lance.

CONAN

1764 1775

Conan's name, my lay, rehearse,
 Build to him the lofty verse,
 Sacred tribute of the bard,
 Verse, the hero's sole reward
 5 As the flame's devouring force,
 As the whirlwind in its course;
 As the thunder's fiery stroke,
 Glancing on the shiver'd oak:
 Did the sword of Conan mow
 10 The crimson harvest of the foe.

¹mead, a fermented drink made of honey

From JOURNAL IN FRANCE
1739 1884

SEPT. 17

Journey to Geneva. The road runs over a mountain, which gives you the first taste of the Alps, in its magnificent rudeness, and steep precipices. Set out from Echelles on horseback to see the Grande Chartreuse, the way to it up a vast mountain, in many places the road not two yards broad, on one side the rock hanging over you, and on the other side a monstrous precipice. In the bottom runs a torrent, called *Les Guiers morts*, that works its way among the rocks with a mighty noise, and frequent falls. You here meet with all the beauties so savage and horrid a place can present you with; rocks of various and uncouth figures, cascades pouring down from an immense height out of hanging groves of pine trees, and the solemn sound of the stream that roars below, all concur to form one of the most poetical scenes imaginable.

From GRAY'S LETTERS
1735 71 1814 84

To MRS. DOROTHY GRAY

LYONS, Oct. 13, N 8 1739.

It is now almost five weeks since I left Dijon, one of the gayest and most agreeable little cities of France, for Lyons, its reverse in all these particulars. It is the second in the kingdom in bigness and rank, the streets excessively narrow and nasty; the houses immensely high and large (that, for instance where we are lodged, has twenty-five rooms on a floor, and that for five stories); it swarms with inhabitants like Paris itself, but chiefly a mercantile people, too much given up to commerce, to think of their own, much less of a stranger's diversions. We have no acquaintance in the town, but such English as happen to be passing through here, in their way to Italy and the south, which at present happen to be near thirty in number. It is a fortnight since we set out from hence upon a little excursion to Geneva. We took the longest road, which lies through Savoy, on purpose to see a famous monastery, called the grand Chartreuse, and had no reason to think our time lost. After having travelled seven days very slow (for we did not change horses, it being impossible for a chaise to go post¹ in these roads) we arrived at a rapidly, like one relaying letters, messages, etc

little village, among the mountains of Savoy, called Echelles; from thence we proceeded on horses, who are used to the way, to the mountain of the Chartreuse. It is six miles to the top, the road runs winding up it, commonly not six feet broad, on one hand is the rock, with woods of pine-trees hanging over head, on the other, a monstrous precipice, almost perpendicular, at the bottom of which rolls a torrent, that sometimes tumbling among the fragments of stone that have fallen from on high, and sometimes precipitating itself down vast descents with a noise like thunder, which is still made greater by the echo from the mountains on each side, concurs to form one of the most solemn, the most romantic, and the most astonishing scenes I ever beheld. Add to this the strange views made by the crags and cliffs on the other hand, the cascades that in many places throw themselves from the very summit down into the vale, and the river below; and many other particulars impossible to describe; you will conclude we had no occasion to repent our pains. This place St. Bruno chose to retire to, and upon its very top founded the aforesaid convent, which is the superior of the whole order. When we came there, the two fathers, who are commissioned to entertain strangers (for the rest must neither speak one to another, nor to any one else), received us very kindly; and set before us a repast of dried fish, eggs, butter, and fruits, all excellent in their kind, and extremely neat. They pressed us to spend the night there, and to stay some days with them; but this we could not do, so they led us about their house, which is, you must think, like a little city; for there are 100 fathers, besides 300 servants, that make their clothes, grind their corn, press their wine, and do everything among themselves. The whole is quiet, orderly, and simple, nothing of finery, but the wonderful decency, and the strange situation, more than supply the place of it. In the evening we descended by the same way, passing through many clouds that were then forming themselves on the mountain's side. Next day we continued our journey by Chamberry, which, though the chief city of the Dutchy, and residence of the King of Sardinia, when he comes into this part of his dominions, makes but a very mean and insignificant appearance; we lay at Aix, once famous for its hot baths, and the next night at Annecy; the

day after, by noon, we got to Geneva. I have not time to say anything about it, nor of our solitary journey back again.

. . .

TO RICHARD WEST

TURIN, Nov 16, N. S. 1739.

After eight days' journey through Greenland, we arrived at Turin. You approach it by a handsome avenue of nine miles long, and quite strait. The entrance is guarded by certain vigilant dragons, called Douâniers,¹ who mumbled us for some time. The city is not large, as being a place of strength, and consequently confined within its fortifications; it has many beauties and some faults, among the first are streets all laid out by the line, regular uniform buildings, fine walks that surround the whole, and in general a good lively clean appearance. But the houses are of brick plastered, which is apt to want repairing, the windows of oiled paper, which is apt to be torn, and everything very slight, which is apt to tumble down. There is an excellent opera, but it is only in the carnival, balls every night, but only in the carnival, masquerades too, but only in the carnival. This carnival lasts only from Christmas to Lent, one half of the remaining part of the year is passed in remembering the last, the other in expecting the future carnival. We cannot well subsist upon such slender diet, no more than upon an execrable Italian comedy, and a puppet-show, called *Rappresentazione d'un anima dannata*,² which, I think, are all the present diversions of the place; except the Marquise de Cavallac's Conversation, where one goes to see people play at ombre and taroc, a game with seventy-two cards all painted with suns and moons and devils and monks. Mr. Walpole has been at court, the family are at present at a country palace, called La Venerie. The palace here in town is the very quintessence of gilding and looking-glass; inlaid floors, carved panels, and painting, wherever they could stick a brush. I own I have not, as yet, anywhere met with those grand and simple works of art that are to amaze one, and whose sight one is to be the better for; but those of Nature have astonished me beyond expression. In our little journey up to the Grande Chartreuse, I do not remember to have

¹ custom-house officers

² Representation of a lost soul.

gone ten paces without an exclamation, that there was no restraining: not a precipice, not a torrent, not a cliff, but is pregnant with religion and poetry. There are certain scenes that would awe an atheist into belief, without the help of other argument. One need not have a very fantastic imagination to see spirits there at noon-day. You have Death perpetually before your eyes, only so far removed as to compose the mind without frightening it. I am well persuaded St Bruno was a man of no common genius to choose such a situation for his retirement, and perhaps should have been a disciple of his, had I been born in his time. You may believe Abelard and Heloise were not forgot upon this occasion. If I do not mistake, I saw you too every now and then at a distance along the trees, *il me semble, que j'ai vu ce chien de visage là quelque part*.¹ You seemed to call to me from the other side of the precipice, but the noise of the river below was so great, that I really could not distinguish what you said, it seemed to have a cadence like verse. In your next you will be so good to let me know what it was. The week we have since passed among the Alps has not equalled the single day upon that mountain, because the winter was rather too far advanced, and the weather a little foggy. However, it did not want its beauties, the savage rudeness of the view is inconceivable without seeing it. I reckoned in one day thirteen cascades, the least of which was, I dare say, one hundred feet in height. I had Livy in the chaise with me, and beheld his "*Nives cælo propè immixta, tecta informia imposita rupibus, pecora jumentaque torrida frigore, homines intonsi and inculti, animæ inanimæ omnia rigentia gelu, omnia confragosa, præruptaque*"² The creatures that inhabit them are, in all respects, below humanity, and most of them, especially women, have the *tumidum guttur*,³ which they call *goscia*. Mont Cenis, I confess, carries the permission mountains have of being frightful rather too far, and its horrors were ac-

¹ It seems to me that I have seen that dog-face somewhere

² Snows almost mingling with the sky, the shapeless huts situated on the cliffs, the cattle and beasts of burden withered by the cold, the men unshorn and wildly dressed, all things—animate and inanimate—stiffened with frost, everything broken and jagged—Livy, *History of Rome*, 21 32

³ swollen throat

accompanied with too much danger to give
 one time to reflect upon their beauties.
 There is a family of the Alpine monsters I
 have mentioned, upon its very top, that
 in the middle of winter calmly lay in their
 stock of provisions and firing, and so are
 buried in their hut for a month or two
 under the snow When we were down it,
 and got a little way into Piedmont, we
 began to find "*Apricos quosdam colles,*
rivosque prope sylvas, and jam humano
cultu digniora loca." I read Silius Itali-
 cus too, for the first time; and wished
 for you, according to custom. We set
 out for Genoa in two days' time

TO HORACE WALPOLE

[1760]

I am so charmed with the two speci-
 mens of Erse poetry,² that I cannot help
 giving you the trouble to enquire a little
 farther about them, and should wish to
 see a few lines of the original, that I may
 form some slight idea of the language,
 the measures, and the rhythm

Is there anything known of the author
 or authors, and of what antiquity are
 they supposed to be? Is there any more
 to be had of equal beauty, or at all ap-
 proaching to it? I have been often told
 that the poem called *Hardicanute* (which
 I always admired and still admire) was the
 work of somebody that lived a few years
 ago This I do not at all believe, though it
 has evidently been retouched in places by
 some modern hand but however, I am
 authorized by this report to ask whether the
 two poems in question are certainly antique
 and genuine I make this enquiry in quality
 of an antiquary, and am not otherwise con-
 cerned about it for, if I were sure that
 any one now living in Scotland had writ-
 ten them to divert himself, and laugh at
 the credulity of the world, I would under-
 take a journey into the Highlands only
 for the pleasure of seeing him.

(because it is merely description), but
 yet full of nature and noble wild imagi-
 nation. Five bards pass the night at the
 castle of a chief (himself a principal
 bard); each goes out in his turn to observe
 the face of things, and returns with an
 extempore picture of the changes he has
 seen; it is an October night (the harvest-
 month of the Highlands). This is the
 whole plan; yet there is a contrivance,
 and a preparation of ideas, that you
 would not expect The oddest thing is,
 that every one of them sees ghosts (more
 or less). The idea that struck and sur-
 prised me most, is the following One
 of them (describing a storm of wind and
 rain) says—

(Ghosts ride on the tempest tonight
 Sweet is their voice between the gusts of wind,
 Their songs are of other worlds'

Did you never observe (while rocking
 winds are piping loud¹) that pause, as the
 gust is recollecting itself, and rising upon
 the ear in a shrill and plaintive note, like
 the swell of an Æolian harp? I do as-
 sure you there is nothing in the world so
 like the voice of a spirit. Thomson had
 an ear sometimes he was not deaf to this,
 and has described it gloriously, but given
 it another different turn, and of more
 horror I cannot repeat the lines: it is
 in his "*Winter*."² There is another very
 fine picture in one of them It describes
 the breaking of the clouds after the storm
 before it is settled into a calm, and when
 the moon is seen by short intervals.

The waves are tumbling on the lake,
 And lash the rocky sides,
 The boat is brim-full in the cove,
 The oars on the rocking tide
 Had sits a maid beneath a cliff,
 And eyes the rolling stream.
 Her Lover promised to come,
 She saw his boat (when it was evening) on the
 lake:
 Are these his organs in the oak?
 Is this his broken boat on the shore?³

TO THOMAS WHARTON

[July, 1760]

TO RICHARD STONEHEWER

LONDON, June 29, 1760

I have received another Scotch packet
 with a third specimen, inferior in kind

¹ Some sunny hills and rivulets flowing beside
 woods, and scenes more worthy the abode of
 man — *Livy, History of Rome*, 21. 37.
² Specimens of the Ossianic poems, which Mac-
 pherson declared he had collected in the Scot-
 tish Highlands, and had translated from the
 Gaelic or Erse language

¹ *IT PENNERORO*, 126

² See II 67-71, 149-52, 175-201.

³ These lines were published in a note to Macpher-
 son's *Croms*

clergyman in the Highlands. He means to publish a collection he has of these specimens of antiquity, but what plagues me is, I cannot come at any certainty on that head. I was so struck, so *extasie*¹ with their infinite beauty, that I writ into Scotland to make a thousand enquiries. The letters I have in return are ill wrote, ill reasoned, unsatisfactory, calculated (one would imagine) to deceive one, and yet not cunning enough to do it cleverly. In short, the whole external evidence would make one believe these fragments (for so he calls them, though nothing can be more entire) counterfeit, but the internal is so strong on the other side, that I am resolved to believe them genuine, spite of the devil and the kirk. It is impossible to convince me that they were invented by the same man that writes me these letters. On the other hand, it is almost as hard to suppose, if they are original, that he should be able to translate them so admirably. What can one do? Since Stonehewer went, I have received another of a very different and inferior kind (being merely descriptive), much more modern than the former (he says), yet very old too. This too in its way is extremely fine. In short, this man is the very dæmon of poetry, or he has lighted on a treasure hid for ages. The Welch poets are also coming to light. I have seen a discourse in MS about them (by one Mr Evans, a clergyman) with specimens of their writings. This is in Latin, and though it don't approach the other, there are fine scraps among it

TO THE REVEREND WILLIAM MASON

PEMBROKE HALL, August 7, 1760

The *Eise* fragments have been published five weeks ago in Scotland, though I had them not (by a mistake) till the other day. As you tell me new things do not reach you soon at Aston, I inclose what I can, the rest shall follow, when you tell me whether you have not got the pamphlet already. I send the two which I had before, for Mr. Wood, because he has not the affectation of not admiring. I continue to think them genuine, though my reasons for believing the contrary are rather stronger than ever: but I will have them antique, for I never knew a Scotchman of my own time that could read, much less write, poetry; and such poetry too! I have one enraptured

(from Mr Macpherson) which he has not printed: it is mere description, but excellent, too, in its kind. If you are good, and will learn to admire, I will transcribe it.

As to their authenticity, I have made many enquiries, and have lately procured a letter from Mr David Hume (the historian), which is more satisfactory than anything I have yet met with on that subject. He says—

“(certain it is that these poems are in everybody's mouth in the Highlands, have been handed down from father to son, and are of an age beyond all memory and tradition. Adam Smith, the celebrated professor in Glasgow, told me that the piper of the Argyllshire Militia repeated to him all of those which Mr Macpherson had translated, and many more of equal beauty. Major Mackay (Lord Rae's brother) told me that he remembers them perfectly well, as likewise did the Laird of Macfarlane (the greatest antiquarian we have in this country), and who insists strongly on the historical truth as well as the poetical beauty of these productions. I could add the Laird and Lady Macleod, with many more, that live in different parts of the Highlands, very remote from each other, and could only be acquainted with what had become (in a manner) national works. There is a country surgeon in Lochaber who has by heart the entire epic poem¹ mentioned by Mr Macpherson in his preface, and, as he is old, is perhaps the only person living that knows it all, and has never committed it to writing, we are in the more haste to recover a monument which will certainly be regarded as a curiosity in the republic of letters: we have, therefore, set about a subscription of a guinea or two guineas apiece, in order to enable Mr Macpherson to undertake a mission into the Highlands to recover this poem, and other fragments of antiquity.”

He adds, too, that the names of Fingal, Ossian, Oscar, etc. are still given in the Highlands to large mastiffs, as we give to ours the names of Cæsar, Pompey, Hector, etc.

TO THE REVEREND WILLIAM MASON

1765

*Res est sacra miser*² (says the poet), but I say it is the happy man that is the sacred thing, and therefore let the profane
¹ *Fingal* ² A wretched person is a sacred object

keep their distance. He is one of Lucretius' gods, supremely blessed in the contemplation of his own felicity, and what has he to do with worshippers? This, mind, is the first reason why I did not come to York: the second is, that I do not love confinement, and probably by next summer may be permitted to touch whom, and where, and with what I think fit, without giving you any offence: the third and last, and not the least perhaps, is, that the finances were at so low an ebb that I could not exactly do what I wished, but was obliged to come the shortest road to town and recruit them. I do not justly know what your taste in reasons may be, since you altered your condition, but there is the ingenious, the petulant, and the dull, for you any one would have done, for in my conscience I do not believe you care a halfpenny for any reasons at present, so God bless ye both, and give ye all ye wish, when ye are restored to the use of your wishes.

I am returned from Scotland charmed with my expedition, it is of the Highlands I speak, the Lowlands are worth seeing once, but the mountains are ecstatic, and ought to be visited in pilgrimage once a year. None but those monstrous creatures of God know how to join so much beauty with so much horror. A fig for your poets, painters, gardeners, and clergymen, that have not been among them: their imagination can be made of nothing but howling-greens, flowering shrubs, horse-ponds, Fleet ditches, shell grottoes, and Chinese rails.¹ Then I had so so beautiful an autumn, Italy could hardly produce a nobler scene, and this so sweetly contrasted with that perfection of nastiness, and total want of accommodation, that Scotland only can supply. Oh, you would have blessed yourself. I shall certainly go again, what a pity it is I cannot draw, nor describe, nor ride on horse-back.

Stonehewer is the busiest creature upon earth except Mr. Fraser, they stand pretty tight, for all his Royal Highness. Have you read (oh no, I had forgot) Dr. Lowth's pamphlet against your uncle the Bishop? Oh, how he works him. I hear he will soon be on the same bench. Today Mr. Hurd came to see me, but we had not a word of that matter, he is grown pure

and plump, just of the proper breadth for a celebrated town-preacher. There was Dr. Balguy too, he says Mrs. Mason is very handsome, so you are his friend forever. Lord Newnham, I hear, has ill health of late, it is a nervous case, so have a care. How do your eyes do?

Adieu, my respects to the bride. I would kiss her, but you stand by and pretend it is not the fashion, though I know they do so at Hull—I am ever yours,
T. G.

From JOURNAL IN THE LAKES

1769

1778

Sept. 30, 1769. On the ascent of the hill above Appleby the thick hanging wood and the long reaches of the Eden (rapid, clear, and full as ever) winding below with views of the castle and town, gave much employment to the mirror, but the sun was wanting and the sky overcast. In the afternoon walked up the Beacon-hill a mile to the top, saw Whinfield and Lowther Parks, and through an opening in the bosom of that cluster of mountains, which the Doctor well remembers, the lake of Ullswater, with the craggy tops of a hundred nameless hills.

October 3. Wind at S. E., a heavenly day. Rose at 7, and walked out under the conduct of my landlord to Borrodale. The grass was covered with a hoar frost, which soon melted, and exhaled in a thin bluish smoke. Crossed the meadows obliquely, catching a diversity of views among the hills over the lake and islands, and changing prospect at every ten paces, left Cockshut and Castlehill (which we formerly mounted) behind me, and drew near the foot of Walla-crag, whose bare and rocky brow, cut perpendicularly down above 400 feet, as I guess, awfully overlooks the way, our path here tends to the left, and the ground gently rising, and covered with a glade of scattering trees and bushes on the very margin of the water, opens both ways the most delicious view, that my eyes ever beheld. Behind you are the magnificent heights of Walla-crag, opposite lie the thick hanging woods of Lord Egremont, and Newland valley, with green and smiling fields embosomed in the dark cliffs; to the left the jaws of Borrodale, with that turbulent chaos of mountain behind mountain, rolled in confusion; beneath you, and stretching far away to the right, the shining purity of

¹ Terms similar to those used by Mason in his poetry, and indicating popular architectural ornaments of the 18th century.

the Lake, just ruffled by the breeze, enough to shew it is alive, reflecting rocks, woods, fields, and inverted tops of mountains, with the white buildings of Keswick, Crosthwait church, and Skiddaw for a background at a distance. Oh! Doctor! I never wished more for you; and pray think, how the glass played its part in such a spot, which is called Carf-close-reeds; I choose to set down these barbarous names, that any body may enquire on the place, and easily find the particular station, that I mean. This scene continues to Borrow-gate, and a little farther, passing a brook called Barrow-beck, we entered Borrodale. The crags, named Lodoor-banks, now begin to impend terribly over your way; and more terribly, when you hear, that three years since an immense mass of rock tumbled at once from the brow, and barred all access to the dale (for this is the only road) till they could work their way through it. Luckily no one was passing at the time of this fall; but down the side of the mountain, and far into the lake he dispersed the huge fragments of this ruin in all shapes and in all directions. Something farther we turned aside into a copse, ascending a little in front of Lodoor waterfall, the height appears to be about 200 feet, the quantity of water not great, though (these days excepted) it had rained daily in the hills for nearly two months before; but then the stream was nobly broken, leaping from rock to rock, and foaming with fury. On one side a towering crag, that spired up to equal, if not overtop, the neighboring cliffs (this lay all in shade and darkness) on the other hand a rounder broader projecting hill shagged with wood and illumined by the sun, which glanced sideways on the upper part of the cataract. The force of the water wearing a deep channel in the ground hurries away to join the lake. We descended again, and passed the stream over a rude bridge. Soon after we came under Gowder crag, a hill more formidable to the eye and to the apprehension than that of Lodoor; the rocks a-top, deep-cloven perpendicularly by the rains, hanging loose and nodding forwards, seem just starting from their base in shivers; the whole way down, and the road on both sides is strewn with piles of the fragments strangely thrown across each other, and of a dreadful bulk. The place reminds one of those passes in the

Alps, where the guides tell you to move on with speed, and say nothing, lest the agitation of the air should loosen the snows above, and bring down a mass, that would overwhelm a caravan. I took their counsel here and hastened on in silence. . . . Walked leisurely home the way we came, but saw a new landscape: the features indeed were the same in part, but many new ones were disclosed by the midday sun, and the tints were entirely changed. Take notice this was the best or perhaps the only day for going up Skiddaw, but I thought it better employed: it was perfectly serene, and hot as midsummer.

In the evening walked alone down to the Lake by the side of Crow-Park after sunset and saw the solemn coloring of night draw on, the last gleam of sunshine fading away on the hill-tops, the deep serene of the waters, and the long shadows of the mountains thrown across them, till they nearly touched the hithermost shore. At distance heard the murmur of many waterfalls not audible in the day-time. Wished for the moon, but she was dark to me and silent, hid in her vacant interlunar cave.

October 8 Past by the little chapel of Wiborn, out of which the Sunday congregation were then issuing. Past a beck near Dunmailraise and entered Westmoreland a second time, now begun to see Helm-crag distinguished from its rugged neighbors not so much by its height, as by the strange broken outline of its top, like some gigantic building demolished, and the stones that composed it flung across each other in wild confusion. Just beyond it opens one of the sweetest landscapes that art ever attempted to imitate. The bosom of the mountains spreading here into a broad basin discovers in the midst (Grasmere-water, its margin is hollowed into small bays with bold eminences: some of them rocks, some of soft turf that half conceal and vary the figure of the little lake they command. From the shore a low promontory pushes itself far into the water, and on it stands a white village with the parish-church rising in the midst of it, hanging enclosures, corn-fields, and meadows green as an emerald, with their trees and hedges, and cattle fill up the whole space from the edge of the water. Just opposite to you is a large farm-house at the bottom of a steep smooth lawn embosomed in old

woods, which climb half way up the mountain's side, and discover above them a broken line of crags, that crown the scene. Not a single red tile, no flaming gentleman's house, or garden walls break in upon the repose of this little unsuspected paradise, but all is peace, rusticity, and happy poverty in its neatest, most becoming attire

THOMAS WARTON (1728-1790)

From THE PLEASURES OF MELANCHOLY
1745 1747

Mother of musings, Contemplation
sage,
Whose grotto stands upon the topmost
rock
Of Teneriff, 'mid the tempestuous night,
On which, in calmest mediation held,
10 Thou hear'st with howling winds the
beating rain
And drifting hail descend, or if the
skies
Unclouded shine, and thro' the blue
serene
Pale Cynthia rolls her silver-axled ear,
Whence gazing stedfast on the spangled
vault
10 Raptur'd thou sitt'st, while murmurs
indistinct
Of distant billows sooth thy pensive
ear
With hoarse and hollow sounds, secure,
self-blest,
There oft thou listen'st to the wild up-
roar
Of fleets encount'ring, that in whispers
low
15 Ascends the rocky summit, where thou
dwell'st
Remote from man, conversing with the
spheres'
O lead me, queen sublime, to solemn
glooms
Congenial with my soul, to cheerless
shades,
To ruin'd seats, to twilight cells and
bow'rs,
20 Where thoughtful Melancholy loves to
muse.
Her fav'rite midnight haunts The laugh-
ing scenes
Of purple Spring, where all the wanton
train
Of Smiles and Graces seem to lead the
dance

In sportive round, while from their hand
they show'r
25 Ambrosial blooms and flow'rs, no longer
charm,
Tempe, no more I court thy balmy
breeze,
Adieu green vales! ye broder'd meads,
adieu!
Beneath yon ruined abbey's moss-grown
piles
Oft let me sit, at twilight hour of eve,
30 Where through some western window
the pale moon
Pours her long-levelled rule of stream-
ing light,
While sullen, sacred silence reigns around
Save the lone screech-owl's note, who
builds his bow'r
Amid the mould'ring caverns dark and
damp,
35 Or the calm breeze that rustles in the
leaves
Of flaunting ivy, that with mantle greer
invests some wasted tow'r Or let me
tread
Its neighb'ring walk of pines, where
mused of old
The cloistered brothers through the
gloomy void
40 That far extends beneath their ample
arch
As on I pace, religious horror wraps
My soul in dread repose. But when the
world
Is clad in midnight's raven-coloured
robe,
'Mid hollow charnel let me watch the
flame
45 Of taper dim, shedding a livid glare
O'er the wan heaps, while airy voices
talk
Along the glimm'ring walls, or ghostly
shape,
At distance seen, invites with beck'ning
hand
My lonesome steps through the far
winding vaults.
50 Nor undelightful is the solemn noon
Of night, when, haply wakeful, from my
couch
I start: lo, all is motionless around!
Roars not the rushing wind, the son
of men
And every beast in mute oblivion lie;
55 All Nature's hushed in silence and in
sleep
O then how fearful is it to reflect
That through the still globe's awful
solitude

No being wakes but me! till stealing
sleep
My drooping temples bathes in opiate
dew.

- 60 Nor then let dreams, of wanton folly
born,
My senses lead through flow'ry paths of
joy
But let the sacred genius of the night
Such mystic visions send as Spenser saw¹
When through bewild'ring Fancy's magic
maze,
65 To the fell house of Busyrane, he led
Th' unshaken Britomart; or Milton
knew,
When in abstracted thought he first con-
ceived
All heav'n in tumult, and the seraphim
Come tow'ring, arm'd in adamant and
gold.²

- Thro' Pope's soft song tho' all the
Graces breathe,
And happiest art adorn his Attic³ page;
155 Yet does my mind with sweeter trans-
port glow,
As at the root of mossy trunk reclin'd.
In magic Spenser's wildly-warbled song⁴
I see deserted Lina wander wide
Thro' wasteful solitudes, and lurid
heaths,
160 Weary, forlorn, than when the fated
fair
Upon the bosom bright of silver Thames
Launches in all the lustre of brocade.
Amid the splendors of the laughing Sun⁵
The gay description falls upon the sense.
165 And coldly strikes the mind with feeble
bliss

From ODE ON THE APPROACH OF
SUMMER
1753

- Hence, iron-scepter'd Winter, haste
To bleak Siberian waste!
Haste to thy polar solitude,
Mid cataracts of ice,
5 Whose torrents dumb are stretch'd in
fragments rude
From many an airy precipice,
Where, ever beat by sleety show'rs,
Thy gloomy Gothic castle tow'rs,
Amid whose howling ileas⁶ and halls,
10 Where no gay sunbeam paints the walls,

¹ *The Faerie Queene*,
III 11 12

² *Paradise Lost*, 6, 110

³ marked by classic
qualities

⁴ *The Faerie Queene*, I,
3 and 6

⁵ Pope, *The Rape of
the Lock*, 2, 18
et seq.

On ebon throne thou lov'st to shroud
Thy brows in many a murky cloud

- Haste thee, nymph! and hand in hand,
With thee lead a luxuriant band;
Bring fantastic-footed Joy,
60 With Sport, that yellow-tressed boy:
Leisure, that through the balmy sky
Chases a crimson butterfly
Bring Health, that loves in early dawn
To meet the milk-maid on the lawn,
65 Bring Pleasure, rural nymph, and Pease,
Meek, cottage-loving shepherdess!
And that sweet stripling, Zephyr, bring,
Light, and forever on the wing,
Bring the dear Muse, that loves to lean
70 On river-margins, mossy green
But who is she, that bears thy train,
Pacing light the velvet plain?
The pale pink binds her auburn hair,
Her tresses flow with pastoral air;
75 'Tis May, the Grace—confest she stands
By branch of hawthorn in her hands
Lo' near her trip the lightsome Dews,
Their wings all ting'd in iris-hues,¹
With whom the powers of Flora play,
80 And paint with pansies all the way
Oft when thy season, sweetest queen,
Has dress'd the groves in liv'ry green;
When in each fair and fertile field
Beauty begins her bow'r to build!
85 While Evening, veil'd in shadows brown,
Puts her matron-mantle on,
And mists in spreading streams convey
More fresh the fumes of new-shorn hay
Then, goddess, guide my pilgrim feet
Contemplation hoar to meet.
90 As slow he winds in museful mood,
Near the rush'd marge of Cherwell's
flood,

Or o'er old Avon's magic edge,
Whence Shakespeare cull'd the spiky
sedg.

- All playful yet, in years unripe,
95 To frame a shrill and simple pipe
There thro' the dusk but dimly seen,
Sweet ev'ning-objects intervene:
His wattled cotes the shepherd plants,
Beneath her elm the milk-maid chants,
100 The woodman, speeding home, awhile
Rests him at a shady stile
Nor wants there fragrance to dispense
Refreshment o'er my soothed sense;
Nor tangled woodbine's balmy bloom,
105 Nor grass besprent² to breathe perfume:
Nor lurking wild-thyme's spicy sweet
To bathe in dew my roving feet

¹ colors of the rainbow ² sprinkled over

Nor wants there note of Philomel,
Nor sound of distant-tinkling bell:
110 Nor lowings faint of herds remote,
Nor mastiff's bark from bosom'd cot:
Rustle the breezes lightly borne
O'er deep embattled ears of corn:
Round ancient elm, with humming noise,
115 Full loud the chaffer-swarms¹ rejoice.

THE CRUSADE
1777

Bound for holy Palestine,
Nimble we brush'd the level brine,
All in azure steel array'd;
O'er the wave our weapons play'd,
5 And made the dancing billows glow,
High upon the trophied prow,
Many a warrior-minstrel swung
His sounding harp, and boldly sung
"Syrian virgins, wail and weep,
10 English Richard plows the deep!"
Tremble, watchmen, as ye spy
From distant towers, with anxious eye,
The radiant range of shield and lance
Down Damascus' hills advance
15 From Sion's turrets as afar
Ye ken the march of Europe's war!
Saladin, thou paynim king,
From Albion's isle revenge we bring!
On Acon's spiry citadel,
20 Though to the gale thy banners swell,
Pictur'd with the silver moon,
England shall end thy glory soon!
In vain, to break our firm array,
Thy brazen drums hoarse discord bray
25 Those sounds our rising fury fan
English Richard in the van,
On to victory we go,
A vaunting infidel the foe!"
Blondel led the tuneful band,
30 And swept the wire with glowing hand
Cyprus, from her rocky mound.
And Crete, with piny verdure crown'd,
Far along the smiling main
Echoed the prophetic strain.
35 Soon we kiss'd the sacred earth
That gave a murder'd Saviour birth;
Then, with ardor fresh endu'd,
Thus the solemn song renew'd:—
"Lo, the toilsome voyage past,
40 Heaven's favor'd hills appear at last!
Object of our holy vow,
We tread the Tyrian valleys now
From Carmel's almond-shaded steep
We feel the cheering fragrance creep:
45 O'er Engaddi's shrubs of balm

¹ swarms of beetles

Waves the date-empurpled palm;
See Lebanon's aspiring head
Wide his immortal umbrage spread!
Hail Calvary, thou mountain hoar,
50 Wet with our Redeemer's gore!
Ye trampled tombs, ye fanes forlorn,
Ye stones, by tears of pilgrims worn;
Your ravish'd honors to restore,
Fearless we climb this hostile shore!
55 And thou, the sepulchre of God!
By mocking pagans rudely trod,
Bereft of every awful rite,
And quench'd thy lamps that beam'd
so bright;
For thee, from Britain's distant coast,
60 Lo, Richard leads his faithful host!
Aloft in his heroic hand,
Blazing, like the beacon's brand,
O'er the far-affrighted fields,
Resistless Kaliburn he wields
65 Proud Saracen, pollute no more
The shrines by martyrs built of yore
From each wild mountain's trackless
crown
In vain thy gloomy castles frown
Thy battering engines, huge and high,
70 In vain our steel-clad steeds defy;
And, rolling in terrific state,
On giant-wheels harsh thunders grate
When eve has hush'd the buzzing
camp,
Amid the moonlight vapors damp,
75 Thy necromantic forms, in vain,
Haunt us on the tented plain:
We bid those spectre-shapes avoant,
Ashtaroath, and Termagaunt!
With many a demon, pale of hue,
80 Doom'd to drink the bitter dew
That drops from Macon's sooty tree,
'Mid the dread grove of ebony
Nor magic charms, nor fends of hell,
The Christian's holy courage quell.
85 Salem, in ancient majesty
Arise, and lift thee to the sky!
Soon on thy battlements divine
Shall wave the badge of Constantine
Ye Barons, to the sun unfold
90 Our Cross with crimson wove and gold!"

SONNETS
1777

WRITTEN IN A BLANK LEAF OF DUGDALE'S
MONASTICON

Deem not devoid of elegance the sage,
By Fancy's genuine feelings unbeguiled,
Of painful pedantry the poring child,
Who turns, of these proud domes, th'
historic page,

5 Now sunk by Time, and Henry's fiercer
 rage.¹
 Think 'st thou the warbling Muses never
 smiled
 On his lone hours? Ingenuous views
 engage
 His thoughts, on themes, unclassic falsely
 styled,
 Intent. While cloistered Piety displays
 10 Her mouldering roll, the piercing eye
 explores
 New manners, and the pomp of elder
 days,
 Whence culls the pensive bard his pic-
 tured stores
 Nor rough nor barren are the winding
 ways
 Of hoar Antiquity, but strown with
 flowers.

WRITTEN AT STONEHENGE

Thou noblest monument of Albion's isle!
 Whether by Merlin's aid from Scythia's
 shore,
 To Amber's fatal plain Pendragon bore,
 Huge frame of giant-hands, the mighty
 pile,
 5 T' entomb his Britons slain by Hen-
 gist's guile
 Or Druid priests, sprinkled with human
 gore,
 Taught 'mid thy massy maze their my-
 stic lore.
 Or Danish chiefs, enrich'd with savage
 spoil,
 To Victory's idol vast, an unhewn
 shrine,
 10 Rear'd the rude heap on, in thy hallow'd
 round,
 Repose the kings of Brutus' genuine
 line,
 Or here those kings in solemn state
 were crown'd.
 Studious to trace thy wondrous origine,
 We muse on many an ancient tale
 renown'd.

WHILE SUMMER SUNS O'ER THE GAY
PROSPECT PLAY'D

While summer suns o'er the gay pros-
 pect play'd,
 Through Surry's verdant scenes, where
 Epsom spreads

¹ Henry VIII's disruption of the monasteries

'Mid intermingling elms her flowery
 meads,
 And Hascombe's hill, in towering groves
 array'd,
 5 Rear'd its romantic steep, with mind
 serene,
 I journey'd blithe. Full pensive I re-
 turn'd,
 For now my breast with hopeless passion
 burn'd,
 Wet with hoar mists appear'd the gaudy
 scene,
 Which late in careless indolence I
 pass'd;
 10 And Autumn all around those hues had
 cast
 Where past delight my recent grief
 might trace.
 Sad change, that Nature a congenial
 gloom
 Should wear, when most, my cheerless
 mood to chase,
 I wish'd her green attire, and wonted
 bloom!

ON KING ARTHUR'S ROUND TABLE AT
WINCHESTER

Where Venta's Norman castle still up-
 rears
 Its rafter'd hall, that o'er the grassy
 foss,
 And scatter'd flinty fragments clad in
 moss,
 On yonder steep in naked state ap-
 pears,
 5 High-hung remains, the pride of war-
 like years,
 Old Arthur's board on the capacious
 round
 Some British pen has sketch'd the names
 renown'd,
 In marks obscure, of his immortal
 peers
 Though join'd by magic skill, with
 many a rhyme,
 10 The Druid frame, unhonor'd, falls a
 prey
 To the slow vengeance of the wizard
 Time,
 And fade the British characters away;
 Yet Spenser's page, that chants in verse
 sublime
 Those chiefs, shall live, unconscious of
 decay.

From OBSERVATIONS ON THE FAIRY
QUEEN OF SPENSER
1754

It is absurd to think of judging either
Ariosto or Spenser by precepts which they
did not attend to. We who live in the
days of writing by rule are apt to try
every composition by those laws which
we have been taught to think the sole
criterion of excellence. Critical taste is
universally diffused, and we require the
same order and design which every mod-
ern performance is expected to have, in
poems where they never were regarded or
intended. Spenser, and the same may be
said of Ariosto, did not live in an age of
planning. His poetry is the careless ex-
uberance of a warm imagination and a
strong sensibility. It was his business
to engage the fancy, and to interest the
attention by bold and striking images, in
the formation and the disposition of
which, little labor or art was applied.
The various and the marvellous were the
chief sources of delight. Hence we find
our author ransacking alike the regions
of reality and romance, of truth and fic-
tion, to find the proper decoration and
furniture for his fairy structure. Born
in such an age, Spenser wrote rapidly
from his own feelings, which at the same
time were naturally noble. Exactness¹ in
his poem would have been like the cornice
which a painter introduced in the grotto
of Calypso. Spenser's beauties are like
the flowers in Paradise,

Which not nice Art
In beds and curious knots, but Nature boon
Pour'd forth profuse, on hill, and dale, and plain.
Both where the morning sun first warmly smote
The open field, or where the unperc'd shade
Imbrown'd the noon-tide bowers.

—*Paradise Lost*, 4, 241

If *The Fairy Queen* be destitute of that
arrangement and economy which epic
severity requires, yet we scarcely regret
the loss of these while their place is so
amply supplied by something which more
powerfully attracts us, something which
engages the affections, the feelings of the
heart, rather than the cold approbation
of the head. If there be any poem whose
graces please because they are situated
beyond the reach of art, and where the
force and faculties of creative imagina-
tion delight because they are unassisted

and unrestrained by those of deliberate
judgment, it is this. In reading Spenser,
if the critic is not satisfied, yet the reader
is transported. (I, 15-16.)

I cannot dismiss this section without
a wish that this neglected author
[Chaucer], whom Spenser proposed as the
pattern of his style, and to whom he is
indebted for many noble inventions,
should be more universally studied. This
is at least what one might expect in an
age of research and curiosity. Chaucer
is regarded rather as an old, than as a
good, poet. We look upon his poems as
venerable relics, not as beautiful composi-
tions, as pieces better calculated to
gratify the antiquarian than the critic.
He abounds not only in strokes of humor,
which is commonly supposed to be his sole
talent, but of pathos and sublimity not
unworthy a more refined age. His old
manners, his romantic arguments, his
wildness of painting,¹ his simplicity and
antiquity of expression, transport us into
some fairy region, and are all highly
pleasing to the imagination. It is true
that his uncouth² and unfamiliar language
disgusts and deters many readers, but
the principal reason of his being so little
known and so seldom taken into hand, is
the convenient opportunity of reading him
with pleasure and facility in modern imi-
tations. For when translation, and such,
imitations from Chaucer may be justly
called, at length becomes substituted as
the means of attaining a knowledge of
any difficult and ancient author, the origi-
nal not only begins to be neglected and
excluded as less easy, but also despised
as less ornamental and elegant. Thus the
public taste becomes imperceptibly viti-
ated, while the genuine model is super-
seded, and gradually gives way to the
establishment of a more specious but false
resemblance. Thus, too many readers,
happy to find the readiest accommodation
for their indolence and their illiteracy,
think themselves sufficient masters of
Homer from Pope's translation; and thus,
by an indiscreet comparison, Pope's trans-
lation is commonly preferred to the Gre-
cian text, in proportion as the former is

¹ conformity to set rules (The eighteenth century was devoted to "exactness" in form and style of writing)

¹ Chaucer's descriptions are noted for their nat-
urality and truth rather than for their wild-
ness; and although he was fond of the medieval
romances, his material is largely realistic

² This judgment is due to ignorance of Middle
English. Chaucer's language is in no sense un-
couth

furnished with more frequent and shining metaphors, more lively descriptions, and in general appears to be more full and florid, more elaborate and various (I, 196-198)

Mechanical critics will perhaps be disgusted at the liberties I have taken in introducing so many anecdotes of ancient chivalry. But my subject required frequent proofs of this sort. Nor could I be persuaded that such enquiries were, in other respects, either useless or ridiculous; as they tended, at least, to illustrate an institution of no frivolous or indifferent nature. Chivalry is commonly looked upon as a barbarous sport or extravagant amusement of the dark ages. It had, however, no small influence on the manners, policies, and constitutions of ancient times, and served many public and important purposes. It was the school of fortitude, honor, and affability. Its exercises, like the Grecian games, habituated the youth to fatigue and enterprise, and inspired the noblest sentiments of heroism. It taught gallantry and civility to a savage and ignorant people, and humanized the native ferocity of the Northern nations. It conduced to refine the manners of the combatants by exciting an emulation in the devices and accoutrements, the splendor and parade, of their tilts and tournaments; while its magnificent festivals, thronged with noble dames and courteous knights, produced the first efforts of wit and fancy.

I am still further to hope that, together with other specimens of obsolete literature in general hinted at before, the many references I have made in particular to romances, the necessary appendage of ancient chivalry, will also plead their pardon. For however monstrous and unnatural these compositions may appear to this age of reason and refinement, they merit more attention than the world is willing to bestow. They preserve many curious historical facts, and throw considerable light on the nature of the feudal system. They are the pictures of ancient usages and customs; and represent the manners, genius, and character of our ancestors. Above all, such are their terrible Graces of magic and enchantment, so magnificently marvellous are their fictions and fables, that they contribute, in a wonderful degree, to rouse and invigorate all the powers of imagination; to

store the fancy with those sublime and alarming images which poetry best delights to display. (II, 266-268)

JOSEPH WARTON (1722-1800)

THE ENTHUSIAST OR THE LOVER OF NATURE 1740 1744

Ye green-rob'd Dryads, oft at dusky eve
By wondering shepherds seen, to forests brown,
To unfrequented meads, and pathless wilds,
Lead me from gardens deck'd with art's vain pomp
Can gilt alcoves, can marble-mimic gods,
Patteries embroider'd, obelisks, and urns,
Of high relief, can the long, spreading lake,
Or vista lessening to the sight, can stow,
With all her Attic lanes, such raptures raise,
As the thrush-haunted copse, where lightly leaps
The fearful fawn the rustling leaves along,
And the brisk squirrel sports from bough to bough,
While from an hollow oak, whose naked roots
O'erhang a pensive rill, the busy bees
Hum drowsy lullabies? The hards of old,
Fair Nature's friends, sought such retreats, to charm
Sweet Echo with their songs, oft too they met,
In summer evenings, near sequester'd bowers,
Or mountain-nymph, or Muse, and eager learnt
The moral strains she taught to mend mankind
As in a secret grove, *Algeria* stole
With patient Numa, and in silent night
Whisper'd him sacred laws, he list'ning sat.
Rapt with her virtuous voice, old Tiber lean'd
Attentive on his urn, and hush'd his waves
Rich in her weeping country's spoils, Versailles

- May boast a thousand fountains, that
can cast
The tortur'd waters to the distant
Heav'ns;
Yet let me choose some pine-topt precipice
30 Abrupt and shaggy, whence a foamy
stream,
Like Anio, tumbling roars, or some bleak
heath,
Where straggling stands the mournful
juniper,
Or yew-tree scath'd, while in clear prospect round,
From the grove's bosom spires emerge.
and smoke
15 In blush wreaths ascends, ripe harvest
wave,
Low lonely cottages, and ruin'd tops
Of Gothic battlements appear, and
streams
Beneath the sun-beams twinkle — The
shrill lark,
That wakes the woodman to his early
task,
40 Or love-sick Philomel, whose luscious
lays
Soothe the lone night-wanderers, the moan-
ing dove
Pitied by list'ning milk-maid, far excel
The deep-mouth'd viol, the soul-lulling
lute,
And battle-breathing trumpet. Artful
sounds!
45 That please not like the choughs of
air,
When first they hail th' approach of
laughing May
Can Kent design like Nature? Mark
where Thames
Plenty and pleasure pours through Lin-
coln's meads,
Can the great artist, though with taste
supreme
50 Endu'd, one beauty to this Eden add?
Though he, by rules unfetter'd, boldly
scorns
Formality and method, round and
square
Disdaining, plans irregularly great
Creative Titian, can thy vivid strokes,
55 Or thine, O graceful Raphael, dare to
vie
With the rich tints that paint the breath-
ing mead?
The thousand-color'd tulip, violet's
bell
Snow-clad and meek, the vermil-tinctur'd
rose,
And golden crocus? — Yet with these the
maid,
60 Phillis or Phoebe, at a feast or wake
Her jetty locks enamels, fairer she,
In innocence and homespun vestments
dress'd,
Than if cerulean sapphires at her ears
Shone pendant, or a precious diamond-
cross
65 Heav'd gently on her panting bosom
white.
Yon shepherd idly stretch'd on the
rude rock,
List'ning to dashing waves, and sea-
mew's clang
High-lovering o'er his head, who views
beneath
The dolphin dancing o'er the level brine,
70 Feels more true bliss than the proud
admiral.
Amid his vessels bright with burnish'd
gold
And silken streamers, though his lordly
nod
Ten thousand war-worn mariners re-
vere
And great Aeneas gaz'd with more de-
light
75 On the rough mountain shagg'd with
horrid shades,
(Where cloud-compelling Jove, as fancy
dream'd,
Descending, shook his direful ægis black)
Than if he enter'd the high Capitol
On golden columns rear'd, a conquer'd
world
80 Exhausted, to enrich its stately head
More pleas'd he slept in poor Evander's
cot
On shaggy skins, lull'd by sweet night-
ingales,
Than if a Nero, in an age refin'd,
Beneath a gorgeous canopy had plac'd
85 His royal guest, and bade his minstrels
sound
Soft slumb'rous airs, to sooth his rest
Happy the first of men, ere yet con-
fin'd
To smoky cities, who in sheltering
groves,
Warm caves, and deep-sunk vallies liv'd
and lov'd,
90 By cares unwounded, what the sun and
showers,
And genial earth untillag'd, could pro-
duce,
They gather'd grateful, or the acorn
brown
Or blushing berry; by the liquid lapse

- Of murm'ring waters call'd to slake
their thirst,
95 Or with fair nymphs their sun-brown
limbs to bathe,
With nymphs who fondly clasp'd their 130
fav'rite youths,
Unaw'd by shame, beneath the beechen
shade,
Nor wiles, nor artificial coyness knew
Then doors and walls were not, the melt-
ing maid
100 Nor frown of parents fear'd, nor hus-
band's threats,
Nor had cur'd gold their tender hearts 145
allur'd
Then beauty was not venal. Injur'd
Love,
O! whither, god of raptures, art thou
fled?
While Avarice waves his golden wand
around,
105 Abhorr'd magician, and his costly cup
Prepares with baneful drugs, t' enchant
the souls
Of each low-thoughted fair to wed for
gain
In Earth's first infancy (as sung the
bard
Who strongly painted what he boldly
thought),
110 Though the fierce north oft smote with 145
iron whip
Their shiv'ring limbs, though oft the
bristly boar
Or hungry lion, 'woke them with their
howls,
And scar'd them from their moss-grown
caves, to rove
115 Houseless and cold in dark tempestuous
nights,
Yet were not myriads in embattl'd fields
Swept off at once, nor had the raging
seas
O'erwhelm'd the found'ring bark and
shrieking crew,
In vain the glassy ocean smil'd to tempt
120 The jolly sailor, unsuspecting harm,
For Commerce ne'er had spread her
swelling sails,
Nor had the wond'ring Nereids ever
heard
The dashing oar then famine, want, and
pain,
Sunk to the grave their fainting limbs;
but us,
125 Diseaseful dainties, riot, and excess,
And feverish luxury destroy In brakes
Or marshes wild unknowingly they 160
cropp'd
- Herbs of malignant juice, to realms
remote
While we for powerful poisons madly
roam,
From every noxious herb collecting
death.
What though unknown to those primeval
sires
The well-arch'd dome, peopled with
breathing forms
By fair Italia's skilful hand, unknown
The shapely column, and the crumbling
busts
145 Of awful ancestors in long descent?
Yet why should man, mistaken, deem it
nobler
To dwell in palaces, and high-roof'd
halls,
Than in God's forests, architect su-
preme!
Say, is the Persian garpet, than the
field's
150 Or meadow's mantle gay, more richly
wov'n,
Or softer to the votaries of ease
Than bladed grass, perfum'd with dew-
dropt flow'rs?
O taste corrupt! that luxury and pomp,
In specious names of polish'd manners
veil'd,
145 Should proudly banish Nature's simple
charms!
All beauteous Nature! by thy boundless
charms
Oppress'd, O where shall I begin thy
praise,
Where turn th' ecstasie eye, how ease
my breast
That pants with wild astonishment and
love!
150 Dark forests, and the op'ning lawn, re-
fresh'd
With ever-gushing brooks, hill, meadow,
dale,
The balmy bean-field, the gay-clover'd
close,
So sweetly interchang'd, the lowing ox,
The playful lamb, the distant waterfall
155 Now faintly heard, now swelling with
the breeze,
The sound of pastoral reed from hazel-
bower,
The choral birds, the neighing steed,
that snuffs
His dappled mate, stung with intense
desire,
The ripen'd orchard when the ruddy orbs
160 Betwixt the green leaves blush, the
azure skies,

- The cheerful Sun that through Earth's
vitals pours
Delight and health, and heat; all, all
conspire
To raise, to sooth, to harmonize the
mind,
To lift on wings of praise, to the great
Sire
165 Of being and of beauty, at whose nod
Creation started from the gloomy vault
Of dreary Chaos, while the griesly
king
Murmur'd to feel his boisterous power
confin'd
What are the lays of artful Addison,
170 Coldly correct, to Shakespear's war-
blings wild?
Whom on the winding Avon's willow'd
banks
Fair Fancy found, and bore the smiling
babe
To a close cavern (still the shepherds
show
The sacred place, whence with religious
awe
175 They hear, returning from the field at
eve,
Strange whisp'rings of sweet music
through the air)
Here, as with honey gather'd from the
rock,
She fed the little prattler, and with
songs
Oft sooth'd his wand'ring ears, with deep
delight
180 On her soft lap he sat, and caught the
sounds
Oft near some crowded city would I
walk,
Listening the far-off noises, rattling
cars,
Loud shouts of joy, sad shrieks of sor-
row, knells
Full slowly tolling, instruments of trade,
185 Striking mine ears with one deep-swell-
ing hum.
Or wand'ring near the sea, attend the
sounds
Of hollow winds, and ever-beating waves
Ev'n when wild tempests swallow up the
plains,
And Boreas' blasts, big hail, and rains
combine
190 To shake the groves and mountains,
would I sit,
Pensively musing on the outrageous
crimes
That wake Heaven's vengeance: at such
solemn hours.
- Demons and goblins through the dark
air shriek,
While Hecat, with her black-brow'd sis-
ters nine,
195 Rides o'er the Earth, and scatters woes
and death.
Then too, they say, in drear Egyptian wilds
The lion and the tiger prowl for prey
With roarings loud! the list'ning trav-
eller
Starts fear struck, while the hollow echo-
ing vaults
200 Of pyramids increase the deathful
sounds.
But let me never fail in cloudless
nights,
When silent Cynthia in her silver car
Through the blue conclave slides, when
shine the hills,
Twinkle the streams, and woods look
tipp'd with gold,
205 To seek some level mead, and there
invoke
Old Midnight's sister, Contemplation
sage,
(Queen of the rugged brow and stern-
fist eye)
To lift my soul above this little Earth,
This folly-fetter'd world to purge my
ears,
210 That I may hear the rolling planets'
song,
And tuneful turning spheres if this be
barr'd,
The little Fays that dance in neighboring
dales,
Sipping the night-dew, while they laugh
and love.
Shall charm me with aerial notes.—As
thus
215 I wander musing, lo, what awful forms
Yonder appear! sharp-ey'd Philosophy
Clad in dun robes, an eagle on his
wrist,
First meets my eye, next, virgin Solitude
Serene, who blushes at each gazer's
sight,
220 Then Wisdom's hoary head, with crutch
in hand,
Trembling, and bent with age, last Vir-
tue's self
Smiling, in white array'd, who with her
leads
Sweet Innocence, that prattles by her
side,
A naked boy!—Harass'd with fear I
stop,
225 I gaze, when Virtue thus—"Who'er
thou art,

- Mortal, by whom I deign to be beheld
 In these my midnight-walks; depart,
 and say,
 That henceforth I and my immortal
 train
 Forsake Britannia's isle, who fondly
 stoops
 230 To Vice, her favorite paramour.'—She
 spoke,
 And as she turn'd, her round and rosy
 neck
 Her flowing train, and long ambrosial
 hair,
 Breathing rich odors, I enamor'd view
 O who will bear me then to western
 climes,
 235 (Since Virtue leaves our wretched land)
 to fields
 Yet unpolluted with Iberian swords
 The isles of Innocence, from mortal
 view
 Deeply retir'd, beneath a plantane's
 shade,
 Where Happiness and Quest sit en-
 thron'd,
 240 With simple Indian swains, that I may
 hunt
 The boar and tiger through savannahs¹
 wild,
 Through fragrant deserts, and through
 citron groves?
 There, fed on dates and herbs, would I
 despise
 The far-fetch'd cates of luxury, and
 hoards
 245 Of narrow-hearted avarice; nor heed
 The distant din of the tumultuous world
 So when rude whirlwinds rouse the roar-
 ing main,
 Beneath fair Thetis sits, in coral caves,
 Serenely gay, nor sinking sailor's cries
 250 Disturb her sportive nymphs, who round
 her form
 The light fantastic dance, or for her
 hair
 Weave rosy crowns, or with according
 lutes
 Grace the soft warbles of her honied
 voice

ODE TO FANCY
 1746

- O parent of each lovely Muse,
 Thy spirit o'er my soul diffuse,
 O'er all my artless songs preside,
 My footsteps to thy temple guide,
 5 To offer at thy turf-built shrine,

¹ tropical grasslands containing scattered trees

- In golden cups no costly wine.
 No murder'd fating of the flock,
 But flowers and honey from the rock.
 O nymph with loosely-flowing hair,
 10 With buskin'd² leg, and bosom bare,
 Thy waist with myrtle-girdle bound,
 Thy brews with Indian feathers crown'd,
 Waving in thy snowy hand
 An all-commanding magic wand,
 15 Of pow'r to bid fresh gardens blow,
 'Mid cheerless Lapland's barren snow,
 Whose rapid wings thy flight convey
 Thro' air, and over earth and sea,
 While the vast various landscape lies
 20 'conspicuous to thy piercing eyes.
 O lover of the desert, hail!
 Say, in what deep and pathless vale,
 Or on what hoary mountain's side,
 'Mid fall of waters, you reside,
 25 'Mid broken rocks, a rugged scene.
 With green and grassy dales between.
 'Mid forests dark of aged oak,
 Ne'er echoing with the woodman's stroke,
 Where never human art appear'd.
 30 Nor ev'n one straw-roof'd cot was reared.
 Where Nature seems to sit alone,
 Majestic on a craggy throne,
 Tell me the path, sweet wand'rer, tell.
 To thy unknown sequest' red cell,
 35 Where woodbines cluster round the
 door,
 Where shells and moss o'erlay the floor,
 And on whose top an hawthorn blows,
 Amid whose thickly-woven boughs
 Some nightingale still builds her nest,
 40 Each evening warbling thee to rest.
 Then lay me by the haunted stream,
 Rapt in some wild, poetic dream.
 In converse while methinks I rove
 With Spenser through a fairy grove;
 45 Till, suddenly awak'd, I hear
 Strange whisper'd music in my ear,
 And my glad soul in bliss is drown'd
 By the sweetly-soothing sound!
 Me, goddess, by thy right hand lead
 50 Sometimes through the yellow mead,
 Where Joy and white-rob'd Peace resort.
 And Venus keeps her festive court,
 Where Mirth and Youth each evening
 meet,
 And lightly trip with nimble feet,
 55 Nodding their hly-crowned heads,
 Where Laughter, rose-hipp'd Hebe, leads;
 Where Echo walks steep hills among,
 List'ning to the shepherd's song.
 Yet not these flowery fields of joy
 60 Can long my pensive mind employ,
 Haste, Fancy, from the scenes of folly,
 clad in a buskin, or half-boot

To meet the matron Melancholy,
 Goddess of the tearful eye,
 That loves to fold her arms, and sigh;
 65 Let us with silent footsteps go
 To charnels and the house of woe,
 To Gothic churches, vaults, and tombs,
 Where each sad night some virgin comes.
 With throbbing breast, and faded cheek,
 70 Her promis'd bridegroom's urn to seek,
 Or to some abbey's mould'ring tow'rs,
 Where, to avoid cold wintry show'rs,
 The naked beggar shivering lies,
 While whistling tempests round her
 rise,
 75 And trembles lest the tottering wall
 Should on her sleeping infants fall.
 Now let us louder strike the lyre,
 For my heart glows with martial fire,
 I feel, I feel, with sudden heat,
 My big tumultuous bosom beat,
 80 The trumpet's clangours pierce my
 ear,
 A thousand widows' shrieks I hear,
 Hush me another horse, I cry.
 Lo! the base Gallic squadrons fly,
 85 Whence is this rage?—what spirit,
 say
 To battle hurries me away?
 'Tis Fancy, in her fiery car,
 Transports me to the thickest war.
 There whirls me o'er the hills of slain,
 90 Where Tumult and Destruction reign;
 Where mad with pain, the wounded
 steed
 Tramples the dying and the dead,
 Where giant Terror stalks around,
 With sullen joy surveys the ground,
 95 And, pointing to th' ensanguin'd field,
 Shakes his dreadful gorgon shield!
 O guide me from this horrid scene,
 To high-arch'd walks and alleys green,
 Which lovely Laura seeks to shun
 100 The fervors of the mid-day sun;
 The pangs of absence, O remove!
 For thou canst place me near my love,
 Canst fold in visionary bliss,
 And let me think I steal a kiss,
 105 While her ruby lips dispense
 Luscious nectar's quintessence!
 When young-eyed Spring profusely
 throws
 From her green lap the pink and rose,
 When the soft turtle of the dale
 110 To Summer tells her tender tale,
 When Autumn cooling caverns seeks,
 And stains with wine his jolly cheeks;
 When Winter, like poor pilgrim old,
 Shakes his silver beard with cold;
 115 At every season let my ear

Thy solemn whispers, Fancy, hear.
 O warm, enthusiastic maid,
 Without thy powerful, vital aid,
 That breathes an energy divine,
 120 That gives a soul to every line,
 Ne'er may I strive with lips profane
 To utter an unhallow'd strain,
 Nor dare to touch the sacred string,
 Save when with smiles thou bid'st me
 sing.
 125 O hear our prayer, O hither come
 From thy lamented Shakespear's tomb,
 On which thou lov'st to sit at eve,
 Musing o'er thy darling's grave;
 O queen of numbers, once again
 130 Animate some chosen swain,
 Who, fill'd with unexhausted fire,
 May boldly smite the sounding lyre,
 Who with some new unequal'd song,
 May rise above the rhyming throng,
 135 O'er all our list'ning passions reign,
 O'erwhelm our souls with joy and pain,
 With terror shake, and pity move,
 Rouse with revenge, or melt with love.
 O deign t' attend his evening walk,
 140 With him in groves and grottos talk,
 Teach him to scorn with frigid art
 Feebly to touch th' unraptur'd heart;
 Like lightning, let his mighty verse
 The bosom's inmost foldings pierce;
 145 With native beauties win applause
 Beyond cold critics' studied laws;
 O let each Muse's fame increase,
 O bid Britannia rival Greece.

From ESSAY ON THE GENIUS AND
 WRITINGS OF POPE
 1756-82

Thus have I endeavored to give a critical account, with freedom, but it is hoped with impartiality, of each of Pope's works; by which review it will appear, 5 that the largest portion of them is of the didactic, moral, and satyric kind, and consequently, not of the most poetic species of poetry; whence it is manifest, that good sense and judgment were his characteristic excellencies, rather than fancy and invention: not that the author of *The Rape of the Lock*, and *Eloisa*, can be thought to want imagination; but because his imagination was not his predominant 15 talent, because he indulged it not, and because he gave not so many proofs of this talent as of the other. This turn of mind led him to admire French models; he studied Boileau attentively; formed him-

self upon him, as Milton formed himself upon the Grecian and Italian sons of Fancy. He stuck to describing modern manners, but those manners, because they are familiar, uniform, and polished, are, in their very nature, unfit for any lofty effort of the Muse. He gradually became one of the most correct, even, and exact poets that ever wrote, polishing his pieces with a care and assiduity, that no business or avocation ever interrupted; so that if he does not frequently ravish and transport his reader, yet he does not disgust him with unexpected inequalities, and absurd improprieties. Whatever poetical enthusiasm he actually possessed, he withheld and stifled. The perusal of him affects not our minds with such strong emotions as we feel from Homer and Milton, so that no man of a true poetical spirit, is master of himself while he reads them. Hence, he is a writer fit for universal perusal, adapted to all ages and stations; for the old and for the young, the man of business and the scholar. He who would think *The Faery Queen*, *Palamon and Arcite*, *The Tempest* or *Comus*, childish and romantic, might relish Pope. Surely, it is no narrow and niggardly encomium, to say he is the great Poet of Reason, the first of ethical authors in verse. And this species of writing is, after all, the surest road to an extensive reputation. It lies more level to the general capacities of men, than the higher flights of more genuine poetry. We all remember when even a Churchill was more in vogue than a Gray. He that treats of fashionable follies and the topics of the day, that describes present persons and recent events, finds many readers, whose understandings and whose passions he gratifies. The name of Chesterfield on one hand, and of Walpole on the other, failed not to make a poem bought up and talked of. And it cannot be doubted that the Odes of Horace which celebrated, and the Satires which ridiculed, well-known and real characters at Rome, were more frequently cited, than the *Æneid* and the *Georgic* of Virgil.

Where then, according to the question proposed at the beginning of this Essay, shall we with justice be authorized to place our admired Pope? Not, assuredly, in the same rank with Spenser, Shakespeare, and Milton; however justly we may applaud the *Eloisa* and *Rape of the Lock*; but, considering the correctness, elegance, and utility of his works, the

weight of sentiment, and the knowledge of man they contain, we may venture to assign him a place, next to Milton, and just above Dryden. Yet, to bring our minds steadily to make this decision, we must forget, for a moment, the divine *Music Ode* of Dryden; and may, perhaps, then be compelled to confess, that though Dryden be the greater genius, yet Pope is the better artist.

The preference here given to Pope above other modern English poets, it must be remembered, is founded on the excellencies of his works in general, and taken all together, for there are parts and passages in other modern authors, in Young and in Thomson, for instance, equal to any of Pope; and he has written nothing in a strain so truly sublime, as *The Bard* of Gray.

JAMES MACPHERSON (1738-1796)

CARTHON. A POEM

1760

A tale of the times of old! The deeds of days of other years!

The murmur of thy streams, O Lora! brings back the memory of the past. The sound of thy woods, Garmallar, is lovely in mine ear. Dost thou not behold, Malvina, a rock with its head of heath? Three aged pines bend from its face, green is the narrow plain at its feet, there the flower of the mountain grows, and shakes its white head in the breeze. The thistle is there alone, shedding its aged beard. Two stones, half sunk in the ground, shew their heads of moss. The deer of the mountain avoids the place, for he beholds a dim ghost standing there. The mighty lie, O Malvina! in the narrow plain of the rock.

A tale of the times of old! the deeds of days of other years!

Who comes from the land of strangers, with his thousands around him? the sun-beam pours its bright stream before him. His hair meets the wind of his hills. His face is settled from war. He is calm as the evening beam that looks from the cloud of the west, on Cona's silent vale. Who is it but Comhal's son, the king of mighty deeds? He beholds his hills with joy, he bids a thousand voices rise. "Ye have fled over your fields, ye sons of the distant land! The king of the world sits in his hall, and hears of his people's flight. He lifts his red eye of pride; he

takes his father's sword. Ye have fled over your fields, sons of the distant land!"

Such were the words of the bards, when they came to Selma's halls. A thousand lights from the stranger's land rose in the midst of the people. The feast is spread around; the night passed away in joy. "Where is the noble Clessámmor?" said the fair-haired Fingal. "Where is the brother of Morna, in the hour of my joy?" Sullen and dark he passes his days in the vale of echoing Lora; but, behold, he comes from the hill, like a steed in his strength, who finds his companions in the breeze, and tosses his bright mane in the wind. Blest be the soul of Clessámmor, why so long from Selma?"

"Returns the chief," said Clessámmor, "in the midst of his fame? Such was the renown of Comhal in the battles of his youth. Often did we pass over Carun to the land of the strangers; our swords returned, not unstained with blood; nor did the kings of the world rejoice. Why do I remember the times of our war? My hair is mixed with gray. My hand forgets to bend the bow. I lift a lighter spear. O that my joy would return, as when I first beheld the maid, the white-bosomed daughter of the strangers, Moina, with the dark-blue eyes!"

"Tell," said the mighty Fingal, "the tale of thy youthful days. Sorrow, like a cloud on the sun, shades the soul of Clessámmor. Mournful are thy thoughts, alone, on the banks of the roaring Lora. Let us hear the sorrow of thy youth, and the darkness of thy days!"

"It was in the days of peace," replied the great Clessámmor, "I came in my bounding ship, to Balclutha's walls of towers. The winds had roared behind my sails, and Clutha's streams received my dark-bosomed ship. Three days I remained in Reuthámir's halls, and saw his daughter, that beam of light. The joy of the shell went round, and the aged hero gave the fair. Her breasts were like foam on the wave, and her eyes like stars of light: her hair was dark as the raven's wing; her soul was generous and mild. My love for Moina was great; my heart poured forth in joy."

"The son of a stranger came; a chief who loved the white-bosomed Moina. His words were mighty in the hall, he often half-unsheathed his sword. 'Where,' said

he, 'is the mighty Comhal, the restless wanderer of the heath? Comes he, with his host, to Balclutha, since Clessámmor is so bold?' 'My soul,' I replied, 'O warrior! burns in a light of its own. I stand without fear in the midst of thousands, though the valiant are distant far. Stranger! thy words are mighty, for Clessámmor is alone. But my sword trembles by my side, and longs to glitter in my hand. Speak no more of Comhal, son of the winding Clutha!'

"The strength of his pride arose. We fought, he fell beneath my sword. The banks of Clutha heard his fall, a thousand spears glittered around. I fought, the strangers prevailed. I plunged into the stream of Clutha. My white sails rose over the waves, and I bounded on the dark-blue sea. Moina came to the shore, and rolled the red eye of her tears. Her loose hair flew on the wind, and I heard her mournful, distant cries. Often did I turn my ship, but the winds of the East prevailed. Nor Clutha ever since have I seen, nor Moina of the dark-brown hair. She fell in Balclutha, for I have seen her ghost. I knew her as she came through the dusky night, along the murmur of Lora: she was like the new moon, seen through the gathered mist when the sky pours down its flaky snow, and the world is silent and dark."

"Raise, ye bards," said the mighty Fingal, "the praise of unhappy Moina. Call her ghost, with your songs, to our hills, that she may rest with the fair of Morven, the sunbeams of other days, the delight of heroes of old. I have seen the walls of Balclutha, but they were desolate. The fire had resounded in the halls, and the voice of the people is heard no more. The stream of Clutha was removed from its place, by the fall of the walls. The thistle shook there its lonely head; the moss whistled to the wind. The fox looked out from the windows, the rank grass of the wall waved round its head. Desolate is the dwelling of Moina, silence is in the house of her fathers. Raise the song of mourning, O bards! over the land of strangers. They have but fallen before us: for one day we must fall. Why dost thou build the hall, son of the winged days? Thou lookest from thy towers to-day; yet a few years, and the blast of the desert comes; it howls in thy empty court, and whistles round thy half-worn shield. And let the blast of the desert come! we

* "To 'rejoice in the shell' is a phrase for feasting sumptuously and drinking freely"—Macpherson.

shall be renowned in our day! The mark of my arm shall be in battle; my name in the song of bards. Raise the song, send round the shell: let joy be heard in my hall. When thou, sun of heaven, shalt fail! if thou shalt fail, thou mighty light! if thy brightness is for a season, like Fingal, our fame shall survive thy beams!"

Such was the song of Fingal, in the day of his joy. His thousand bards leaned forward from their seats, to hear the voice of the king. It was like the music of harps on the gale of the spring. Lovely were thy thoughts, O Fingal! why had not Ossian the strength of thy soul? But thou standest alone, my father! who can equal the king of Selma?

The night passed away in song, morning returned in joy. The mountains shewed their gray heads; the blue face of ocean smiled. The white wave is seen tumbling round the distant rock, a mist rose, slowly, from the lake. It came in the figure of an aged man along the silent plain. Its large limbs did not move in steps; for a ghost supported it in mid-air. It came towards Selma's hall, and dissolved in a shower of blood.

The king alone beheld the sight; he foresaw the death of the people. He came in silence to his hall; and took his father's spear. The mail rattled on his breast. The heroes rose around. They looked in silence on each other, marking the eyes of Fingal. They saw battle in his face: the death of armies on his spear. A thousand shields at once are placed on their arms, they drew a thousand swords. The hall of Selma brightened around. The clang of arms ascends. The gray dogs howl in their place. No word is among the mighty chiefs. Each marked the eyes of the king, and half-assumed his spear.

"Sons of Morven," begun the king, "this is no time to fill the shell. The battle darkens near us; death hovers over the land. Some ghost, the friend of Fingal, has forewarned us of the foe. The sons of the stranger come from the darkly-rolling sea. For, from the water, came the sign of Morven's gloomy danger. Let each assume his heavy spear, each gird on his father's sword. Let the dark helmet rise on every head, the mail pour its lightning from every side. The battle gathers like a storm; soon shall ye hear the roar of death."

The hero moved on before his host, like

a cloud before a ridge of green fire, when it pours on the sky of night, and mariners foresee a storm. On Cona's rising heath they stood the white-bosomed maids beheld them above like a grove, they foresaw the death of the youth, and looked towards the sea with fear. The white wave deceived them for distant sails, the tear is on their cheek! The sun rose on the sea, and we beheld a distant fleet. Like the mist of ocean they came, and poured their youth upon the coast. The chief was among them, like the stag in the midst of the herd. His shield is studded with gold, stately strode the king of spears. He moved toward Selma, his thousands moved behind.

"Go, with a song of peace," said Fingal. "go, Ulin, to the king of swords. Tell him that we are mighty in war, that the ghosts of our foes are many. But renowned are they who have feasted in my halls; they show the arms of my fathers in a foreign land, the sons of the strangers wonder, and bless the friends of Morven's race: for our names have been heard afar. The kings of the world shook in the midst of their host."

Ulin went with his song. Fingal rested on his spear. He saw the mighty foe in his armor: he blest the stranger's son. "How stately art thou, son of the sea!" said the king of woody Morven. "Thy sword is a beam of fire by thy side, thy spear is a pine that defies the storm. The varied face of the moon is not broader than thy shield. Ruddy is thy face of youth! soft the ringlets of thy hair! But this tree may fall, and his memory be forgot! The daughter of the stranger will be sad, looking to the rolling sea: the children will say, 'We see a ship, perhaps it is the king of Balclutha.' The tear starts from their mother's eye. Her thoughts are of him who sleeps in Morven!"

Such were the words of the king, when Ulin came to the mighty Carthon, he threw down the spear before him, he raised the song of peace. "Come to the feast of Fingal, Carthon, from the rolling sea! partake of the feast of the king, or lift the spear of war! The ghosts of our foes are many, but renowned are the friends of Morven! Behold that field, O Carthon! many a green hill rises there, with mossy stones and rustling grass: these are the tombs of Fingal's foes, the sons of the rolling sea!"

"Dost thou speak to the weak in arms!" said Carthon, "bard of the woody Morven? Is my face pale for fear, son of the peaceful song? Whv, then, dost thou think to darken my soul with the tales of those who fell? My arm has fought in battle, my renown is known afar. Go to the feeble in arms, bid them yield to Fingal. Have not I seen the fallen Balclutha? And shall I feast with Comhal's son? Comhal, who threw his fire in the midst of my father's hall? I was young, and knew not the cause, why the virgins wept. The columns of smoke pleased mine eye, when they rose above my walls! I often looked back with gladness when my friends fled along the hill. But when the years of my youth came on, I beheld the moss of my fallen walls. My sigh arose with the morning, and my tears descended with night. 'Shall I not fight,' I said to my soul, 'against the children of my foes?' And I will fight, O bard! I feel the strength of my soul."

His people gathered round the hero, and drew at once their shining swords. He stands in the midst, like a pillar of fire, the tear half-starting from his eye; for he thought of the fallen Balclutha. The crowded pride of his soul arose. Sidelong he looked up to the hill, where our heroes shone in arms, the spear trembled in his hand. Bending forward, he seemed to threaten the king.

"Shall I," said Fingal to his soul, "meet, at once, the youth? Shall I stop him, in the midst of his course, before his fame shall arise? But the bard, hereafter, may say, when he sees the tomb of Carthon, Fingal took his thousands to battle, before the noble Carthon fell. No bard of the times to come! thou shalt not lessen Fingal's fame. My heroes will fight the youth, and Fingal behold the war. If he overcomes, I rush, in my strength, like the roaring stream of Cona. Who, of my chiefs will meet the son of the rolling sea? Many are his warriors on the coast, and strong is his ashen spear!"

Cathul rose, in his strength, the son of the mighty Lormar: three hundred youths attend the chief, the race of his native streams. Feeble was his arm against Carthon: he fell, and his heroes fled. Connal resumed the battle, but he broke his heavy spear: he lay bound on the field: Carthon pursued his people.

"Clessámmor!" said the king of Morven, "where is the spear of thy strength? Wilt

thou behold Connal bound; thy friend, at the stream of Lora? Rise, in the light of thy steel, companion of valiant Comhal! Let the youth of Balclutha feel the strength of Morven's race!" He rose in the strength of his steel, shaking his grizzled locks. He fitted the steel to his side; he rushed, in the pride of valor.

Carthon stood on a rock; he saw the hero rushing on. He loved the dreadful joy of his face: his strength, in the locks of age! "Shall I lift that spear," he said, "that never strikes, but once, a foe? Or shall I, with the words of peace, preserve the warrior's life? Stately are his steps of age! lovely the remnant of his years! Perhaps it is the husband of Moira; the father of ear-borne Carthon. Often have I heard that he dwelt at the echoing stream of Lora."

Such were his words, when Clessámmor came, and lifted high his spear. The youth received it on his shield, and spoke the words of peace. "Warrior of the aged locks! Is there no youth to lift the spear? Hast thou no son to raise the shield before his father to meet the arm of youth? Is the spouse of thy love no more? or weeps she over the tombs of thy sons? Art thou of the kings of men? What will be the fame of my sword should'st thou fall?"

"It will be great, thou son of pride!" begun the tall Clessámmor. "I have been renowned in battle; but I never told my name to a foe.¹ Yield to me, son of the wave, then shalt thou know, that the mark of my sword is in many a field." "I never yielded, king of spears!" replied the noble pride of Carthon: "I have also fought in war, I behold my future fame. Despise me not, thou chief of men! my arm, my spear is strong. Retire among thy friends; let younger heroes fight." "Why dost thou wound my soul?" replied Clessámmor, with a tear. "Age does not tremble on my hand; I still can lift the sword. Shall I fly in Fingal's sight: in the sight of him I love? Son of the sea! I never fled: exalt thy pointed spear!"

They fought like two contending winds,

¹ "To tell one's name to an enemy was reckoned, in those days of heroism, a manifest evasion of fighting him: for if it was once known that friendship subsisted of old between the ancestors of the combatants, the battle immediately ceased, and the ancient amity of their forefathers was renewed. 'A man who tells his name to his enemy,' was of old an ignominious term for a coward."—Macpherson

that strive to roll the wave. Carthon bade his spear to err; he still thought that the foe was the spouse of Moína. He broke Clessámmor's beamy spear in twain: he seized his shining sword. But as Carthon was binding the chief, the chief drew the dagger of his fathers. He saw the foe's uncovered side, and opened there a wound.

Fingal saw Clessámmor low: he moved in the sound of his steel. The host stood silent in his presence, they turned their eyes to the king. He came like the sullen noise of a storm before the winds arise: the hunter hears it in the vale, and retires to the cave of the rock. Carthon stood in his place: the blood is rushing down his side: he saw the coming down of the king, his hopes of fame arose; but pale was his cheek: his hair flew loose, his helmet shook on high: the force of Carthon failed; but his soul was strong.

Fingal beheld the hero's blood; he stopt the uplifted spear. "Yield, king of swords!" said Comhal's son. "I behold thy blood. Thou hast been mighty in battle, and thy fame shall never fade." "Art thou the king so far renowned?" replied the car-borne Carthon. "Art thou that light of death, that frightens the kings of the world? But why should Carthon ask? for he is like the stream of his hills, strong as a river in his course, swift as the eagle of heaven. O that I had fought with the king, that my fame might be great in song! that the hunter, beholding my tomb, might say he fought with the mighty Fingal. But Carthon dies unknown; he has poured out his force on the weak."

"But thou shalt not die unknown," replied the king of woody Morven: "my bards are many, O Carthon! Their songs descend to future times. The children of years to come shall hear the fame of Carthon, when they sit round the burning oak, and the night is spent in songs of old. The hunter, sitting in the heath, shall hear the rustling blast, and, raising his eyes, behold the rock where Carthon fell. He shall turn to his son, and shew the place where the mighty fought; 'There the king of Balclutha fought, like the strength of a thousand streams.'"

Joy rose in Carthon's face: he lifted his heavy eyes. He gave his sword to Fingal, to be within his hall, that the memory of Balclutha's king might remain

in Morven. The battle ceased along the field, the bard had sung the song of peace. The chiefs gathered round the falling Carthon; they heard his words with sighs. Silent they leaned on their spears, while Balclutha's hero spoke. His hair sighed in the wind, and his voice was sad and low.

"King of Morven," Carthon said, "I fall in the midst of my course. A foreign tomb receives, in youth, the last of Reuthámir's race. Darkness dwells in Balclutha: the shadows of grief in Crathmo. But raise my remembrance on the banks of Lora, where my fathers dwelt. Perhaps the husband of Moína will mourn over his fallen Carthon." His words reached the heart of Clessámmor: he fell in silence on his son. The host stood darkened around: no voice is on the plain. Night came: the moon, from the east, looked on the mournful field, but still they stood, like a silent grove that lifts its head on Gormal, when the loud winds are laid, and dark autumn is on the plain.

Three days they mourned above Carthon; on the fourth his father died. In the narrow plain of the rock they lie; a dim ghost defends their tomb. There lovely Moína is often seen, when the sun-beam darts on the rock, and all around is dark. There she is seen, Malvina! but not like the daughters of the hill. Her robes are from the stranger's land, and she is still alone!

Fingal was sad for Carthon; he commanded his bards to mark the day when shadowy autumn returned. And often did they mark the day, and sing the hero's praise. "Who comes so dark from ocean's roar, like autumn's shadowy cloud? Death is trembling in his hand! his eyes are flames of fire! Who roars along dark Lora's heath? Who but Carthon, king of swords! The people fall! see how he strides, like the sullen ghost of Morven! But there he lies, a goodly oak which sudden blasts overturned! When shalt thou rise, Balclutha's joy? When, Carthon, shalt thou arise? Who comes so dark from ocean's roar, like autumn's shadowy cloud?" Such were the words of the bards, in the day of their mourning: Ossian often joined their voice, and added to their song. My soul has been mournful for Carthon; he fell in the days of his youth: and thou, O Clessámmor! where is thy dwelling in the wind? Has the youth forgot his wound? Flies he,

on clouds, with thee? I feel the sun, O Malvina! leave me to my rest. Perhaps they may come to my dreams; I think I hear a feeble voice! The beam of heaven delights to shine on the grave of Carthon I feel it warm around!

O thou that rollest above, round as the shield of my father! Whence are thy beams, O sun! thy everlasting light? Thou comest forth, in thy awful beauty, the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave; but thou thyself movest alone Who can be a companion of thy course? The oaks of the mountains fall the mountains themselves decay with years; the ocean shrinks and grows again the moon herself is lost in heaven, but thou art for ever the same, rejoicing in the brightness of thy course When the world is dark with tempests, when thunder rolls and lightning flies, thou lookest in thy beauty from the clouds, and laughest at the storm But to Ossian, thou lookest in vain, for he beholds thy beams no more, whether thy yellow hair flows on the eastern clouds, or thou tremblest at the gates of the west But thou art, perhaps, like me, for a season, thy years will have an end Thou shalt sleep in thy clouds, careless of the voice of the morning Exult then, O sun, in the strength of thy youth! Age is dark and unlovely, it is like the glimmering light of the moon, when it shines through broken clouds, and the mist is on the hills, the blast of the north is on the plain, the traveller shrinks in the midst of his journey

OINA MORUL A POEM
1760

As flies the unconstant sun, over Larmion's grassy hill, so pass the tales of old along my soul by night! When bards are removed to their place, when harps are hung in Selma's hall, then comes a voice to Ossian, and awakes his soul! It is the voice of years that are gone! they roll before me with all their deeds! I seize the tales as they pass, and pour them forth in song Nor a troubled stream is the song of the king, it is like the rising of music from Lutha of the strings. Lutha of many strings, not silent are thy streamy rocks, when the white hands of Malvina move upon the harp! Light of the shadowy thoughts, that fly across my soul, daughter of Toscar of helmets, wilt thou not hear the song? We call back, maid of Lutha, the years that have rolled away!

It was in the days of the king, while yet my locks were young, that I marked Con-cathlin on high, from ocean's nightly wave. My course was towards the isle of Fuarfed, woody dweller of seas! Fingal had sent me to the aid of Mal-orchol, king of Fuarfed wild: for war was around him, and our fathers had met at the feast.

In Col-coiled, I bound my sails, I sent my sword to Mal-orchol of shells.¹ He knew the signal of Albion, and his joy arose. He came from his own high hall, and seized my hand in grief. "Why comes the race of heroes to a falling king? Ton-thormod of many spears is the chief of wavy Sar-dronlo He saw, and loved my daughter, white-bosomed Oina-morul He sought, I denied the maid, for our fathers had been foes. He came with battle to Fuarfed, my people are rolled away. Why comes the race of heroes to a falling king?"

"I come not," I said, "to look, like a boy, on the strife Fingal remembers Mal-orchol, and his hall for strangers From his waves, the warrior descended on thy woody isle Thou wert no cloud before him Thy feast was spread with songs For this my sword shall rise, and thy foes perhaps may fall Our friends are not forgot in their danger, though distant is our land."

"Descendant of the daring Trenmor, thy words are like the voice of Cruth-loda, when he speaks from his parting cloud, strong dweller of the sky! Many have rejoiced at my feast, but they all have forgot Mal-orchol. I have looked towards all the winds; but no white sails were seen. But steel resounds in my hall; and not the joyful shells Come to my dwelling, race of heroes! dark-skirted night is near Hear the voice of songs, from the maid of Fuarfed wild."

We went. On the harp arose the white hands of Oina-morul. She waked her own sad tale, from every trembling string. I stood in silence; for bright in her locks was the daughter of many isles! Her eyes were two stars, looking forward through a rushing shower The mariner marks them on high, and blesses the lovely beams. With morning we rushed to battle, to Tormul's resounding stream the foe moved to the sound of Ton-thormod's bossy shield From wing to wing the strife

¹ "The ancient Scots, as well as the present Highlanders, drunk in shells, hence it is that we so often meet in the old poetry with 'chief of shells' and 'the hall of shells'."—Macpherson.

was mixed. I met Ton-thormod in fight. Wide flew his broken steel I seized the king in war. I gave his hand, bound fast with thongs, to Mal-orchol, the giver of shells Joy rose at the feast of Fuarfed, for the foe had failed. Ton-thormod turned his face away, from Oina-morul of isles!

"Son of Fingal," begun Mal-orchol, "not forgot shalt thou pass from me A light shall dwell in thy ship, Oina-morul of slow-rolling eyes. She shall kindle gladness along thy mighty soul Nor unheeded shall the maid move in Selma, through the dwellings of kings!"

In the hall I lay in night Mine eyes were half-closed in sleep Soft music came to mine ear it was like the rising breeze, that whirls, at first, the thistle's beard, then flies, dark-shadowy, over the grass It was the maid of Fuarfed wild! she raised the nightly song, she knew that my soul was a stream, that flowed at pleasant sounds "Who looks," she said, "from his rock on ocean's closing mist? His long locks, like the raven's wing, are wandering on the blast Stately are his steps in grief! The tears are in his eyes! His manly breast is heaving over his bursting soul! Retire, I am distant far, a wanderer in lands unknown Though the race of kings are around me, yet my soul is dark Why have our fathers been foes, Ton-thormod, love of maids!"

"Soft voice of the streamy isle," I said, "why dost thou mourn by night? The race of daring Trenmor are not the dark in soul Thou shalt not wander by streams unknown, blue-eyed Oina-morul! Within this bosom is a voice, it comes not to other ears. It bids Ossian hear the hapless, in their hour of woe Retire, soft singer by night! Ton-thormod shall not mourn on his rock!"

With morning I loosed the king. I gave the long-haired maid Mal-orchol heard my words in the midst of his echoing halls. "King of Fuarfed wild, why should Ton-thormod mourn? He is of the race of heroes, and a flame in war. Your fathers have been foes, but now their dim ghosts rejoice in death. They stretch their hands of mist to the same shell in Loda Forget their rage, ye warriors! It was the cloud of other years."

Such were the deeds of Ossian, while yet his locks were young, though loveliness, with a robe of beams, clothed the

daughter of many isles. We call back, maid of Lutha, the years that have rolled away!

From FINGAL: AN ANCIENT EPIC
POEM
1762

BOOK I

Cuthullin sat by Tura's wall, by the tree of the rustling sound His spear leaned against the rock His shield lay on the grass by his side. Amid his thoughts of mighty Cairbar, a hero slain by the chief in war, the scout of ocean comes, Moran the son of Fithil!

"Arise," says the youth, "Cuthullin, arise. I see the ships of the north! Manv, chief of men, are the foe Manv the heroes of the sea-borne Swaran!" "Moian!" replied the blue-eyed chief, "thou ever tremblest, son of Fithil! Thy fears have increased the foe. It is Fingal, king of deserts, with aid to green Erin of streams" "I beheld their chief," says Moran, "tall as a glittering rock His spear is a blasted pine His shield the rising moon! He sat on the shore, like a cloud of mist on the silent hill! Many, chief of heroes! I said, many are our hands of war. Well art thou named, the mighty man, but many mighty men are seen from Tura's windy walls!"

"He spoke, like a wave on a rock. 'Who in this land appears like me? Heroes stand not in my presence: they fall to earth from my hand. Who can meet Swaran in fight? Who but Fingal, king of Selma of storms? Once we wrestled on Malmor, our heels overturned the woods. Rocks fell from their place; rivulets, changing their course, fled murmuring from our side Three days we renewed the strife; heroes stood at a distance and trembled. On the fourth, Fingal says that the king of the ocean fell! but Swaran says he stood! Let dark Cuthullin yield to him, that is strong as the storms of his land!'"

"No!" replied the blue-eyed chief, "I never yield to mortal man! Dark Cuthullin shall be great or dead! Go, son of Fithil, take my spear. Strike the sounding shield of Semo It hangs at Tura's rustling gate. The sound of peace is not its voice! My heroes shall hear and obey" He went He struck the bossy shield. The hills, the rocks reply. The sound spreads along the wood: deer start by the lake of

roes. Curach leaps from the sounding rock; and Connal of the bloody spear! Crugal's breast of snow beats high. The son of Favi leaves the dark-brown hind. It is the shield of war, said Ronnar! the spear of Cuthullin, said Lugar! Son of the sea, put on thy arms! Calmar, lift thy sounding steel! Puno! dreadful hero, arise! Cairbar, from thy red tree of Cromla! Bend thy knee, O Eth! descend from the streams of Lena. Ca-olt, stretch thy side as thou movest along the whistling heath of Mora: thy side that is white as the foam of the troubled sea, when the dark winds pour it on rocky Cuthon

Now I behold the chiefs, in the pride of their former deeds! Their souls are kindled at the battles of old, at the actions of other times. Their eyes are flames of fire. They roll in search of the foes of the land. Their mighty hands are on their swords. Lightning pours from their sides of steel. They come like streams from the mountains; each rushes roaring from the hill. Bright are the chiefs of battle, in the armor of their fathers. Gloomy and dark their heroes follow, like the gathering of the rainy clouds behind the red meteors of heaven. The sounds of crashing arms ascend. The gray dogs howl between. Unequal bursts the song of battle. Rocking Cromla echoes round. On Lena's dusky heath they stand, like mist that shades the hills of autumn: when broken and dark it settles high, and lifts its head to heaven!

"Hail," said Cuthullin, "sons of the narrow vales! hail, hunters of the deer! Another sport is drawing near. It is like the dark rolling of that wave on the coast! Or shall we fight, ye sons of war! or yield green Erin to Lochlin? O Connal! speak, thou first of men! thou breaker of the shields! thou hast often fought with Lochlin: wilt thou lift thy father's spear?"

"Cuthullin!" calm the chief replied, "the spear of Connal is keen. It delights to shine in battle, to mix with the blood of thousands. But though my hand is bent on fight, my heart is for the peace of Erin. Behold, thou first in Cormac's war, the sable fleet of Swaran. His masts are many on our coast, like reeds in the lake of Lego. His ships are forests clothed with mists, when the trees yield by turns to the squally wind. Many are his chiefs in battle. Connal is for peace! Fingal

would shun his arm, the first of mortal men! Fingal, who scatters the mighty, as stormy winds the heath, when streams roar through echoing Cona and night settles with all her clouds on the hill!"

"Fly, thou man of peace," said Calmar, "fly," said the son of Matha, "go, Connal, to thy silent hills, where the spear never brightens in war! Pursue the dark-brown deer of Cromla: stop with thine arrows the bounding roes of Lena. But, blue-eyed son of Semo, Cuthullin, ruler of the field, scatter thou the sons of Lochlin! roar through the ranks of their pride. Let no vessel of the kingdom of snow bound on the dark-rolling waves of Inis-tore. Rise, ye dark winds of Erin, rise! roar, whirlwinds of Lara of hinds! Amid the tempest let me die, torn, in a cloud, by angry ghosts of men, amid the tempest let Calmar die, if ever chase was sport to him, so much as the battle of shields!"

"Calmar!" Connal slow replied, "I never fled, young son of Matha! I was swift with my friends in fight, but small is the fame of Connal! The battle was won in my presence, the valiant overcame! But, son of Semo, hear my voice, regard the ancient throne of Cormac. Give wealth and half the land for peace, till Fingal shall arrive on our coast. Or, if war be thy choice, I lift the sword and spear. My joy shall be in the midst of thousands, my soul shall lighten through the gloom of the fight!"

"To me," Cuthullin replies, "pleasant is the noise of arms! pleasant as the thunder of heaven, before the shower of spring! But gather all the shining tribes, that I may view the sons of war! Let them pass along the heath, bright as the sunshine before a storm, when the west wind collects the clouds, and Morven echoes over all her oaks! But where are my friends in battle? the supporters of my arm in danger? Where art thou, white-bosomed Cathba? Where is that cloud in war, Duchomar? Hast thou left me, O Fergus! in the day of the storm? Fergus, first in our joy at the feast! son of Rossa! arm of death! comest thou like a roe from Malmor? like a hart from thy echoing hills? Hail, thou son of Rossa! what shades the soul of war?"

"Four stones," replied the chief, "rise on the grave of Cathba. These hands have laid in earth Duchomar, that cloud in war! Cathba, son of Torman! thou wert a sun-

beam in Erin And thou, O vahant Duchômar! a mist of the marshy Lano, when it moves on the plains of autumn, bearing the death of thousands along Morna! fairest of maids! calm is thy sleep in the cave of the rock! Thou hast fallen in darkness, like a star that shoots across the desert, when the traveller is alone, and mourns the transient beam!"

"Say," said Semo's blue-eyed son, "say how fell the chiefs of Erin Fell they by the sons of Lochlin, striving in the battle of heroes? Or what confines the strong in arms to the dark and narrow house?"

"Câthba," replied the hero, "fell by the sword of Duchômar at the oak of the noisy streams Duchômar came to Tura's cave, he spoke to the lovely Morna 'Morna, fairest among women, lovely daughter of strong-armed Cormac! Why in the circle of stones? in the cave of the rock alone? The stream murmurs along The old tree groans in the wind The lake is troubled before thee, dark are the clouds of the sky! But thou art snow on the heath, thy hair is the mist of Cromla, when it curls on the hill, when it shines to the beam of the west! Thy breasts are two smooth rocks seen from Branno of streams Thy arms, like two white pillars in the halls of the great Fingal.'

"From whence," the fair-haired maid replied, "from whence, Duchômar, most gloomy of men? Dark are thy brows and terrible! Red are thy rolling eyes! Does Swaran appear on the sea? What of the foe, Duchômar?"—"From the hill I return, O Morna, from the hill of the dark-brown hinds Three have I slain with my bended yew Three with my long-bounding dogs of the chase Lovely daughter of Cormac, I love thee as my soul! I have slain one stately deer for thee High was his branchy head, and fleet his feet of wind"—"Duchômar!" calm the maid replied, "I love thee not, thou gloomy man! hard is thy heart of rock; dark is thy terrible brow But Câthba, young son of Torman, thou art the love of Morna Thou art a sunbeam, in the day of the gloomy storm Sawest thou the son of Torman, lovely on the hill of his hinds? Here the daughter of Cormac waits the coming of Câthba!"

"Long shall Morna wait," Duchômar said, "long shall Morna wait for Câthba! Behold this sword unsheathed! Here

wanders the blood of Câthba. Long shall Morna wait He fell by the stream of Branno! On Cromla I will raise his tomb, daughter of blue-shielded Cormac! Turn on Duchômar thine eyes, his arm is strong as a storm"—"Is the son of Torman fallen?" said the wildly-bursting voice of the maid. "Is he fallen on his echoing hills, the youth with the breast of snow? the first in the chase of hinds? the foe of the strangers of ocean? Thou art dark to me, Duchômar, cruel is thine arm to Morna! Give me that sword, my foe! I love the wandering blood of Câthba!"

"He gave the sword to her tears. She pierced his manly breast! He fell, like the bank of a mountain-stream, and stretching forth his hand, he spoke 'Daughter of blue-shielded Cormac! Thou hast slain me in youth! The sword is cold in my breast! Morna, I feel it cold Give me to Morna the maid Duchômar was the dream of her night! She will raise my tomb, the hunter shall raise my fame But draw the sword from my breast Morna, the steel is cold!' She came, in all her tears, she came, she drew the sword from his breast He pierced her white side! He spread her fair locks on the ground! Her bursting blood sounds from her side Her white arm is stained with red Rolling in death she lay The cave re-echoed to her sighs"

"Peace," said Cuthullin, "to the souls of the heroes! their deeds were great in fight Let them ride around me on clouds Let them shew their features of war My soul shall then be firm in danger, mine arm like the thunder of heaven! But be thou on a moonbeam, O Morna! near the window of my rest, when my thoughts are of peace; when the din of arms is past Gather the strength of the tribes! Move to the wars of Erin! Attend the car of my battles! Rejoice in the noise of my course! Place three spears by my side. follow the bounding of my steeds! that my soul may be strong in my friends, when battle darkens round the beams of my steel!"

As rushes a stream of foam from the dark shady deep of Cromla, when the thunder is travelling above, and dark-brown night sits on half the hill, through the breaches of the tempest look forth the dim faces of ghosts So fierce, so vast, so ter-

"She alludes to his name the 'dark man'—Macpherson

rible, rushed on the sons of Ern. The chief, like a whale of ocean, whom all his billows pursue, poured valor forth as a stream, rolling his might along the shore. The sons of Lochlin heard the noise, as the sound of a winter-storm. Swaran struck his bossy shield: he called the son of Arno, "What murmur rolls along the hill, like the gathering flies of the eve? The sons of Ern descend, or rustling winds roar in the distant wood! Such is the noise of Gormal, before the white tops of my waves arise. O son of Arno! ascend the hill; view the dark face of the heath!"

He went. He, trembling, swift returned. His eyes rolled wildly round. His heart beat high against his side. His words were faltering, broken, slow. "Arise, son of ocean, arise, chief of the dark-brown shields! I see the dark, the mountain-stream of battle! the deep-moving strength of the sons of Ern! The car of war comes on, like the flame of death! the rapid car of Cuthullin, the noble son of Semo! It bends behind like a wave near a rock, like the sun-streaked mist of the heath. Its sides are embossed with stones, and sparkle like the sea round the boat of night. Of polished yew is its beam, its seat of the smoothest bone. The sides are replenished with spears, the bottom is the footstool of heroes! Before the right side of the car is seen the snorting horse! the high-maned, broad-breasted, proud, wide-leaping, strong steed of the hill. Loud and resounding is his hoof, the spreading of his mane above is like a stream of smoke on a ridge of rocks. Bright are the sides of the steed! his name is Sulin-Sifadda.

"Before the left side of the car is seen the snorting horse! The thin-maned, high-headed, strong-hoofed, fleet, bounding son of the hill his name is Dusronnal, among the stormy sons of the sword! A thousand thongs bind the car on high. Hard polished bits shine in a wreath of foam. Thin thongs, bright studded with gems, bend on the stately necks of the steeds. The steeds that, like wreaths of mist, fly over the streamy vale! The wildness of deer is in their course, the strength of eagles descending on the prey. Their noise is like the blast of winter, on the sides of the snow-headed Gormal.

"Within the car is seen the chief; the strong-armed son of the sword. The hero's name is Cuthullin, son of Semo, king of shells.¹ His red cheek is like my

polished yew. The look of his blue-rolling eye is wide, beneath the dark arch of his brow. His hair flies from his head like a flame, as bending forward he wields the spear. Fly, king of ocean, fly! He comes like a storm along the streamy vale!"

"When did I fly?" replied the king. "When fled Swaran from the battle of spears? When did I shrink from danger, chief of the little soul? I met the storm of Gormal, when the foam of my waves beat high. I met the storm of the clouds, shall Swaran fly from a hero? Were Fingal himself before me, my soul should not darken with fear. Arise to battle, my thousands! pour round me like the echoing main. Gather round the bright steel of your king; strong as the rocks of my land, that meet the storm with joy, and stretch their dark pines to the wind!"

Like autumn's dark storms pouring from two echoing hills, towards each other approached the heroes. Like two deep streams from high rocks meeting, mixing, roaring on the plain; loud, rough, and dark in battle meet Lochlin and Inis-fail. Chief mixes his strokes with chief, and man with man; steel, clanging, sounds on steel. Helmets are cleft on high. Blood bursts and smokes around. Strings murmur on the polished yews. Darts rush along the sky. Spears fall like the circles of light, which gild the face of night. As the noise of the troubled ocean, when roll the waves on high, as the last peal of thunder in heaven, such is the din of war! Though Cormac's hundred bards were there to give the fight to song; feeble was the voice of a hundred bards to send the deaths to future times! For many were the deaths of heroes; wide poured the blood of the brave!

Mourn, ye sons of song, mourn the death of the noble Sithálin. Let the sighs of Fiōna rise, on the lone plains of her lovely Ardan. They fell, like two hinds of the desert, by the hands of the mighty Swaran; when, in the midst of thousands, he roared, like the shrill spirit of a storm. He sits dim on the clouds of the north, and enjoys the death of the mariner. Nor slept thy hand by thy side, chief of the isle of mist! many were the deaths of thine arm, Cuthullin, thou son of Semo! His sword was like the beam of heaven when it pierces the sons of the vale; when the people are blasted and fall, and all

¹ See p 91, n 1

² The Isle of Sky, off the coast of Scotland

the hills are burning around. Dusronnal snorted over the bodies of heroes. Sifadda bathed his hoof in blood. The battle lay behind them, as groves overturned on the desert of Cromla; when the blast has passed the heath, laden with the spirits of night!

Weep on the rocks of roaring winds, O maid of Inistore! Bend thy fair head over the waves, thou lovelier than the ghost of the hills, when it moves in a sunbeam, at noon, over the silence of Morven! He is fallen! thy youth is low! pale beneath the sword of Cuthullin! No more shall valor raise thy love to match the blood of kings. Trenar, graceful Trenar died, O maid of Inistore! His gray dogs are howling at home! they see his passing ghost. His bow is in the hall unstrung. No sound is in the hall of his hinds!

As roll a thousand waves to the rocks, so Swaran's host came on. As meet a rock a thousand waves, so Erin met Swaran of spears. Death raises all his voices around, and mixes with the sounds of shields. Each hero is a pillar of darkness: the sword a beam of fire in his hand. The field echoes from wing to wing, as a hundred hammers that rise, by turns, on the red son of the furnace. Who are these on Lena's heath, these so gloomy and dark? Who are these like two clouds, and their swords like lightning above them? The little hills are troubled around, the rocks tremble with all their moss. Who is it but Ocean's son and the car-borne chief of Erin? Many are the anxious eyes of their friends, as they see them dim on the heath. But night conceals the chiefs in clouds, and ends the dreadful fight!

It was on Cromla's shaggy side that Dorglas had placed the deer; the early fortune of the chase, before the heroes left the hill. A hundred youths collect the heath; ten warriors wake the fire, three hundred choose the polished stones. The feast is smoking wide! Cuthullin, chief of Erin's war, resumed his mighty soul. He stood upon his beamy spear, and spoke to the son of songs, to Carril of other times, the gray-haired son of Kinfena. "Is this feast spread for me alone and the king of Lochlin on Erin's shore, far from the deer of his hills, and sounding halls of his feasts? Rise, Carril of other times; carry my words to Swaran. Tell him from the roaring of waters, that Cuthullin gives his feast. Here let him

listen to the sound of my groves, amidst the clouds of night, for cold and bleak the blustering winds rush over the foam of his seas. Here let him praise the trembling harp, and hear the songs of heroes!"

Old Carril went, with softest voice. He called the king of dark-brown shields! "Rise from the skins of thy chase, rise, Swaran, king of groves! Cuthullin gives the joy of shells. Partake the feast of Erin's blue-eyed chief!" He answered like the sullen sound of Cromla before a storm. "Though all thy daughters, Inis-fail! should stretch their arms of snow; should raise the heavings of their breasts, and softly roll their eyes of love, yet, fixed as Lochlin's thousand rocks, here Swaran should remain, till morn, with the young beams of the east, shall light me to the death of Cuthullin. Pleasant to my ear is Lochlin's wind! It rushes over my seas! It speaks aloft in all my shrouds, and brings my green forests to my mind the green forests of Gormal, which often echoed to my winds, when my spear was red in the chase of the boar. Let dark Cuthullin yield to me the ancient throne of Cormac, or Erin's torrents shall show from their hills the red foam of the blood of his pride!"

"Sad is the sound of Swaran's voice," said Carril of other times! "Sad to himself alone," said the blue-eyed son of Semo. "But, Carril, raise the voice on high, tell the deeds of other times. Send thou the night away in song, and give the joy of grief. For many heroes and maids of love, have moved on Inis-fail, and lovely are the songs of woe that are heard in Albion's rocks, when the noise of the chase is past, and the streams of Coma answer to the voice of Ossian."

"In other days," Carril replied, "came the sons of Ocean to Erin, a thousand vessels bounded on waves to Ullin's lovely plains. The sons of Inis-fail arose to meet the race of dark-brown shields. Cairbar, first of men, was there, and Grudar, stately youth! Long had they strove for the spotted bull, that lowed on Golbun's echoing heath. Each claimed him as his own. Death was often at the point of their steel! Side by side the heroes fought; the strangers of Ocean fled. Whose name was fairer on the hill, than the name of Cairbar and Grudar! But ah! why ever lowed the bull, on Golbun's echoing heath. They saw him leap-

ing like snow. The wrath of the chiefs returned!

"On Lubar's grassy banks they fought; Grudar fell in his blood Fierce Cairbar came to the vale, where Brassolis, fairest of his sisters, all alone, raised the song of grief She sung of the actions of Grudar, the youth of her secret soul! She mourned him in the field of blood, but still she hoped for his return Her white bosom is seen from her robe, as the moon from the clouds of night, when its edge heaves white on the view, from the darkness which covers its orb Her voice was softer than the harp to raise the song of grief Her soul was fixed on Grudar The secret look of her eye was his 'When shalt thou come in thine arms, thou mighty in the war?'

"Take, Brassolis,' Cairbar came and said, 'take, Brassolis, this shield of blood Fix it on high within my hall, the armor of my foe!' Her soft heart beat against her side Distracted, pale, she flew She found her youth in all his blood, she died on Cromla's heath Here rests their dust, 'Cuthullin! these lonely vews sprung from their tombs, and shade them from the storm Fair was Brassolis on the plain! Stately was Grudar on the hill! The bard shall preserve their names, and send them down to future times!'

"Pleasant is thy voice, O Carril," said the blue-eyed chief of Erin "Pleasant are the words of other times! They are like the calm shower of spring, when the sun looks on the field, and the light cloud flies over the hills O strike the harp in praise of my love, the lonely sunbeam of Dunseath! Strike the harp in the praise of Briagela, she that I left in the isle of mist, the spouse of Semo's son! Dost thou raise thy fair face from the rock to find the sails of Cuthullin? The sea is rolling distant far, its white foam deceives thee for my sails Retire, for it is night, my love, the dark winds sing in thy hair Retire to the halls of my feasts, think of the times that are past I will not return till the storm of war is ceased O Connal! speak of war and arms, and send her from my mind Lovely with her flowing hair is the white-bosomed daughter of Sorgan!"

Connal, slow to speak, replied, "Guard against the race of Ocean. Send thy troop of night abroad, and watch the strength of Swaran Cuthullin! I am for peace till the race of Selma come,

till Fingal come, the first of men, and beam, like the sun, on our fields!" The hero struck the shield of alarms, the warriors of the night moved on! The rest lay in the heath of the deer, and slept beneath the dusky wind The ghosts of the lately dead were near,¹ and swam on the gloomy clouds. And far distant, in the dark silence of Lena, the feeble voices of death were faintly heard

RICHARD HURD (1720-1806)

From LETTERS ON CHIVALRY AND ROMANCE

1762 1762

LETTER I

The ages we call barbarous present us with many a subject of curious speculation What, for instance, is more remarkable than the Gothic chivalry? or than the spirit of romance, which took its rise from that singular institution?

Nothing in human nature, my dear friend, is without its reasons. The modes and fashions of different times may appear, at first sight, fantastic and unaccountable But they who look nearly into them discover some latent cause of their production.

Nature once known, no prodigies remain,²

as sings our philosophical bard; but to come at this knowledge is the difficulty Sometimes a close attention to the workings of the human mind is sufficient to lead us to it Sometimes more than that, the diligent observation of what passes without us, is necessary.

This last I take to be the case here The prodigies² we are now contemplating had their origin in the barbarous ages Why, then, says the fastidious modern, look any farther for the reason? Why not resolve them at once into the usual caprice and absurdity of barbarians?

This, you see, is a short and commodious philosophy Yet barbarians have their own, such as it is, if they are not enlightened by our reason. Shall we then condemn them unheard, or will it not be fair to let them have the telling of their own story?

Would we know from what causes the

¹ "It was long the opinion of the ancient Scots that a ghost was heard shrieking near the place where a death was to happen soon after."

Macpherson

² Pope, *Moral Essays*, Epistle 1, 208

³ Modes and fashions of medieval chivalry

institution of chivalry was derived? The time of its birth, the situation of the barbarians, amongst whom it arose, must be considered. Their wants, designs, and policies must be explored. We must inquire when and where and how it came to pass that the western world became familiarized to this prodigy, which we now start at.

Another thing is full as remarkable, and concerns us more nearly. The spirit of chivalry was a fire which soon spent itself; but that of romance, which was kindled at it, burnt long, and continued its light and heat even to the politer ages.

The greatest geniuses of our own and foreign countries, such as Ariosto and Tasso in Italy, and Spenser and Milton in England, were seduced by these barbarities of their forefathers, were even charmed by the Gothic romances.¹ Was this caprice and absurdity in them? Or, may there not be something in the Gothic romance peculiarly suited to the views of a genius, and to the ends of poetry? And may not the philosophic moderns have gone too far, in their perpetual ridicule and contempt of it?

To form a judgment in the case, the rise, progress, and genius of Gothic chivalry must be explained.

The circumstances in the Gothic fictions and manners, which are proper to the ends of poetry (if any such there be) must be pointed out.

Reasons for the decline and rejection of the Gothic taste in later times must be given.

You have in these particulars both the subject and the plan of the following Letters.

LETTER VI

Let it be no surprise to you that, in the close of my last Letter, I presumed to bring the *Jerusalem Liberata* into competition with the *Iliad*.

So far as the heroic and Gothic manners are the same, the pictures of each, if well taken, must be equally entertaining. But I go further, and maintain that the circumstances in which they differ are clearly to the advantage of the Gothic designers.

You see, my purpose is to lead you from this forgotten chivalry to a more amusing subject. I mean the poetry we still read, and which was founded upon it.

¹Medieval romances of chivalry

Much has been said, and with great truth, of the felicity of Homer's age, for poetical manners. But as Homer was a citizen of the world, when he had seen in Greece, on the one hand, the manners he has described, could he, on the other hand, have seen in the west the manners of the feudal ages, I make no doubt but he would certainly have preferred the latter. And the grounds of this preference would, I suppose, have been the improved gallantry of the feudal times and the superior solemnity of their superstitions.

If any great poet, like Homer, had lived amongst, and sung of, the Gothic knights (for after all, Spenser and Tasso came too late, and it was impossible for them to paint truly and perfectly what was no longer seen or believed) this preference, I persuade myself, had been very sensible. But their fortune was not so happy.

—omnes illacrymabiles
Argentur, ignotique longa
Nocte, carent quia vate sacro¹

As it is, we may take a guess of what the subject was capable of affording to real genius from the rude sketches we have of it in the old romancers. And it is but looking into any of them to be convinced that the gallantry which inspirited the feudal times was of a nature to furnish the poet with finer scenes and subjects of description in every view, than the simple and uncontrolled barbarity of the Grecian.

The principal entertainment arising from the delineation of these consists in the exercise of the boisterous passions, which are provoked and kept alive from one end of the *Iliad* to the other, by every imaginable scene of rage, revenge, and slaughter. In the other, together with these, the gentler and more humane affections are awakened in us by the most interesting displays of love and friendship; of love, elevated to its noblest heights; and of friendship, operating on the purest motives. The mere variety of these paintings is a relief to the reader, as well as writer. But their beauty, novelty, and pathos give them a vast advantage on the comparison.

Consider, withal, the surprises, accidents, adventures which probably and naturally attend on the life of wandering knights; the occasion there must be for

¹All are overwhelmed with the long night of death, unwept and unknown because they lack a sacred bard —Horace, *Odes*, IV, 9, 26 ff

describing the wonders of different countries, and of presenting to view the manners and policies of distant states: all which make so conspicuous a part of the materials of the greater poetry.

So that, on the whole, though the spirit, passions, rapine, and violence of the two sets of manners were equal, yet there was a dignity, a magnificence, a variety in the feudal, which the other wanted

As to religious machinery, perhaps the popular system of each was equally remote from reason, yet the latter had something in it more amusing, as well as more awakening to the imagination

The current popular tales of elves and faeries were even fitter to take the credulous mind, and charm it into a willing admiration of the specious miracles, which wayward fancy delights in, than those of the old traditionary rabble of pagan divinities. And then, for the more solemn fancies of witchcraft and incantation, the horrors of the Gothic were above measure striking and terrible. The mummeries of the pagan priests were childish, but the Gothic enchanters shook and alarmed all nature

We feel this difference very sensibly in reading the ancient and modern poets. You would not compare the *Canidia* of Horace with the Witches in *Macbeth*. And what are Virgil's myrtles dropping blood,¹ to Tasso's enchanted forest?²

Ovid indeed, who had a fancy turned to romance, makes Medea, in a rant, talk wildly. But was this the common language of their other writers? The enchantress in Virgil says coolly of the veiv chiefest prodigies of her charms and poisons.

*Hic ego sarpē lupum fieri, & se condere sylvis
Mortuū sarpē animas fūit exire sepulchris
Atque satas alio vidi traducere menses.*³

The admirable poet has given an air of the marvellous to his subject, by the magic of his expression. Else, what do we find here, but the ordinary effects of melancholy, the vulgar superstition of evoking spirits, and the supposed influence of fascination on the hopes of rural industry.

¹ *Æneid*, 3, 23 ff
² *Jerusalem Delivered*, 13, st 43 ff
³ Often I have seen
Mœris become a
wolf, and hide him-
self in the forest,
and often I have

seen him call forth
souls from the
depths of the tomb,
and I have seen him
remove crops from
one place to an-
other—*Eclogues*,
8, 97 ff

*Non isthic obliquo oculo mihi commoda quisquam
Limat*⁴ . . .

says the poet of his country-seat, as if this security from a fascinating eye were a singular privilege, and the mark of a more than common good fortune

Shakespear, on the other hand, with a terrible sublime (which not so much the energy of his genius, as the nature of his subject drew from him) gives us another idea of the rough magic, as he calls it, of fairy enchantment.

I have bedimm'd
The noon-tide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azure vault
Set roaring war, to the dread rattling thunder
Have I giv'n fire, and rifted Jove's stout oak
With his own bolt. The strong-bas'd promontory
Have I made shake, and by the spurs pluck'd up
The pine and cedar. Graves, at my command,
Have open'd, and let forth their sleepers.⁵

The last circumstance, you will say, is but the *animas imis excire sepulchris*⁶ of the Latin poet. But a very significant word marks the difference. The pagan necromancers had a hundred little tricks by which they pretended to call up the ghosts, or shadows of the dead, but these, in the ideas of paganism, were quite another thing from Shakespear's sleepers

This may serve for a cast of Shakespear's magic. And I can't but think that, when Milton wanted to paint the horrors of that night (one of the noblest parts in his *Paradise Regained*) which the Devil himself is feigned to conjure up in the wilderness, the Gothic language and ideas helped him to work up his tempest with such terror. You will judge from these lines

Nor staid the terror there
Infernal ghosts and hellish furies round
Environ'd thee, some howl'd, some yell'd, some
shriek'd,
Some bent at thee their fiery darts.⁷

But above all from the following,

Thus pass'd the night so foul till morning fair
Came forth with pilgrim steps in amice⁸ gray,
Who with her radiant finger still'd the roar
Of thunder, chas'd the clouds, and laid the winds
And griesly specters.⁹

Where the *radiant finger* points at the potent wand of the Gothic magicians, which could reduce the calm of nature, upon occasion, as well as disturb it; and the *griesly specters* laid by the approach

⁴ No one here lessens,
with an envious
look, my advan-
tages—*Horace*,
Epistles, 1, 14, 27
⁵ *The Tempest*, V, 1,
41 ff

⁶ Virgil, quoted above
⁷ *Paradise Regained*, 4,
421 ff
⁸ A kind of hooded
cloak lined with fur
⁹ *Paradise Regained*, 4,
426 ff

of morn, were apparently of their raising, as a sagacious critic perceived when he took notice "how very injudicious it was to retail the popular superstition in this place."

After all, the conclusion is not to be drawn so much from particular passages, as from the general impression left on our minds in reading the ancient and modern poets. And this is so much in favor of the latter that Mr Addison scruples not to say, "The ancients have not much of this poetry among them, for, indeed, almost the whole substance of it owes its original to the darkness and superstition of later ages—Our forefathers looked upon nature with more reverence and horror, before the world was enlightened by learning and philosophy, and loved to astonish themselves with the apprehensions of Witchcraft, Prodigies, Charms, and Incantments. There was not a village in England, that had not a Ghost in it; the churchyards were all haunted, every large common had a circle of fairies belonging to it, and there was scarce a Shepherd to be met with who had not seen a spirit."

We are upon enchanted ground, my friend; and you are to think yourself well used that I detain you no longer in this fearful circle. The glimpse you have had of it will help your imagination to conceive the rest. And without more words you will readily apprehend that the fancies of our modern bards are not only more gallant, but, on a change of the scene, more sublime, more terrible, more alarming, than those of the classic fablers. In a word, you will find that the manners they paint, and the superstitions they adopt, are the more poetical for being Gothic.

HORACE WALPOLE (1717-1797)

From THE CASTLE OF OTRANTO

1764

CHAPTER I

Manfred, Prince of Otranto, had one son and one daughter. The latter, a most beautiful virgin aged eighteen, was called Matilda. Conrad, the son, was three years younger, a homely youth, sickly, and of no promising disposition, yet he was the darling of his father, who never showed any symptoms of affection to Matilda. Manfred had contracted a marriage for his son with the Marquis of Vicenza's daughter, Isabella, and she had already

been delivered by her guardians into the hands of Manfred that he might celebrate the wedding as soon as Conrad's infirm state of health would permit. Manfred's impatience for this ceremonial was remarked by his family and neighbors. The former indeed, apprehending the severity of their Prince's disposition, did not dare to utter their surmises on this precipitation. Hippolita, his wife, an amiable lady, did sometimes venture to represent the danger of marrying their only son so early, considering his great youth and greater infirmities, but she never received any other answer than reflections on her own sterility, who had given him but one heir. His tenants and subjects were less cautious in their discourses. They attributed this hasty wedding to the Prince's dread of seeing accomplished an ancient prophecy, which was said to have pronounced that the castle and lordship of Otranto should pass from the present family whenever the real owner should be grown too large to inhabit it. It was difficult to make any sense of this prophecy, and still less easy to conceive what it had to do with the marriage in question. Yet these mysteries or contradictions did not make the populace adhere the less to their opinion.

Young Conrad's birthday was fixed for his espousals. The company was assembled in the chapel of the castle, and everything ready for beginning the divine office, when Conrad himself was missing. Manfred, impatient of the least delay, and who had not observed his son retire, dispatched one of his attendants to summon the young prince. The servant, who had not staid long enough to have crossed the court to Conrad's apartment, came running back breathless, in a frantic manner, his eyes staring, and foaming at the mouth. He said nothing, but pointed to the court. The company were struck with terror and amazement. The Princess Hippolita, without knowing what was the matter, but anxious for her son, swooned away. Manfred, less apprehensive than enraged at the procrastination of the nuptials, and at the folly of his domestic, asked imperiously what was the matter. The fellow made no answer, but continued pointing towards the court-yard; and at last, after repeated questions put to him, cried out, "Oh! the helmet! the helmet!" In the meantime, some of the company had run into the court, from whence was heard a confused noise of shrieks, horror, and sur-

prise. Manfred, who began to be alarmed at not seeing his son, went himself to get information of what occasioned this strange confusion. Matilda remained endeavoring to assist her mother, and Isabella staid for the same purpose and to avoid showing any impatience for the bridegroom, for whom, in truth, she had conceived little affection

The first thing that struck Manfred's eyes was a group of his servants endeavoring to raise something that appeared to him a mountain of sable plumes. He gazed without believing his sight. "What are ye doing?" cried Manfred, wrathfully. "Where is my son?" A volley of voices replied, "Oh! my lord! the prince! the prince! the helmet! the helmet!" Shocked with these lamentable sounds, and dreading he knew not what, he advanced hastily, but with a sight for a father's eyes! He beheld his child dashed to pieces and almost buried under an enormous helmet, an hundred times more large than any casque ever made for human being, and shaded with a proportionable quantity of black feathers.

The horror of the spectacle, the ignorance of all around how this misfortune had happened, and above all, the tremendous phenomenon before him, took away the Prince's speech. Yet his silence lasted longer than even grief could occasion. He fixed his eyes on what he wished in vain to believe a vision, and seemed less attentive to his loss than buried in meditation on the stupendous object that had occasioned it. He touched, he examined the fatal casque, nor could even the bleeding mangled remains of the young Prince divert the eyes of Manfred from the portent before him. All who had known his partial fondness for young Conrad were as much surprised at their Prince's insensibility, as thunder-struck themselves at the miracle of the helmet. They conveyed the disfigured corpse into the hall, without receiving the least direction from Manfred. As little was he attentive to the ladies who remained in the chapel. On the contrary, without mentioning the unhappy princesses, his wife and daughter, the first sounds that dropped from Manfred's lips were, "Take care of the Lady Isabella."

The domestics, without observing the singularity of this direction, were guided by their affection to their mistress to consider it as peculiarly addressed to her

situation, and flew to her assistance. They conveyed her to her chamber more dead than alive, and indifferent to all the strange circumstances she heard except the death of her son. Matilda, who doted on her mother, smothered her own grief and amazement, and thought of nothing but assisting and comforting her afflicted parents. Isabella, who had been treated by Hippolita like a daughter, and who returned that tenderness with equal duty and affection, was scarce less assiduous about the Princess, at the same time endeavoring to partake and lessen the weight of sorrow which she saw Matilda strove to suppress, for whom she had conceived the warmest sympathy of friendship. Yet her own situation could not help finding its place in her thoughts. She felt no concern for the death of young Conrad, except commiseration, and she was not sorry to be delivered from a marriage which had promised her little felicity, either from her destined bridegroom or from the severe temper of Manfred, who, though he had distinguished her by great indulgence, had imprinted her mind with terror, from his causeless rigor to such amiable princesses as Hippolita and Matilda.

While the ladies were conveying the wretched mother to her bed, Manfred remained in the court, gazing on the ominous casque, and regardless of the crowd which the strangeness of the event had now assembled around him. The few words he articulated tended solely to inquiries whether any man knew from whence it could have come. Nobody could give him the least information. However, as it seemed to be the sole object of his curiosity, it soon became so to the rest of the spectators, whose conjectures were as absurd and improbable as the catastrophe itself was unprecedented. In the midst of their senseless guesses, a young peasant, whom rumor had drawn thither from a neighboring village, observed that the miraculous helmet was exactly like that on the figure in black marble of Alfonso the Good, one of their former princes in the church of St Nicholas. "Villain! What sayest thou?" cried Manfred, starting from his trance in a tempest of rage, and seizing the young man by the collar. "How darest thou utter such treason? Thy life shall pay for it!" The spectators, who as little comprehended the cause of the Prince's fury as all the rest they

had seen, were at a loss to unravel this new circumstance. The young peasant himself was still more astonished, not conceiving how he had offended the Prince; yet recollecting himself, with a mixture of grace and humility, he disengaged himself from Manfred's gripe, and then with an obeisance which discovered more jealousy of innocence than dismay, he asked, with respect, of what he was guilty Manfred, more enriaged at the vigor, however decently exerted, with which the young man had shaken off his hold, than appeased by his submission, ordered his attendants to seize him, and if he had not been withheld by his friends, whom he had invited to the nuptials, would have poignarded the peasant in their arms

During this altercation, some of the vulgar spectators had run to the great church, which stood near the castle, and came back open-mouthed, declaring that the helmet was missing from Alfonso's statue Manfred, at this news, grew perfectly frantic, and, as if he sought a subject on which to vent the tempest within him, he rushed again on the young peasant crying, "Villain! Monster! Sorcerer! 'Tis thou hast done this! 'Tis thou hast slain my son!" The mob, who wanted some object within the scope of their capacities on whom they might discharge their bewildered reasonings, caught the words from the mouth of their lord and echoed, "Ay, ay. 'tis he. 'tis he, he has stolen the helmet from good Alfonso's tomb and dashed out the brains of our young Prince with it," never reflecting how enormous the disproportion was between the marble helmet that had been in the church and that of steel before their eyes, nor how impossible it was for a youth, seemingly not twenty, to wield a piece of armor of so prodigious a weight

The folly of these ejaculations brought Manfred to himself Yet whether provoked at the peasant having observed the resemblance between the two helmets, and thereby led to the farther discovery of the absence of that in the church, or wishing to bury any fresh rumors under so impertinent a supposition, he gravely pronounced that the young man was certainly a necromancer, and that till the church could take cognizance of the affair, he would have the magician, whom they had thus detected, kept prisoner under the helmet itself, which he ordered his attendants to raise and place the young man

under it, declaring he should be kept there without food, with which his own infernal art might furnish him

It was in vain for the youth to represent against this preposterous sentence In vain did Manfred's friends endeavor to divert him from this savage and ill-grounded resolution The generality were charmed with their lord's decision, which, to their apprehensions, carried great appearance of justice, as the magician was to be punished by the very instrument with which he had offended Nor were they struck with the least compunction at the probability of the youth being starved, for they firmly believed that by his diabolic skill he could easily supply himself with nutriment

Manfred thus saw his commands even cheerfully obeyed, and appointing a guard with strict orders to prevent any food being conveyed to the prisoner, he dismissed his friends and attendants, and retired to his own chamber after locking the gates of the castle, in which he suffered none but his domestics to remain

In the meantime, the care and zeal of the young ladies had brought the Princess Hippolyta to herself, who amidst the transports of her own sorrow frequently demanded news of her lord, would have dismissed her attendants to watch over him, and at last enjoined Matilda to leave her and visit and comfort her father Matilda, who wanted no affectionate duty to Manfred though she trembled at his austerity, obeyed the orders of Hippolyta, whom she tenderly recommended to Isabella, and enquiring of the domestics for her father, was informed that he was retired to his chamber and had commanded that nobody should have admittance to him Concluding that he was immersed in sorrow for the death of her brother, and fearing to renew his tears by the sight of his sole remaining child, she hesitated whether she should break in upon his affliction Yet, solicitude for him, backed by the commands of her mother, encouraged her to venture disobeying the orders he had given, a fault she had never been guilty of before The gentle timidity of her nature made her pause for some minutes at the door She heard him traverse his chamber backwards and forwards with disordered steps, a mood which increased her apprehensions. She was, however, just going to beg admittance when Manfred suddenly opened his door, and as it was

now twilight, concurring with the disorder of his mind, he did not distinguish the person, but asked angrily who it was Matilda replied trembling, "My dearest father, it is I, your daughter" Manfred stepping back hastily, cried, "Begone! I do not want a daughter," and flinging back abruptly, clapped the door against the terrified Matilda

She was too well acquainted with her father's impetuosity to venture a second intrusion When she had a little recovered the shock of so bitter a reception, she wiped away her tears to prevent the additional stab that the knowledge of it would give to Hippolita, who questioned her in the most anxious terms on the health of Manfred and how he bore his loss Matilda assured her he was well and supported his misfortune with manly fortitude "But will he not let me see him?" said Hippolita mournfully, "will he not permit me to blend my tears with his and shed a mother's sorrows in the bosom of her lord? Or do you deceive me, Matilda? I know how Manfred doted on his son Is not the stroke too heavy for him? Has he not sunk under it? You do not answer me Alas! I dread the worst! Raise me, my maidens, I will, I will see my lord Bear me to him instantly He is dearer to me even than my children" Matilda made signs to Isabella to prevent Hippolita's rising, and both those lovely young women were using their gentle violence to stop and calm the Princess, when a servant, on the part of Manfred, arrived and told Isabella that his lord demanded to speak with her

"With me!" cried Isabella "Go!" said Hippolita, relieved by a message from her lord, "Manfred cannot support the sight of his own family He thinks you less disordered than we are, and dreads the shock of my grief Console him, dear Isabella, and tell him I will smother my own anguish rather than add to his"

As it was now evening, the servant who conducted Isabella bore a torch before her When they came to Manfred, who was walking impatiently about the gallery, he started and said hastily "Take away that light, and begone!" Then shutting the door impetuously, he flung himself upon a bench against the wall, and bade Isabella sit by him She obeyed trembling "I sent for you lady," said he, and then stopped under great appearance of confusion. "My lord!" "Yes, I sent for

you on a matter of great moment," resumed he. "Dry your tears, young lady. You have lost your bridegroom Yes, cruel fate! and I have lost the hopes of my race! But Conrad was not worthy of your beauty." "How! my lord," said Isabella "Sure you do not suspect me of not feeling the concern I ought! My duty and affection would have always"— "Think no more of him," interrupted Manfred; "he was a sickly puny child; and heaven has perhaps taken him away that I might not trust the honors of my house on so frail a foundation The line of Manfred calls for numerous supports. My foolish fondness for that boy blinded the eyes of my prudence, but it is better as it is I hope in a few years to have reason to rejoice at the death of Conrad"

Words cannot paint the astonishment of Isabella At first, she apprehended that grief had disordered Manfred's understanding Her next thought suggested that this strange discourse was designed to ensnare her She feared that Manfred had perceived her indifference for his son, and in consequence of that idea she replied "Good! my lord, do not doubt my tenderness My heart would have accompanied my hand Conrad would have engrossed all my care, and wherever fate shall dispose of me, I shall always cherish his memory, and regard your highness and the virtuous Hippolita as my parents" "'Curse on Hippolita!" cried Manfred "Forget her from this moment, as I do In short, lady, you have missed a husband undeserving of your charms They shall now be better disposed of Instead of a sickly boy, you shall have a husband in the prime of his age, who will know how to value your beauties, and who may expect a numerous offspring" "Alas! my lord," said Isabella, "my mind is too sadly engrossed by the recent catastrophe in your family to think of another marriage If ever my father returns, and it shall be his pleasure, I shall obey, as I did when I consented to give my hand to your son But until his return, permit me to remain under your hospitable roof, and employ the melancholy hours in assuaging yours, Hippolita's and the fair Matilda's affliction."

"I desired you once before," said Manfred, angrily, "not to name that woman From this hour she must be a stranger to you as she must be to me In short, Isabella, since I cannot give you my son,

I offer you myself " "Heavens!" cried Isabella, waking from her delusion, "what do I hear? You! my lord! you! my father-in-law! the father of Conrad! the husband of the virtuous Hippolita!" "I tell you," said Manfred, imperiously, "Hippolita is no longer my wife, I divorce her from this hour. Too long has she cursed me by her unfruitfulness. My fate depends on having sons, and this night I trust will give a new date to my hopes." At those words he seized the cold hand of Isabella, who was half dead with fright and horror. She shrieked and started from him. Manfred rose to pursue her, when the moon, which was now up and gleamed in at the opposite casement, presented to his sight the plumes of the fatal helmet, which rose to the height of the windows, waving backwards and forwards, in a tempestuous manner, and accompanied with a hollow and rustling sound Isabella, who gathered courage from her situation, and who dreaded nothing so much as Manfred's pursuit of his declaration, cried "Look! my lord! See! heaven itself declares against your impious intentions." "Heaven nor hell shall impede my designs," said Manfred, advancing again to seize the Princess. At that instant the portrait of his grandfather, which hung over the bench where they had been sitting, uttered a deep sigh and heaved its breast. Isabella, whose back was turned to the picture, saw not the motion, nor knew whence the sound came, but started, and said "Hark! my lord! What sound was that?" and at the same time made towards the door. Manfred, distracted between the flight of Isabella, who had now reached the stairs, and yet unable to keep his eyes from the picture, which began to move, had, however, advanced some steps after her, still looking backwards on the portrait, when he saw it quit its panel and descend on the floor with a grave and melancholy air "Do I dream?" cried Manfred, returning. "or are the devils themselves in league against me? Speak, infernal spectre! Or, if thou art my grandsire, why dost thou too conspire against thy wretched descendant, who too dearly pays for—" Ere he could finish the sentence, the vision sighed again, and made a sign to Manfred to follow him. "Lead on!" cried Manfred, "I will follow thee to the gulf of perdition." The spectre marched sedately, but dejected, to the end of the gallery and turned into a

chamber on the right-hand. Manfred accompanied him at a little distance, full of anxiety and horror, but resolved. As he would have entered the chamber, the door was clapped to with violence by an invisible hand. The Prince, collecting courage from this delay, would have forcibly burst open the door with his foot, but found that it resisted his utmost efforts. "Since hell will not satisfy my curiosity," said Manfred, "I will use the human means in my power for preserving my race. Isabella shall not escape me."

That lady, whose resolution had given way to terror the moment she had quitted Manfred, continued her flight to the bottom of the principal staircase. There she stopped, not knowing whither to direct her steps, nor how to escape from the impetuosity of the Prince. The gates of the castle she knew were locked, and guards placed in the court. Should she, as her heart prompted her, go and prepare Hippolita for the cruel destiny that awaited her, she did not doubt but Manfred would seek her there, and that his violence would incite him to double the injury he meditated, without leaving room for them to avoid the impetuosity of his passions. Delay might give him time to reflect on the horrid measures he had conceived, or produce some circumstance in her favor if she could, for that night at least, avoid his odious purpose. Yet, where conceal herself? How avoid the pursuit he would infallibly make throughout the castle? As these thoughts passed rapidly through her mind, she recollected a subterraneous passage which led from the vaults of the castle to the church of St Nicholas. Could she reach the altar before she was overtaken, she knew even Manfred's violence would not dare to profane the sacredness of the place, and she determined, if no other means of deliverance offered, to shut herself up forever among the holy virgins, whose convent was contiguous to the cathedral. In this resolution, she seized a lamp that burned at the foot of the staircase, and hurried towards the secret passage.

The lower part of the castle was hollowed into several intricate cloisters, and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and

which, grating on the rusty hinges, were reëchoed through that long labyrinth of darkness. Every murmur struck her with new terror; yet, more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her. She trod as softly as impatience would give her leave; yet frequently stopped and listened to hear if she was followed. In one of those moments she thought she heard a sigh. She shuddered, and recoiled a few paces. In a moment she thought she heard the step of some person. Her blood curdled—she concluded it was Manfred. Every suggestion that horror could inspire rushed into her mind. She condemned her rash flight, which had thus exposed her to his rage in a place where her cries were not likely to draw anybody to her assistance. Yet, the sound seemed not to come from behind,—if Manfred knew where she was, he must have followed her. She was still in one of the cloisters, and the steps she heard were too distinct to proceed from the way she had come. Cheered with this reflection, and hoping to find a friend in whoever was not the Prince, she was going to advance, when a door that stood ajar at some distance to the left was opened gently. But ere her lamp, which she held up, could discover who opened it, the person retreated precipitately on seeing the light.

Isabella, whom every incident was sufficient to dismay, hesitated whether she should proceed. Her dread of Manfred soon outweighed every other terror. The very circumstance of the person avoiding her gave her a sort of courage. It could only be, she thought, some domestic belonging to the castle. Her gentleness had never raised her an enemy, and conscious innocence bade her hope that, unless sent by the Prince's order to seek her, his servants would rather assist than prevent her flight. Fortifying herself with these reflections, and believing by what she could observe that she was near the mouth of the subterranean cavern, she approached the door that had been opened; but a sudden gust of wind that met her at the door extinguished her lamp and left her in total darkness.

Words cannot paint the horror of the Princess's situation. Alone in so dismal a place, her mind imprinted with all the terrible events of the day, hopeless of escaping, expecting every moment the arrival of Manfred, and far from tranquil

on knowing she was within reach of somebody, she knew not whom, who for some cause seemed concealed thereabouts,—all these thoughts crowded on her distracted mind, and she was ready to sink under her apprehensions. She addressed herself to every saint in heaven, and inwardly implored their assistance. For a considerable time she remained in an agony of despair. At last, as softly as was possible, she felt for the door, and having found it, entered trembling into the vault from whence she had heard the sigh and steps. It gave her a kind of momentary joy to perceive an imperfect ray of clouded moonshine gleam from the roof of the vault, which seemed to be fallen in, and from whence hung a fragment of earth or building, she could not distinguish which, that appeared to have been crushed inward. She advanced eagerly towards this chasm, when she discerned a human form standing close against the wall.

She shrieked, believing it the ghost of her betrothed Conrad. The figure advancing said in a submissive voice: "Be not alarmed, lady; I will not injure you." Isabella, a little encouraged by the words and tone of voice of the stranger, and recollecting that this must be the person who had opened the door, recovered her spirits enough to reply: "Sir, whoever you are, take pity on a wretched princess standing on the brink of destruction. Assist me to escape from this fatal castle, or in a few moments I may be made miserable forever." "Alas!" said the stranger, "what can I do to assist you? I will die in your defence; but I am unacquainted with the castle, and want—" "Oh!" said Isabella, hastily interrupting him, "help me but to find a trap-door that must be hereabout, and it is the greatest service you can do me, for I have not a minute to lose." Saying these words, she felt about on the pavement, and directed the stranger to search likewise for a smooth piece of brass inclosed in one of the stones. "That," said she, "is the lock, which opens with a spring, of which I know the secret. If we can find that, I may escape; if not, alas! courteous stranger, I fear I shall have involved you in my misfortunes. Manfred will suspect you for the accomplice of my flight, and you will fall a victim to his resentment." "I value not my life," said the stranger; "and it will be some comfort to lose it in trying to deliver you from his tyranny."

"Generous youth," said Isabella, "how shall I ever requite—" As she uttered those words, a ray of moonshine streaming through a cranny of the ruin above shone directly on the lock they sought. "Oh! transport!" said Isabella, "here is the trap-door!" And taking out a key, she touched the spring, which starting aside discovered an iron ring. "Lift up the door," said the Princess. The stranger obeyed, and beneath appeared some stone steps descending into a vault totally dark. "We must go down here," said Isabella. "Follow me. Dark and dismal as it is, we cannot miss our way; it leads directly to the church of St. Nicholas. But perhaps," added the Princess, modestly, "you have no reason to leave the castle; nor have I farther occasion for your service. In few minutes I shall be safe from Manfred's rage. Only let me know to whom I am so much obliged." "I will never quit you," said the stranger eagerly, "until I have placed you in safety. Nor think me, Princess, more generous than I am. Though you are my principal care—" The stranger was interrupted by a sudden noise of voices that seemed approaching, and they soon distinguished these words: "Talk not to me of necromancers. I tell you she must be in the castle. I will find her in spite of enchantment." "Oh, heavens!" cried Isabella, "it is the voice of Manfred! Make haste or we are ruined! And shut the trap-door after you." Saying this, she descended the steps precipitately, and as the stranger hastened to follow her he let the door slip out of his hands. It fell, and the spring closed over it. He tried in vain to open it, not having observed Isabella's method of touching the spring; nor had he many moments to make an essay. The noise of the falling door had been heard by Manfred, who directed by the sound, hastened thither, attended by his servants with torches. "It must be Isabella," cried Manfred before he entered the vault; "she is escaping by the subterraneous passage, but she cannot have got far." What was the astonishment of the Prince when, instead of Isabella, the light of the torches discovered to him the young peasant whom he thought confined under the fatal helmet. "Traitor!" said Manfred; "how camest thou here? I thought thee in durance above in the court." "I am no traitor," replied the young man boldly;

"nor am I answerable for your thoughts." "Presumptuous villain!" cried Manfred, "dost thou provoke my wrath? Tell me. How hast thou escaped from above? Thou hast corrupted thy guards, and their lives shall answer it." "My poverty," said the peasant calmly, "will disculpate them. Though the ministers of a tyrant's wrath, to thee they are faithful and but too willing to execute the orders which you unjustly imposed upon them." "Art thou so hardy as to dare my vengeance?" said the Prince. "But tortures shall force the truth from thee. Tell me, I will know thy accomplices." "There was my accomplice," said the youth, smiling, and pointing to the roof. Manfred ordered the torches to be held up, and perceived that one of the cheeks of the enchanted casque had forced its way through the pavement of the court as his servants had let it fall over the peasant, and had broken through into the vault, leaving a gap through which the peasant had pressed himself some minutes before he was found by Isabella. "Was that the way by which thou didst descend?" said Manfred. "It was," said the youth. "But what noise was that," said Manfred, "which I heard as I entered the cloister?" "A door clapped," said the peasant, "I heard it as well as you." "What door?" said Manfred hastily. "I am not acquainted with your castle," said the peasant, "this is the first time I ever entered it, and this vault the only part of it within which I ever was." "But I tell thee," said Manfred, wishing to find out if the youth had discovered the trap-door, "it was thus way I heard the noise, my servants heard it too—" "My lord," interrupted one of them officiously, "to be sure it was the trap-door, and he was going to make his escape." "Peace! blockhead," said the Prince angrily; "if he was going to escape, how should he come on this side? I will know from his own mouth what noise it was I heard. Tell me truly, thy life depends on thy veracity." "My veracity is dearer to me than my life," said the peasant, "nor would I purchase the one by forfeiting the other." "Indeed! young philosopher!" said Manfred contemptuously. "Tell me then. What was the noise I heard?" "Ask me what I can answer," said he; "and put me to death instantly if I tell you a lie." Manfred, growing impatient at the steady valor and indifference of the youth, cried:

"Well then, thou man of truth! answer Was it the fall of the trap-door that I heard?" "It was," said the youth. "It was!" said the Prince, "and how didst thou come to know there was a trap-door here?" "I saw the plate of brass by a gleam of moonshine," replied he. "But what told thee it was a lock?" said Manfred. "How didst thou discover the secret of opening it?" "Providence, that delivered me from the helmet, was able to direct me to the spring of a lock," said he. "Providence should have gone a little farther and have placed thee out of the reach of my resentment," said Manfred. "When Providence had taught thee to open the lock, it abandoned thee for a fool who did not know how to make use of its favors. Why didst thou not pursue the path pointed out for thy escape? Why didst thou shut the trap-door before thou hadst descended the steps?" "I might ask you, my lord," said the peasant, "how I, totally unacquainted with your castle, was to know that those steps led to any outlet. But I scorn to evade your questions. Wherever those steps lead to, perhaps I should have explored the way, I could not be in a worse situation than I was. But the truth is, I let the trap-door fall. Your immediate arrival followed. I had given the alarm, what imported it to me whether I was seized a minute sooner or a minute late?" "Thou art a resolute villain for thy years," said Manfred. "Yet on reflection I suspect thou dost but trifle with me. Thou hast not yet told me how thou didst open the lock." "That I will show you, my lord," said the peasant, and taking up a fragment of stone that had fallen from above, he laid himself on the trap-door and began to bent on the piece of brass that covered it, meaning to gain time for the escape of the Princess. This presence of mind, joined to the frankness of the youth, staggered Manfred. He even felt a disposition towards pardoning one who had been guilty of no crime. Manfred was not one of those savage tyrants who wanton in cruelty unprovoked. The circumstances of his fortune had given an asperity to his temper, which was naturally humane, and his virtues were always ready to operate when his passions did not obscure his reason.

While the Prince was in this suspense, a confused noise of voices echoed through the distant vaults. As the sound ap-

proached, he distinguished the clamors of some of his domestics, whom he had dispersed through the castle in search of Isabella, calling out "Where is my lord? Where is the Prince?" "Here I am," said Manfred, as they came nearer. "Have you found the Princess?" The first that arrived replied "Oh! my lord! I am glad we have found you." "Found me!" said Manfred. "Have you found the Princess?" "We thought we had, my lord," said the fellow, looking terrified; "but—" "But what?" cried the Prince. "Has she escaped?" "Jaquez and I, my lord—" "Yes, I and Diego," interrupted the second, who came up in still greater consternation. "Speak one of you at a time," said Manfred. "I ask you, Where is the Princess?" "We do not know," said they both together, "but we are frightened out of our wits." "So I think, blockheads," said Manfred. "What is it has scared you thus?" "Oh! my lord!" said Jaquez, "Diego has seen such a sight! Your highness would not believe our eyes." "What new absurdity is this?" cried Manfred. "Give me a direct answer, or by heaven—" "Why, my lord, if it please your highness to hear me," said the poor fellow, "Diego and I—" "Yes, I and Jaquez," cried his comrade—"Did not I forbid you to speak both at a time?" said the Prince. "You, Jaquez, answer, for the other fool seems more distracted than thou art." "What is the matter, my gracious lord?" said Jaquez. "If it please your highness to hear me, Diego and I according to your highness's orders went to search for the young lady, but being comprehensive that we might meet the ghost of my young lord, your highness's son, (God rest his soul!) as he has not received Christian burial—" "Sot!" cried Manfred, in a rage; "is it only a ghost then that thou hast seen?" "Oh! worse! worse! my lord," cried Diego. "I had rather have seen ten whole ghosts—" "Grant me patience!" said Manfred, "these blockheads distract me. Out of my sight, Diego! And thou, Jaquez, tell me in one word. Art thou sober? Art thou raving? Thou wast wont to have some sense. Hast the other sot frightened himself and thee too? Speak! What is it he fancies he has seen?" "Why, my lord," replied Jaquez, trembling, "I was going to tell your highness that since the calamitous misfortune of my young lord (God rest his precious

soul'), not one of us, your highness's faithful servants—indeed we are, my lord, though poor men—I say, not one of us has dared to set a foot about the castle but two together. So Diego and I, thinking that my young lady might be in the great gallery, went up there to look for her, and tell her your highness wanted something to impart to her—" "O blundering fools!" cried Manfred. "And in the meantime she has made her escape because you were afraid of goblins! Why, thou knave! she left me in the gallery. I came from thence myself." "For all that, she may be there still for ought I know," said Jaquez. "but the devil shall have me before I seek her there again! Poor Diego! I do not believe he will ever recover it." "Recover what?" said Manfred. "Am I never to learn what it is has terrified these rascals? But I lose my time. Follow me, slave, I will see if she is in the gallery." "For heaven's sake, my dear good lord," cried Jaquez, "do not go to the gallery! Satan himself I believe is in the great chamber next to the gallery." Manfred, who hitherto had treated the terror of his servants as an idle panic, was struck at this new circumstance. He recollected the apparition of the portrait and the sudden closing of the door at the end of the gallery. His voice faltered, and he asked with disorder, "What is in the great chamber?" "My lord," said Jaquez, "when Diego and I came into the gallery, he went first, for he said he had more courage than I. So when we came into the gallery, we found nobody. We looked under every bench and stool, and still we found nobody." "Were all the pictures in their places?" said Manfred. "Yes, my lord," answered Jaquez, "but we did not think of looking behind them." "Well, well!" said Manfred; "proceed." "When we came to the door of the great chamber," continued Jaquez, "we found it shut—" "And could not you open it?" said Manfred. "Oh! yes, my lord, would to heaven we had not!" replied he. "Nay, it was not I neither, it was Diego. He was grown fool-hardy, and would go on though I advised him not. If ever I open a door that is shut, again—" "Trifle not," said Manfred, shuddering. "but tell me what you saw in the great chamber on opening the door." "I! my lord!" said Jaquez; "I saw nothing; I was behind Diego. But I heard the noise." "Jaquez," said Man-

fred, in a solemn tone of voice, "tell me, I adjure thee by the souls of my ancestors. What was it thou sawest? What was it thou heardest?" "It was Diego saw it, my lord, it was not I," replied Jaquez; "I only heard the noise. Diego had no sooner opened the door than he cried out and ran back. I ran back too, and said, 'Is it the ghost? the ghost?' 'No, no,' said Diego, and his hair stood an end, 'it is a giant, I believe. He is all clad in armor, for I saw his foot and part of his leg, and they are as large as the helmet below in the court.' As he said these words, my lord, we heard a violent motion and the rattling of armor as if the giant was rising, for Diego has told me since that he believes the giant was lying down, for the foot and leg were stretched at length on the floor. Before we could get to the end of the gallery, we heard the door of the great chamber clap behind us, but we did not dare turn back to see if the giant was following us. Yet now I think on it, we must have heard him if he had pursued us—But for heaven's sake, good my lord, send for the chaplain and have the castle exorcised, for, for certain, it is enchanted." "Ay, pray do, my lord," cried all the servants at once, "or we must leave your highness's service." "Peace, dotards," said Manfred, "and follow me. I will know what all this means." "We! my lord," cried they with one voice, "we would not go up to the gallery for your highness's revenue." The young peasant, who had stood silent, now spoke. "Will your highness," said he, "permit me to try this adventure? My life is of consequence to nobody. I fear no bad angel, and have offended no good one." "Your behavior is above your seeming," said Manfred, viewing him with surprise and admiration. "Hereafter, I will reward your bravery, but now," continued he with a sigh, "I am so circumstanced that I dare trust no eyes but my own, however, I give you leave to accompany me."

Manfred, when he first followed Isabella from the gallery, had gone directly to the apartment of his wife, concluding the Princess had retired thither. Hippolyta, who knew his step, rose with anxious fondness to meet her lord, whom she had not seen since the death of their son. She would have flown in a transport mixed of joy and grief to his bosom, but he pushed her rudely off, and said, "Where is Isa-

bella?" "Isabella! my lord!" said the astonished Hippolita. "Yes, Isabella!" cried Manfred imperiously. "I want Isabella." "My lord," replied Matilda, who perceived how much his behavior had shocked her mother, "she has not been with us since your highness summoned her to your apartment." "Tell me where she is," said the Prince, "I do not want to know where she has been." "My good lord," said Hippolita, "your daughter tells you the truth: Isabella left us by your command, and has not returned since. But, my good lord, compose yourself, retire to your rest. This dismal day has disordered you. Isabella shall wait your orders in the morning." "What then! you know where she is!" cried Manfred. "Tell me directly, for I will not lose an instant. And you, woman," speaking to his wife, "order your chaplain to attend me forthwith." "Isabella," said Hippolita calmly, "is retired, I suppose, to her chamber. She is not accustomed to watch at this late hour. Gracious my lord," continued she, "let me know what has disturbed you. Has Isabella offended you?" "Trouble me not with questions," said Manfred; "but tell me where she is." "Matilda shall call her," said the Princess. "Sit down, my lord, and resume your wonted fortitude." "What, art thou jealous of Isabella," replied he, "that you wish to be present at our interview?" "Good heavens! my lord," said Hippolita, "what is it your highness means?" "Thou wilt know ere many minutes are passed," said the cruel Prince. "Send your chaplain to me, and wait my pleasure here." At these words he flung out of the room in search of Isabella, leaving the amazed ladies thunder-struck with his words and frantic deportment, and lost in vain conjectures on what he was meditating.

Manfred was now returning from the vault attended by the peasant and a few of his servants whom he had obliged to accompany him. He ascended the staircase without stopping till he arrived at the gallery, at the door of which he met Hippolita and her chaplain. When Diego had been dismissed by Manfred, he had gone directly to the Princess's apartment with the alarm of what he had seen. That excellent lady, who no more than Manfred doubted of the reality of the vision, yet affected to treat it as a delirium of the

servant. Willing, however, to save her lord from any additional shock, and prepared by a series of grief not to tremble at any accession to it, she determined to make herself the first sacrifice if fate had marked the present hour for their destruction. Dismissing the reluctant Matilda to her rest, who in vain sued for leave to accompany her mother, and attended only by her chaplain, Hippolita had visited the gallery and great chamber, and now with more serenity of soul than she had felt for many hours, she met her lord and assured him that the vision of the gigantic leg and foot was all a fable, and no doubt an impression made by fear and the dark and dismal hour of the night on the minds of his servants. She and the chaplain had examined the chamber, and found every thing in the usual order. Manfred, though persuaded like his wife that the vision had been no work of fancy, recovered a little from the tempest of mind into which so many strange events had thrown him. Ashamed, too, of his inhuman treatment of a princess who returned every injury with new marks of tenderness and duty, he felt returning love forcing itself into his eyes; but not less ashamed of feeling remorse towards one against whom he was inwardly meditating a yet more bitter outrage, he curbed the yearnings of his heart and did not dare to lean even towards pity. The next transition of his soul was to exquisite villainy. Presuming on the unshaken submission of Hippolita, he flattered himself that she would not only acquiesce with patience to a divorce, but would obey, if it was his pleasure, in endeavoring to persuade Isabella to give him her hand. But ere he could indulge this horrid hope, he reflected that Isabella was not to be found. Coming to himself, he gave orders that every avenue to the castle should be strictly guarded, and charged his domestics on pain of their lives to suffer nobody to pass out. The young peasant, to whom he spoke favorably, he ordered to remain in a small chamber on the stairs, in which there was a pallet-bed, and the key of which he took away himself, telling the youth he would talk with him in the morning. Then dismissing his attendants, and bestowing a sullen kind of half-nod on Hippolita, he retired to his own chamber.

THOMAS PERCY (1729-1811)

From RELIQUES OF ANCIENT
ENGLISH POETRY
1765

ROBIN HOOD AND GUY OF GISBORNE

When shaws¹ beene sheene,² and shradd³
full fayre,
And leaves both large and longe
Itt is merrye walking in the fayre forrest
To heare the small birdes songe

5 The woodweele⁴ sang, and wold not cease,
Sitting upon the sprave.
Soe lowde, he wakened Robin Hood.
In the greenwood where he lay

“Now by my faye,”⁵ sayd jollye Robin
10 “A sweaven⁶ I had this night,
I dreamt me of tow wighty yemen,⁷
That fast with me can⁸ fight

Methought they did mee beate and blude,
And tooke my bow mee froe,
15 If I be Robin alive in this lande,
He be wroken⁹ on them towe ”

“Sweavens are swift, master,” quoth John,
“As the wind blowes ore the hill,
For if itt be never so loude this night,
20 Tomorrow it may be still ”

“Buske¹⁰ yee, bowne yee, my merry men
all,
And John shall goe with mee,
For He goe seeke yond wight yeomen,
In greenwood where the¹¹ bee ”

25 Then they cast on then gownes of grene,
And tooke thevr howes each one,
And they away to the greene forrest
A-shooting forth are gone,

Untill they came to the merry greenwood,
30 Where they had gladdest bee,
There were the ware of a wight yeoman,
His body leaned to a tree

A sword and a dagger he wore by his side,
Of manye a man the bane,
35 And he was clad in his capull-hyde,¹²
Topp and tayll and mayne

“Stand vou still, master,” quoth Little
John,
“Under this tree so grene,

¹ groves² beautiful³ coppices⁴ woodlark⁵ faith⁶ dream⁷ two strong yeomen⁸ for *gan*, did⁹ avenged¹⁰ make ready (*bunkle*and *bowne* are doubt

lets)

¹¹ they¹² horse hide

And I will go to yond wight yeoman
40 To know what he doth meane ”

“Ah! John, by me thou settest noe store,
And that I farley¹ finde:
How offt send I my men beffore
And tarry my selfe behinde?

45 “It is no cunning a knave to ken,
And a man but heare him speake,
And itt were not for bursting of my bowe,
John, I thy head wold breake ”

As often wordes they breeden bale,
50 So they parted Robin and John;
And John is gone to Barnesdale,
The gates² he knoweth eche one.

But when he came to Barnesdale,
Great heavynesse there hee hadd,
55 For he found tow of his owne fellowes
Were slaine both in a slade ”

And Scarlette he was flying a-foote
Fast over stoeke and stone,
For the proud sheriffe with seven score men
60 Fast after him is gone.

“One shoote now I will shoofe,” quoth
John,
“With Christ his might and mayne
He make yond fellow that flyes soe fast,
To stopp he shall be fayue ”

65 Then John bent up his long bende-bowe,⁴
And fettele⁵ him to shoote
The bow was made of tender boughs,
And fell down to his foote

“Woe worth, woe worth thee,” wicked
wood,
70 That ere thou grew on a tree,
For now this day thou art my bale,
My boote⁷ when thou shold bee ”

His shoote it was but loosely shott,
Yet flewe not the arrowe in vaine,
75 For itt mett one of the sheriffes men,
Good William a Trent was slaine

It had bene better of William a Trent
To have bene abed with sorrowe,
Than to be that day in the green wood slade
80 To meet with Little Johns arrowe

But as it is said, when men be mett
Fyve can doe more than three,

¹ strange² ways, paths³ valley, ravine⁴ bent, or curved, bow⁵ made ready⁶ woe be to thee⁷ help

The sheriffe hath taken Little John,
And bound him fast to a tree

85 "Thou shalt be drawn by dale and downe,¹
And hanged hye on a hill."

"But thou mayst fayle of thy purpose,"² quoth John,
"If itt be Christ his will "

Let us leave talking of Little John,
90 And thinke of Robin Hood,
How he is gone to the wight yeoman,
Where under the leaves he stood.

"Good morrowe, good fellowe," sayd
Robin so fayre.

"Good morrowe, good fellow," quoth
he

95 "Methinkes by this howe thou beares in
thy hande
A good archere thou sholdst bee "

"I am wilfulle³ of my waye," quo⁴ the
veman,

"And of my morning tyde "

"He lead thee through the wood," sayd 140
Robin,

100 "Good fellow. He be thy guide "

"I seeke an outlawe," the straunger sayd.

"Men call him Robin Hood.

Rather Ild meet with that proud outlawe
Than fiftie pound soe good "

105 "Now come with me, thou wighty veman
And Robin thou soone shalt see
But first let us some pastime find
Under the greenwood tree

110 "First let us some masterve⁵ make
Among the woods so even,
We may chance to meet with Robin Hood
Here att some unsett steven "

They cutt them downe two summer
shrogges,⁶

That grew both under a breere.

115 And sett them threescore rood in
twaine⁷

To shoot the pricke v-fere⁸

"Leade on, good fellowe," quoth Robin
Hood,

"Leade on, I doe hidd thee "

"Nay by my faith, good fellowe, hee sayd, 160

120 "My leader thou shalt be."

The first time Robin shot at the pricke,
He mist but an inch it froe:
The yeoman he was an archer good,
But he cold never shoote soe.

125 The second shoote had the wightye yeman,
He shote within the garlande¹
But Robin he shott far better than hee,
For he clave the good pricke wande.

130 "A blessing upon thy heart," he sayd,
"Good fellowe, thy shooting is goode;
For an thy hart be as good as thy hand,
Thou wert better then Robin Hood.

"Now tell me thy name, good fellowe,"
sayd he,

"Under the leaves of lyne "²

135 "Nay by my faith," quoth bolde Robin,
"Till thou have told me thine "

"I dwell by dale and downe," quoth hee,
"And Robin to take lme sworne,
And when I am called by my right name
I am Guye of good Gisborne "

"My dwelling is in this wood," sayes
Robin,

"By thee I set right nought
I am Robin Hood of Barnesdale,
Whom thou so long hast sought "

145 He that had neither beene kith nor kin,
Might have seene a full fayre sight,
To see how together these veomen went
With blades both browne and bright.

To see how these veomen together they
fought

150 Two howres of a summers day.
Yett neither Robin Hood nor Sir Guy
Them fettled to flye away

Robin was reachles³ on a roote,
And stumbled at that tyde;⁴

155 And Guy was quick and nimble with-all,
And hitt him ore the left side

"Ah, deere Lady," sayd Robin Hood,
"thou

That art both mother and may,⁵
I think it was never mans destinye
To dye before his day."

¹ valley and hill

² astray

³ trial of skill

⁴ unexpected hour

⁵ wands

⁶ apart

⁷ the wands (target-)

together

⁸ the ring within which
the prick or target
was set to be shot
at

¹ linden

² careless

³ time

⁴ maiden

Robin thought on our ladye deere,
And soone leapt up againe,
And strait he came with a backward¹
stroke,
And he Sir Guy hath slayne

165 He took Sir Guyes head by the hayre,
And stuck itt upon his bowes end
"Thou hast beene a traytor all thy life,
Which thing must have an ende."

170 Robin pulled forth an Irish kniffe,
And nicked Sir Guy in the face,
That he was never on woman born,
Cold tell whose head it was

Saies, "Lye there, lye there, now Sir Guye,
And with me be not wrothe,
175 If thou have had the worst strokes at
my hand,
Thou shalt have the better clothe "

Robin did off his gowne of greene,
And on Sir Guy did throwe,
And hee put on that capull-hyde,
180 That cladd him topp to toe

"The bowe, the arrowes, and litle horne.
Now with me I will beare,
For I will away to Barnèsdale,
To see how my men doe fare "

185 Robin Hood sett Guyes horne to his mouth.
And a loud blast in it did blow,
That beheard the sheriffe of Nottingham.
As he leaned under a lowe.⁴

"Hearken, hearken," sayd the sheriffe,
190 "I heare now tydings good,
For yonder I heare Sir Guyes horne blowe.
And he hath slaine Robin Hoode.

"Yonder I heare Sir Guyes horne blowe,
Itt blowes soe well in tyde,
195 And yonder comes that wightye yeoman.
Cladd in his capull-hyde

"Come hyther, come hyther, thou good
Sir Guy,
Aske what thou wilt of mee "
"O I will none of thy gold," sayd Robin,
200 "Nor I will none of thy fee "

"But now I have slaine the master," he
sayes,
"Let me goe strike the knave;

For this is all the rewarde I aske;
Nor noe other will I have."

205 "Thou art a madman," said the sheriffe,
"Thou sholdst have had a knightes fee
But seeing thy asking hath beene soe bad,
Well granted it shale be "

When Little John heard his master speake,
210 Well knewe he it was his steven.¹
"Now shall I be looset," quoth Little John,
"With Christ his might in heaven."

Fast Robin hee hyed him to Little John,
He thought to loose him helve,²
215 The sheriffe and all his companye
Fast after him can drive

"Stand abacke, stand abacke," sayd
Robin,
"Why draw you mee soe neere?
Itt was never the use in our countrye,
220 Ones shrift another shold heere "

But Robin pulled forth an Irysh knife.
And losed John hand and foote,
And gave him Sir Guyes bow into his hand,
And bade it be his boote

225 Then John he took Guyes bow in his hand,
His boltes and arrowes eche one
When the sheriffe saw Little John bend
his bow,
He fettled him to be gone

Towards his house in Nottingham towne
230 He fled full fast away,
And soe did all his companye
Not one behind wold stay

But he cold neither runne soe fast,
Nor away soe fast cold ryde,
235 But Little John with an arrowe soe broad
He shott him into the backe-syde

THE ANCIENT BALLAD OF CHEVY-CHASE THE FIRST FIT³

The Perse owt⁴ of Northombarlande,
And a vowe to God mayd he,
That he wolde hunte in the mountayns
Off Chyviat within dayes thre.
5 In the mauger of⁵ doughte Dogles,
And all that ever with him be.

¹ back-hand
² hill

³ property held on feu-
dal tenure

⁴ voice
⁵ quickly
⁶ division of the song

⁴ came out
⁵ in spite of

The fattiste hartes in all Cheviat
He sayd he wold kill, and cary them
away:

“Be my feth,” sayd the dougheti Douglas
agayn,

10 “I wyll let¹ that hontyng yf that I
may.”

Then the Persè owt of Banborowe cam,
With him a myghtye meany,²
With fifteen hondrith archares bold,
The wear³ chosen out of shyars thre

15 This begane on a Monday at morn
In Cheviat the lullys so he,⁴
The chyld may rue that ys un-born,
It was the mor pittè.

The diyvars⁵ thorowe the woodes went
20 For to reas the dear;
Bomen bickarte⁶ uppone the bent⁷
With ther browd aras⁸ cleare

Then the wyld⁹ thorowe the woodes went
On every syde shear,¹⁰
25 Grea-hondes thorowe the greves¹¹ glent¹²
For to kyll thear dear

The begane in Chyviat the hyls above
Yerly¹³ on a Monnyn day,
Be that¹⁴ it drewe to the oware off none¹⁵
30 A hondrith fat hartes ded ther lay

The blewe a moit¹⁶ uppone the bent,
The semblyd on sydis shear;
To the quyry¹⁷ then the Persè went
To se the brytlyng¹⁸ off the deare.

35 He sayd, “It was the Duglas promys
This day to meet me hear,
But I wvste he wold faylle verament ”¹⁹
A gret oth the Persè swear

At the laste a squyar of Northombelonde
40 Lokvde at his hand full ny,
He was war ath²⁰ the doughetie Douglas
comynge
With him a mightè meany,

Both with spear, byll, and brande²¹
Yt was a myghti sight to se.

¹ prevent
² band
³ they were
⁴ high
⁵ stalkers
⁶ swiftly coursed
⁷ field
⁸ arrows
⁹ wild deer
¹⁰ several
¹¹ groves

¹² darted
¹³ early
¹⁴ when
¹⁵ hour of noon
¹⁶ death-note
¹⁷ slaughtered game
¹⁸ cutting up
¹⁹ truly
²⁰ aware of
²¹ pike and sword

45 Hardyar men both off hart nar hande
Wear not in Christiantè.

The wear twenty hondrith spear-men good
Withouten any fayle;¹
The wear borne a-long be the watter a
Twyde

50 Yth² bowndes of Tivdale

“Leave off the brytlyng of the dear,” he
sayde,
“And to your bowys look ye tayk good
heed,
For never sithe ye wear on your mothars
borne
Had ye never so mickle³ need ”

55 The dougheti Dogglas on a stede
He rode att his men beforne;
His armor glytteryde as dyd a glede,⁴
A bolder barne⁵ was never born.

“Tell me what men ye ar,” he says,
60 “Or whos men that ye be:
Who gave youe leave to hunte in this
Chyviat chays in the spyt of me?”

The first mane that ever him an answear
mayd,
Yt was the good lord Persè.
65 “We wyll not tell the what men we ar,”
he says,
“Nor whos men that we be;
But we wvll hount hear in this chays
In the spyte of thyne, and of the

“The fattiste hartes in all Chyviat
70 We have kyld, and cast⁶ to carry them
a-way ”
“Be my troth, sayd the doughtè Dogglas
agayn,
“Ther-for the ton⁷ of us shall de this
day.”

Then sayd the doughtè Douglas
Unto the lord Persè:
75 “To kyll all thes giltless men,
A-las! it wear great pittè.

“But, Persè, thowe art a lord of lande,
I am a yerle callyd within my contre;
Let all our men uppone a parti⁸ stande,
80 And do the battell off the and of me.”

¹ without any doubt
² in the
³ much
⁴ glowing coal

⁵ man
⁶ intend
⁷ one
⁸ to one side

"Nowe Cristes corse¹ on his crowne,"¹¹⁵
 sayd the lord Persè,
 "Who-soever ther-to says nay
 Be my troth, doughtè Doglas," he says,
 "Thow shalt never se that day;

85 "Nethar in Ynglonde, Skottlonde, nai¹²⁰
 France,
 Nor for no man of a woman born,
 But and fortune be my chance,²
 I dai met him on³ man for on "

Then bespayke a squyar off Northombar-
 londe,

90 Ric⁴ Wytharvnton was his nam,
 "It shall never be told in Sothe-Yng-
 londe," he says,
 "To kyng Herry the fourth for sham

"I wat⁵ yone byn⁶ great lordes twaw,
 I am a poor squyar of lande,

95 I wyll never se my captayne fight on a
 fyldè.
 And stande my-selffe, and looke on.
 But whyll I may my weppone welde,
 I wyll not fayl both harte and hande "

That day, that day, that dredfull day

100 The first Fit here I fynde,⁷
 And you wyll here any mor athe⁸ hountyng
 athe Chyvat,
 Yet vs ther mor behynde

THE SECOND FIT

The Yngglishe men hade ther bowys
 vebent,

105 Ther hartes were good yenoughe,
 The first of arrow that the shote off.
 Seven skore spear-men the sloughe⁹

Yet bydy¹⁰ the yerle Doglas uppon the
 bent,

A captayne good yenoughe,
 And that was sene verament,
 110 For he wrought hom¹¹ both woo and
 wouche¹²

The Dogglas pertyd his ost in thre,
 Lyk a cheffe cheften off pryde,¹³
 With suar¹⁴ speares off myghtie tre¹⁵
 The cum in on every syde

¹ curse
² if fortune favors me
³ one
⁴ Richard
⁵ know
⁶ are
⁷ finish
⁸ of the

⁹ they slew
¹⁰ abide
¹¹ them
¹² harm
¹³ like a proud leading
 chieftain
¹⁴ sure, trusty
¹⁵ strong wood

Thiughe our Yngghishe archery¹
 Gave many a wounde full wyde;
 Many a doughtè the garde² to dy,
 Which ganyde them no pryde³

The Yngglyshe men let thear bowys be,
 And pulde owt brandes that wer bright,
 It was a hevy syght to se
 Bryght swordes on basnites⁴ lyght.

Thorowe ryche male,⁵ and myneyeple,⁶
 Many sterne the stroke downe stieght⁷
 125 Many a treyke,⁸ that was full fice,
 Ther undar foot dyd lyght

At last the Duglas and the Persè met.
 Lyk to captayns of myght and mayne,
 The swapte⁹ togethar tyll the both swat¹⁰
 130 With swordes, that were of fyn myllan¹¹

Thes worthè freckys for to fyght
 Ther-to the wear full favne,
 Tyll the bloode owte off thear basnetes
 sprente,¹²
 As ever dyd heal or rayne

135 "Hold the, Persè," sayd the Doglas,
 And i' teth I shall the brynge
 When thowe shalte have a yerls wagis¹³
 Of Jamy our Scottish kynge

"Thone shalte have thy ransom fre.
 140 I hight the hear¹⁴ this thunge,
 For the manfullyste man vet art thowe,
 That ever I conqueryd in filde fightyng "

"Nay, then," sayd the lord Persè,
 "I tolde it the beforne.
 145 That I wolde never yeldyde be
 To no man of a woman born "

With that ther cam an arrowe hastelv
 Forthe off a mightie wane,¹⁵
 150 Hit hathe strekene the yerle Duglas
 In at the brest bane

Thorowe lyxar and longis bathe¹⁶
 The sharp arrowe vs gane,
 That never after in all his lyffe days,
 He spake mo wordes but ane.

¹ among our English
 archers
² they made
³ which won them no
 pride
⁴ helmets
⁵ armor
⁶ gauntlet
⁷ many bold ones
 they struck down
 straightway

⁸ man
⁹ they smote
¹⁰ they both sweat
¹¹ Milan steel
¹² sprang
¹³ an earl's wages
¹⁴ promise thee here
¹⁵ "one, man"—Per
 cy
¹⁶ liver and lungs both

155 That was, "Fyghte ye, my merry men, 195 Heawing on yche othar, whyll the myght
whylls ye may,
For my lyff days ben gan "

The Persè leanyde on his brande,
And sawe the Duglas de,
He tooke the dede man be the hande,
160 And sayd, "Wo ys me for the"

"To have savyde thy lyffe, I wold have
pertyd with
My landes for years thre,
For a better man of hart, nare of hande
Was not in all the north countrè "

165 Off all that se¹ a Skottishe knyght,
Was callyd Sir Hewe the Mongon-byrry,
He sawe the Duglas to the deth was
dyght,²
He spendyd a spear a trusti tre³

He rod uppon a corsiare
170 Throughe a hondrith archery,
He never styntyde, nar never blane,⁴
Tyll he cam to the good lord Persè.

He set uppone the lord Persè
A dynte, that was full soare.
175 With a snar spear of a myghtè tre
Clean thorow the body he the Persè bore,

Athe tothar syde, that a man myght se,
A laige cloth vaid and maie⁵
Towe bettar captayns wear nat in Chris-
tiantè,
180 Then that day slaw wear thare.

An archer off Northomberlonde
Say⁶ sleaw was the lord Persè,
He bai a bende-bow⁷ in his hande,
Was made off trusti tre.

185 An arow, that a cloth yarde was lang,
To th' hard stele halyde⁸ he,
A dynt, that was both sad and soar,
He sat⁹ on Sir Hewe the Mongon-byrry.

The dynt yt was both sad and sar,
190 That he of Mongon-byrry se,
The swane-fethars, that his arowe bai,
With his hart blood the wear wete

Ther was never a freake wone foot wold fle,
But still in stour¹⁰ dyd stand,

This battell begane in Chyviat
An owar befor the none,
And when even-song bell was rang
200 The battell was nat half done

The tooke "on"¹¹ on ethar hand
Be the lyght off the mone;
Many hade no strength for to stande,
In Chyviat the hyllys abone¹²

205 Of fifteen hondrith aichais of Ynglonde
Went away but fifti and thre;
Of twenty hondrith spear-men of Skot-
londe,
But even five and fifti

But all wear slayne Cheviat within
210 The hade no strengthe to sand on hie.
The chylde may rue that ys un-borne,
It was the mor pittè.

Thear was slayne with the lord Persè
Sir John of Agerstone,
215 Sir Roge¹³ the hinde¹⁴ Hartly,
Sir Wylliam the bolde Hearone

Sir Jorg the worthè Lovele
A knyght of great renowen,
Sir Raff¹⁵ the ryche Rugbè
220 With dyntes wear beaten dowene.

For Wetharryngton my harte was wo,
That ever he slayne shulde be;
For when both his leggis wear hewyne in to,
He knyld and fought on hys kne

225 Ther was slayne with the dougheti Douglas
Sir Hewe the Mongon-byrry,
Sir Davye Lwdale,¹⁶ that worthè was,
His sistars son was he:

Sir Charles a Murrè, in that place,
230 That never a foot wolde fle,
Sir Hewe Maxwell, a lorde he was,
With the Duglas dyd he dey.

So on the morrowe the mayde them
byears¹⁷
Off byrch, and hasell so gray;

¹ saw
² doomed, promised
³ spanned, — a, placed
in rest, a spear of
strong wood
⁴ stopped nor ever
ceased
⁵ more

⁶ saw
⁷ bent, or curved, bow
⁸ drew to the hard
steel, — a, the
head
⁹ set
¹⁰ stress of battle

¹¹ endure
¹² Percy's addition to
the MS. The
phrase may mean
"they continued
fighting"
¹³ above

¹⁴ Roger
¹⁵ courteous
¹⁶ Ralph
¹⁷ Pronounced as if
spelled Lewdale
they made them biers

235 Many wedous with wepyng tears
Cam to fach ther makys¹ a-way.

Tivydale may carpe off² care,
Northombarlond may mayk grat mone,
For towse such captayns, as alayne wear
thear,

240 On the March-pert³ shall never be none

Word ys commen to Edden-burrowe,
To Jamy the Skottishe kyng,
That dougheti Duglas, lyff-tenant of the
Merches,
He lay slean Chyviot with-in.

245 His handdes dyd he weal⁴ and wryng.
He sayd, "Alas, and woe ys me"
Such another captayn Skotland with-in,
He sayd, "y-feth⁵ shuld never be."

Worde ys commyn to lovly Londone
250 Till the fourth Harry our kyng,
That lord Persè, leyff-tenante of the
Merchis,
He lay slayne Chyviat within.

"God have merci on his soll," sayd
kyng Harry,
"Good lord, yf thy will it be"
255 I have a hondrith captayns in Yng-
londe," he sayd,
"As good as ever was hee"
But Persè, and I brook⁶ my lyffe,
Thy deth well quyte⁷ shall be."

As our noble kyng made his a-vowe,
260 Lyke a noble prince of renowen,
For the deth of the lord Persè,
He dyd the battel of Hombyll-down:

Wher syx and thritte Skottish knyghtes
On a day were beaten down:
265 Glendale glytteryde on⁸ ther armor
bryght,
Over castill, towar, and town.

This was the hontynge off the Cheviat;
That tear begane this spurne:⁹
Old men that knowen the grownde well
yenoughe,
270 Call it the Battell of Otterburn.

At Otterburn began this spurne
Uppon a Monnyn day:

¹ fetch their mates
² talk of
³ border side
⁴ clench
⁵ in faith

⁶ if I enjoy
⁷ paid for
⁸ with
⁹ that there began this
fight

Ther was the dougghtè Doglas slean,
The Persè never went away.

275 Ther was never a tym on the March-partes
Sen the Doglas and the Persè met,
But yt was marvele, and¹ the redde blude
ronne not,
As the reane doys² in the stret.

Jhesue Christ our balyys bete,³
280 And to the⁴ blys us brynge!
Thus was the hountynge of the Cheviat:
God send us all good ending!

SIR PATRICK SPENCE

The king sits in Dumferling toune,
Drinking the blude-reid wine
"O quhar⁵ will I get guid sailòr,
To sail this schip of mine?"

5 Up and spak an eldern knicht,
Sat at the kings richt kne.
"Sir Patrick Spence is the best sailòr,
That sails upon the se "

The king has written a braid⁶ letter,
10 And signd it w¹ his hand,
And sent it to Sir Patrick Spence,
Was walking on the sand.

The first line that Sir Patrick red,
A loud lauch⁷ lauched he:
15 The next line that Sir Patrick red,
The teir blinded his ee.

"O quha⁸ is this has don this deid,
This ill deid don to me,
To send me out this time o' the zen,⁹
20 To sail upon the se?

"Mak hast, mak haste, my mirry men all,
Our guid schip sails the morne;"
"O say na sae, my master deir,
For I feir a deadlie storme.

25 "Late, late yestreen I saw the new moone,
W¹ the auld moone in hir arme,
And I feir, I feir, my deir mastèr,
That we will com to harme."

O our Scots nobles wer richt laith¹⁰
30 To weest their cork-heild schoone;

¹ if
² rain does
³ evils remedy
⁴ thy
⁵ where

⁶ open; clear
⁷ laugh
⁸ who
⁹ year
¹⁰ loth

Bot lang owre¹ a' the play wer playd,
Thair hats they swam aboone.²

O lang, lang, may thair ladies sit
Wi' thair fans into their hand,
35 Or eir they se Sir Patrick Spence
Cum sailing to the land

O lang, lang, may the ladies stand
Wi' thair gold kems³ in their hair,
Waiting for thair ain deir lords,
40 For they'll se thame na mair

Have owre,⁴ have owre to Aberdour,
It's fiftie fadom deip
And thair lies guid Sir Patrick Spence,
Wi' the Scots lords at his feet.

EDOM O' GORDON

It fell about the Martinmas,
Quhen⁵ the wind blew schril and cauld,
Said Edom o' Gordon to his men,
"We maun draw to a hauld"⁶

5 "And quhat⁷ a hauld sall we draw till,
My mirry men and me?"
"We wul gae to the house o' the Rodes,
To see that fair ladie."

The lady stude on her castle wa',
10 Beheld baith dale and down⁸
There she was ware of a host of men
Cum ryding towards the toun."

"O see ze¹⁰ nat, my mirry men a'!
O see ze nat quhat I see?
15 Methinks I see a host of men
I marvel quha¹¹ they be"

She weend¹² it had been hir lovely lord,
As he came ryding hame;
It was the traitor Edom o' Gordon,
20 Quha reekt nae sin nor shame.

She had nae sooner buskit¹³ hersel,
And putten on hir gown,
But Edom o' Gordon and his men
Were round about the toun

25 They had nae sooner supper sett,
Nae sooner said the grace,
But Edom o' Gordon and his men
Were light about the place.

¹ but long before
² swam above, — i. e.,
floated on water
³ combs
⁴ half way over
⁵ when
⁶ we must draw to-
wards (go take) a
stronghold

⁷ what
⁸ valley and hill
⁹ farm (with its col-
lection of buildings)
¹⁰ ye
¹¹ who
¹² thought
¹³ dressed

The lady ran up to hir towir head,
30 Sa fast as she could hie,
To see if by hir fair speechès
She could wi' him agree

But quhan he see¹ this lady saif,
And hir yates all locked fast,
35 He fell into a rage of wrath,
And his look was all aghast.

"Cum down to me, ze lady gay,
Cum down, cum down to me
This night sall ye lig² within mine armes,
40 Tomorrow my bride sall be."

"I winnae³ cum down, ze fals Gordòn,
I winnae cum down to thee;
I winnae forsake my ain dear lord,
That is sae far frae me"

45 "Give owre zour⁴ house, ze lady fair,
Give owre zour house to me,
Or I sall brenn⁵ yoursel therein,
Bot and zour babies three"⁶

"I winnae give owre, ze false Gordòn,
50 To nae sik⁷ traitor as zee;
And if ze brenn my ain dear babes,
My lord sall make ze drie⁸

"But reach my pistoll, Gland my man,
And charge ze weil my gun.
55 For, but an I pierce that blundy butcher,
My babes we been undone."

She stude upon hir castle wa',
And let twa bullets flee
She mist that blundy butchers hart,
60 And only raz'd his knee.

"Set fire to the house," quo' fals Gordòn,
All wood wi' dule and ire⁹
"Fals lady, ze sall rue this deid,
As ze bren in the fire."

65 "Wae worth, wae worth ze,¹⁰ Jock my man,
I paid ze weil zour fee;¹¹
Quhy pow¹² ze out the ground-wa stane,
Lets in the reek¹³ to me?

And ein¹⁴ wae worth ze, Jock my man,
70 I paid ze weil zour hire;

¹ saw
² lie
³ will not
⁴ your
⁵ burn
⁶ both you and your
babies three
⁷ no such

⁸ suffer; pay dearly
⁹ all mad with pain
and wrath
¹⁰ woe be to thee
¹¹ wages
¹² pull
¹³ smoke
¹⁴ even

Quhy pow ze out the ground-wa staene,
To me lets in the fire?"

"Ze paid me weil my hire, lady;
Ze paid me weil my fee.

75 But now lme Edom o' Gordon's man
Maun either doe or die.¹

O than bespauk hir little son,
Sate on the nourice' knee
Sayes, "Mithler deare, gi owie this house,
80 For the reek it smithers me."

"I wad gie a' my gowd,² my childe,
Sae wad I a' my fee,
For ane blast o' the westlin wind,
To blaw the reek frae thee "

95 O then bespauk hir dochter dear,
She was baith jump⁴ and sma
"O row⁵ me in a pan o' sheils,
And tow⁶ me owie the wa "

The rowd hin in a pan o' sheils,
90 And towd hin owie the wa
But on the point o' Gordon's spear
She gat a deadly fa

O bonnie bonnie was hir mouth,
And cherry were her cheiks,
95 And clear clear was hir zellow hair,
Whareon the reid blund dreips

Then wi' his spear he turnd hir owre,
O gin hir face was wan⁷
He sayd, "Ze are the first that eir
100 I wisit alive again "

He turnd hir owie and owre again,
O gin hir skin was whyte¹
"I might ha spared that bonnie face,
To hae been sum mans delyte

105 "Busk and boun,⁸ my merry men a',
For ill dooms I doe guess,
I cannae luik in that bonnie face,
As it lyes on the grass "

"Thame, luiks to freits, my master deir,
110 Then freits wil follow thame "
Let it neu be said brave Edom o' Gordon
Was daunted by a dame."

¹ must either do or die
² gold
³ property held on
feudal tenure
⁴ slender
⁵ roll
⁶ let down with a rope
⁷ Oh, but her face

was wan¹ (A Scot-
tish idiom express-
ing great admira-
tion)
² get ready and go
³ Them that look after
omens of ill luck,
ill luck will follow

But quhen the ladye see the fire
Cum flaming owre hir head,
115 She wept and kist her children twain,
Sayd, "Bairns, we been but dead."

The Gordon then his bougill blew,
And said, "Awa', awa',
This house o' the Rodes is a' in flame,
120 I hault it time to ga' "

O then bespyed hir ain dear lord,
As hee cam owr the lee,
He sied his castle all in blaze
Sa far as he could see

125 Then sair, O sair his mind misgave,
And all his hart was wae,
"Put on, put on, my wighty' men,
So fast as ze can gae

"Put on, put on, my wighty men,
130 Sa fast as ze can die,²
For he that is hindmost of the thrang
Sall neir get gud o' me "

Than sum they rade, and sum they rin,
Fou fast out-owr the bent,³
135 But eir the foremost could get np,
Baith lady and babes were brent

He wrang his hands, he rent his hair,
And wept in teenefu⁴ muid.
"O traitors, for this cruel deid
140 Ze sall weep tens o' blund "

And after the Gordon he is gane,
Sa fast as he might drie
And soon i' the Gordon's foul hartis blund
He's wroken⁵ his dear ladie

LORD THOMAS AND FAIR ELLINOR

Lord Thomas he was a bold forestèr,
And a chaser of the kings deere,
Faure Ellinor was a fine woman,
And Lord Thomas he loved her deare.

7 "Come riddle my riddle, dear mother,"
he sayd,
"And riddle us both as one,⁶
Whether I shall marrye with faure Ellinor,
And let the browne girl alone?"

"The browne girl she has got houses and
land,
10 Faure Ellinor she has got none,

¹ strong
² are able
³ field
⁴ sorrowful

⁵ avenged
⁶ let us solve it to-
gether

And therefore I charge thee on my blessing,
To bring me the browne girl home."

And as it befelle on a high holidaye,
As many there are beaide,
15 Lord Thomas he went to faire Ellinor,
That should have been his bride.

And when he came to fair Ellinors bower,
He knocked there at the ring,¹
And who was so readye as faire Ellinor.
20 To let Lord Thomas withinn

"What newes, what newes, Lord Thomas?"
she sayd,
"What newes dost thou bring to mee?"
"I am come to bid thee to my wedding,
And that is bad newes for thee"

25 "O God forbid, Lord Thomas," she sayd,
"That such a thing should be done,
I thought to have been the bride my selfe,
And thou to have been the bridegroome"

"Come riddle my riddle, dear mother,"
she sayd,

30 "And riddle it all in one,
Whether I shall goe to Lord Thomas his
wedding,
Or whether shall tarry at home?"

"There are manye that are your friendes,
daughtèr,
And manye a one your foe,

35 Therefore I charge you on my blessing.
To Lord Thomas his wedding don't
goe"

"There are manye that are my friendes,
mothèr,

But were every one my foe,
Betide me life, betide me death,
40 To Lord Thomas his wedding I'd
goe"

She cloathed herself in gallant attire,
And her merrye men all in greene;
And as they rid through every towne,
They took her to be some queene

45 But when she came to Lord Thomas his
gate,
She knocked there at the ring;
And who was so readye as Lord Thomàs,
To lett fair Ellinor in

"Is this your bride?" fair Ellinor sayd;

50 "Methinks she looks wonderous browne;

¹ hammer of the door knocker

Thou mightest have had as faire a woman,
As ever trod on the grounde"

"Despise her not, fair Ellin," he sayd,
"Despise her not unto mee;
55 For better I love thy little finger,
Than all her whole bodèe."

This browne bride had a little penknife,
That was both long and sharpe,
And betwixt the short ribs and the long.
60 She prick'd faire Ellinor's harte.

"O Christ thee save," Lord Thomas, hee
sayd,
"Methinks thou lookst wonderous wan;
Thou usedst to look with as fiesh a colour.
As ever the sun shone on"

65 "Oh, art thou blind, Lord Thomas?"
she sayd,
"Or canst thou not very well see?"
Oh! dost thou not see my owne heart's
bloode
Run trickling down my knee?"

Lord Thomas he had a sword by his side;
70 As he walked about the halle,
He cut off his brides head from her
shoulders,
And threw it against the walle

He set the hilt against the grounde,
And the point against his harte
75 There never three lovers together did meete,
That sooner againe did parte.

JAMES BEATTIE (1735-1803)

RETIREMENT

1758

When in the crimson cloud of even
The lingering light decays,
And Hesper on the front of heaven
His glittering gem displays;
5 Deep in the silent vale, unseen,
Beside a lulling stream,
A pensive Youth, of placid mien,
Indulged this tender theme.

"Ye cliffs, in hoary grandeur piled
10 High o'er the glimmering dale;
Ye woods, along whose windings wild
Murmurs the solemn gale:
Where Melancholy strays forlorn,
And Woe retires to weep,
15 What time the wan Moon's yellow horn
Gleams on the western deep!

"To you, ye wastes, whose artless
 charms
 Ne'er drew Ambition's eye,
 'Scaped¹ a tumultuous world's alarms,
 20 To your retreats I fly.
 Deep in your most sequester'd bower
 Let me at last recline,
 Where Solitude, mild, modest power,
 Leans on her ivied shrine.
 25 "How shall I woo thee, matchless fair?
 Thy heavenly smile how win?
 Thy smile that smooths the brow of Care,
 And stills the storm within.
 O wilt thou to thy favorite grove
 30 Thine ardent votary bring,
 And bless his hours, and bid them move
 Serene, on silent wing?
 "Oft let Remembrance soothe his mind
 With dreams of former days,
 35 When, in the lap of Peace reclined,
 He framed his infant lays,
 When Fancy roved at large, nor Care
 Nor cold Distrust alarm'd,
 Nor Envy, with malignant glare,
 40 His simple youth had harm'd
 "'Twas then, O Solitude, to thee
 His early vows were paid,
 From heart sincere, and warm, and free,
 Devoted to the shade.
 45 Ah! why did Fate his steps decoy
 In stormy paths to roam,
 Remote from all congenial joy?—
 O take the wanderer home!
 "Thy shades, thy silence, now be mine,
 50 Thy charms my only theme,
 My haunt the hollow cliff, whose pine
 Waves o'er the gloomy stream,
 Whence the scared owl on pinions grav
 Breaks from the rustling boughs,
 55 And down the lone vale sails away
 To more profound repose.
 "Oh, while to thee the woodland pours
 Its wildly-warbling song,
 And balmy from the banks of flowers
 60 The Zephyr breathes along,
 Let no rude sound invade from far,
 No vagrant foot be nigh,
 No ray from Grandeur's gilded car
 Flash on the startled eye
 65 "But if some pilgrim through the glade
 Thy hallow'd bowers explore,
 O guard from harm his hoary head,
 And listen to his lore;
¹ escaped from

For he of joys divine shall tell,
 70 That wean from earthly woe,
 And triumph o'er the mighty spell
 That chains this heart below

"For me no more the path invites
 Ambition loves to tread;
 75 No more I climb those toilsome heights,
 By guileful Hope misled;
 Leaps my fond fluttering heart no more
 To Mirth's enlivening strain,
 For present pleasure soon is o'er,
 80 And all the past is vain "

THE MINSTREL, OR, THE PROGRESS OF GENIUS

1766 71 1771

From Book I

Ah! who can tell how hard it is to
 climb
 The steep where Fame's proud temple
 shines afar?
 Ah! who can tell how many a soul
 sublime
 Has felt the influence of malignant
 star,
 5 And waged with Fortune an eternal
 war—
 Check'd by the scoff of Pride, by
 Envy's frown,
 And Poverty's unconquerable bar—
 In life's low vale remote has pined
 alone,
 Then dropp'd into the grave, unpitied
 and unknown?
 10 And yet the languor of inglorious
 days,
 Not equally oppressive is to all,
 Him who ne'er listen'd to the voice of
 praise,
 The silence of neglect can ne'er appal.
 There are, who, deaf to mad Ambition's call,
 15 Would shrink to hear th' obstreperous
 trump of Fame,
 Supremely blest, if to their portion
 fall
 Health, competence, and peace Nor
 higher aim
 Had he whose simple tale these artless
 lines proclaim
 The rolls of fame I will not now
 explore;
 20 Nor need I here describe, in learned
 lay,

How forth the Minstrel far'd in days
 of yore,
 Right glad of heart, though homely in
 array,
 His waving locks and beard all hoary
 gray;
 While from his bending shoulder, de-
 cent hung
 25 His harp, the sole companion of his
 way,
 Which to the whistling wild responsive
 rung:
 And ever as he went some merry lay he
 sung.

Fret not thyself, thou glittering child
 of pride,
 That a poor villager inspires my
 strain,
 30 With thee let Pageantry and Power
 abide
 The gentle Muses haunt the sylvan
 reign,
 Where through wild groves at eve the
 lonely swain
 Enraptured roams, to gaze on Nature's
 charms
 They hate the sensual and scorn the
 vain,
 35 The parasite their influence never
 warms,
 Nor him whose sordid soul the love of
 gold alarms

Though richest hues the peacock's
 plumes adorn,
 Yet horror screams from his discord-
 ant throat
 Rise, sons of harmony, and hail the
 morn,
 40 While warbling larks on russet pinions
 float
 Or seek at noon the woodland scene
 remote,
 Where the gray linnets carol from the
 hill
 Oh, let them ne'er, with artificial
 note,
 To please a tyrant, strain the little
 bill,
 45 But sing what Heaven inspires, and
 wander where they will'

Liberal, not lavish, is kind Nature's
 hand;
 Nor was perfection made for man
 below;
 Yet all her schemes with nicest art
 are plann'd;

Good counteracting ill, and gladness
 woe.
 50 With gold and gems if Chilian moun-
 tains glow;
 If bleak and barren Scotia's hills
 arise;
 There plague and poison, lust and
 rapine grow;
 Here, peaceful are the vales, and pure
 the skies,
 And Freedom fires the soul, and spar-
 kles in the eyes.

55 Then grieve not, thou, to whom th'
 indulgent Muse
 Vouchsafes a portion of celestial fire;
 Nor blame the partial Fates, if they
 refuse
 Th' imperial banquet and the rich
 attire.
 Know thine own worth, and reverence
 the lyre.
 60 Wilt thou debase the heart which God
 refined?
 No, let thy heaven-taught soul to
 Heaven aspire,
 To fancy, freedom, harmony resign'd;
 Ambition's grovelling crew forever left
 behind.

'Canst thou forego the pure ethereal
 soul
 65 In each fine sense so exquisitely keen,
 On the dull couch of Luxury to loll,
 Stung with disease, and stupefied with
 spleen;
 Fain to implore the aid of Flattery's
 screen,
 Even from thyself thy loathsome heart
 to hide
 70 (The mansion then no more of joy
 serene).
 Where fear, distrust, malevolence
 abide,
 And impotent desire, and disappointed
 pride?

Oh, how canst thou renounce the
 boundless store
 Of charms which Nature to her votary
 yields?
 75 The warbling woodland, the resound-
 ing shore,
 The pomp of groves, and garniture of
 fields;
 All that the genial ray of morning
 gilds,
 And all that echoes to the song of
 even,

- All that the mountain's sheltering
bosom shields,
80 And all the dread magnificence of
heaven,
Oh, how canst thou renounce, and hope
to be forgiven?
- These charms shall work thy soul's 165
eternal health,
And love, and gentleness, and joy
impart
But these thou must renounce, if lust
of wealth
85 E'er win its way to thy corrupted
heart
For, ah! it poisons like a scorpion's
dart;
Prompting th' ungenerous wish, the 170
selfish scheme,
The stern resolve, unmoved by pity's
smart,
The troublous day, and long distress-
ful dream
90 Return, my roving Muse, resume thy
purposed theme
- There lived in Gothic days,¹ as legends
tell,
A shepherd swain, a man of low de- 175
gree.
Whose sires, perchance, in Fairyland
might dwell,
Sicilian groves, or vales of Arcady.
95 But he, I ween, was of the north coun-
try,²
A nation famed for song, and beauty's
charms;
Zealous, yet modest, innocent, though 180
free;
Patient of toil serene amidst alarms.
Inflexible in faith: invincible in arms
- 100 The shepherd swain of whom I men-
tion made,
On Scotia's mountains fed his little
flock,
The sickle, scythe, or plough he never
sway'd;
An honest heart was almost all his 185
stock;
His drink the living water from the
rock,
105 The milky dams supplied his board,
and lent
Their kindly fleece to baffle winter's
shock,
- And he, though oft with dust and
sweat besprent,
Did guide and guard their wanderings,
wheresoe'er they went
.
And oft he traced the uplands, to
survey,
When o'er the sky advanced the kin-
dling dawn,
The crimson cloud, blue main, and
mountain gray,
And lake, dim-gleaming on the smoky
lawn
Far to the west the long, long vale
withdrawn,
Where twilight loves to linger for a
while,
And now he faintly kens the bounding
fawn,
And villager abroad at early toil
But, lo! the sun appears, and heaven,
earth, ocean smile!
- And oft the craggy cliff he loved to
climb,
When all in mist the world below was
lost
What dreadful pleasure! there to
stand sublime,
Like shipwreck'd mariner on desert
coast,
And view the enormous waste of
vapor, toss'd
In billows, lengthening to th' horizon
round,
Now scoop'd in gulfs, with mountains
now emboss'd!
And hear the voice of Mirth and Song
rebound,
Flocks, herds, and waterfalls, along the
hoar profound!
- In truth he was a strange and way-
ward wight,
Fond of each gentle and each dread-
ful scene
In darkness, and in storm, he found
delight,
Nor less than when on ocean-wave
serene
The southern sun diffused his dazzling
shene,
Even sad vicissitude amused his soul;
And if a sigh would sometimes inter-
vene,
And down his cheek a tear of pity roll,
190 A sigh, a tear, so sweet, he wish'd not
to control
.

¹ In the Middle Ages

² The "North Country" was the traditional dwelling place of fairies, demons, giants, etc.

280 When the long-sounding curfew from
 afar
 Loaded with loud lament the lonely
 gale,
 Young Edwin, lighted by the evening 310
 star,
 Languing and listening, wander'd
 down the vale
 There would he dream of graves, and
 corse pale.
 285 And ghosts that to the charnel-
 dungeon throng,
 And drag a length of clanking chain,
 and wail,
 Till silenced by the owl's terrific
 song,
 Or blast that shrieks by fits the shuddering
 isles along

 Oh, when the setting moon, in crimson
 died,
 290 Hung o'er the dark and melancholy
 deep,
 To haunted stream, remote from man,
 he fled, 320
 Where fays of yore their revels wont
 to keep,
 And there let fancy rove at large, till
 sleep
 A vision brought to his entranced
 sight
 295 And first, a wildly murmuring wind
 'gan creep
 Shull to his ringing ear, then tapers
 bright, 325
 With instantaneous gleam, illumed the
 vault of night

 Anon in view a portal's blazon'd
 arch
 Arose, the trumpet bids the valves un-
 fold,
 300 And forth an host of little warriors
 march,
 Grasping the diamond lance and targe 330
 of gold
 Their look was gentle, their demeanor
 bold,
 And green then helms, and green their
 silk attire,
 And here and there, right venerably
 old,
 305 The long-rob'd minstrels wake the
 warbling wire,
 And some with mellow breath the mar-
 tial pipe inspire 335

 With merriment and song and timbrels
 clear,

A troop of dames from myrtle bowers
 advance,
 The little warriors doff the targe and
 spear,
 And loud enlivening strains provoke the
 dance.
 They meet, they dart away, they wheel
 askance;
 To right, to left, they thrud the flying
 maze,
 Now bound aloft with vigorous spring,
 then glance
 Rapid along with many-color'd rays
 315 Of tapers, gems, and gold, the echoing
 forests blaze

 The dream is fled Proud harbinger
 of day,
 Who scar'd 'st the vision with thy cla-
 rion shrill.
 Fell chanticleer! who oft hath reit
 away
 My fancied good, and brought substan-
 tial ill!
 320 O to thy cursed scream, discordant
 still,
 Let Harmony ave shut her gentle ear
 Thy boastful mirth let jealous rivals
 spill,
 Insult thy crest, and glossy pinions
 tear,
 And ever in thy dreams the ruthless fox
 appear!

 Forbear, my Muse Let Love attune
 thy line.
 Revoke the spell Thine Edwin flets
 not so
 For how should he at wicked chance
 repine
 Who feels from every change amuse-
 ment flow?
 Even now his eyes with smiles of rap-
 ture glow,
 As on he wanders through the scenes
 of morn,
 Where the fresh flowers in living lustre
 blow,
 Where thousand pearls the dewy lawns
 adorn,
 A thousand notes of joy in every breeze
 are born

 But who the melodies of morn can
 tell?
 The wild brook babbling down the
 mountain side,
 The lowing herd, the sheep-fold's
 simple bell,

- The pipe of early shepherd dim de-
scribed
In the lone valley; echoing far and 475
wide,
The clamorous horn along the cliffs
above;
- 340 The hollow murmur of the ocean-tide:
The hum of bees, the linnet's lay of
love,
And the full choir that wakes the uni-
versal grove
- The cottage curs at early pilgrim bark:
Crown'd with her pail the tripping 480
milkmaid sings;
- 345 The whistling ploughman stalks afield;
and hark!
Down the rough slope the ponderous
wagon rings;
Through rustling corn the hare aston-
ish'd springs,
Slow tolls the village clock the drowsy
hour;
- The partridge bursts away on whir- 485
ring wings,
- 350 Deep mourns the turtle¹ in sequester'd
bower,
And shrill lark carols clear from her
aërial tower
- O Nature, how in every charm su-
preme!
Whose votaries feast on raptures ever 490
new!
- 355 O for the voice and fire of seraphim,
To sing thy glories with devotion due!
Blest be the day I 'scaped the wran-
gling crew,
From Pyrrho's maze, and Epicurus'
sty;
And held high converse with the god-
like few,
Who to th' enraptur'd heart, and ear, 495
and eye,
- 360 Teach beauty, virtue, truth, and love,
and melody.
.
- Oft when the winter storm had cea-^d 515
to rave,
- 470 He roam'd the snowy waste at even.
to view
The cloud stupendous, from th' Atlan-
tic wave
High-towering, sail along th' horizon
blue;
Where, midst the changeful scenery,
ever new, 520
- Fancy a thousand wondrous forms
descries,
More wildly great than ever pencil
drew,—
Rocks, torrents, gulfs, and shapes of
giant size,
And glitt'ring cliffs on cliffs, and fiery
ramparts rise.
- Thence musing onward to the sounding
shore,
The lone enthusiast oft would take his
way,
Listening, with pleasing dread, to the
deep roar
Of the wide-weltering waves In black
array,
When sulphurous clouds roll'd on th'
autumnal day,
Even then he hasten'd from the haunt
of man,
Along the trembling wilderness to
stray,
What time the lightning's fierce career
began,
And o'er Heav'n's rending arch the rat-
tling thunder ran
- Responsive to the lively pipe, when all
In sprightly dance the village youth
were join'd,
Edwin, of melody aye held in thrall,
From the rude gambol far remote re-
clin'd,
Sooth'd with the soft notes warbling
in the wind,
Ah! then all jollity seem'd noise and
folly,
To the pure soul by Fancy's fire re-
fin'd;
Ah! what is mirth but turbulence un-
holy,
When with the charm compar'd of heav-
enly melancholy?
.
- Meanwhile, whate'er of beautiful, or
new,
Sublime, or dreadful, in earth, sea, or
sky,
By chance, or search, was offer'd to
his view,
He scan'd with curious and romantic
eye.
Whate'er of lore tradition could supply
From Gothic tale, or song, or fable
old,
Rous'd him, still keen to listen and to
pry.

¹ turtledove

At last, though long by penury con-
troll'd
And solitude, his soul her graces 'gan
unfold.

Thus on the chill Lapponian's dreary
land,
For many a long month lost in snow
profound,
525 When Sol from Cancer sends the sea-
son bland,
And in their northern caves the storms
are bound,
From silent mountains, straight, with
startling sound,
Torrents are hurl'd; green hills
emerge, and, lo!
The trees are foliage, cliffs with flowers
are crown'd,
530 Pure rills through vales of verdure
warbling go,
And wonder, love, and joy, the peasant's
heart o'erflow.

Here pause, my Gothic lyre, a little
while,
The leisure hour is all that thou canst
claim
But on this verse if Montagu should
smile,
535 New strains ere long shall animate thy
frame.
And her applause to me is more than
fame,
For still with truth accords her taste
refin'd
At lucre or renown let others aim,
I only wish to please the gentle
mind,
540 Whom Nature's charms inspire, and love
of humankind

THOMAS CHATTERTON (1752-1770) BRISTOWE TRAGEDIE,

OR, THE DETHE OF SYR CHARLES BAWDIN
1768 1772

The feathered songster chaunticleer
Han' wounde hys bugle horne,
And tolde the ealie villager
The comynge of the morne.

5 Kynge Edward² sawe the ruddie streakes
Of lyghte eclipse the greie;
And herde the raven's crokyng throte
Proclayme the fated daie.

¹ has

² Edward IV

"Thou'rt righte," quod¹ hee, "for, by the
Godde

10 That syttes enthron'd on hyghe!
Charles Bawdin, and hys fellowes twaine,
To-daie shall surelie die."

Thenne wythe a juggle of nappy² ale
Hys knyghtes dydd onne hymm waite;
15 "Goe tell the traytour thatt to-daie
Hee leaves thys mortall state."

Sir Canterlone thenne bendedd lowe,
With harte brymm-fulle of woe;
Hee journey'd to the castle-gate
20 And to Syr Charles dydd goe.

But whenne hee came, hys children
twaine,
And eke hys lovyng wyfe,
Wythe brinie tears dydd wett the floore,
For goode Syr Charleses lyfe

25 "O goode Syr Charles!" sayd Canter-
lone,
"Badde tydngs I doe bryng"
"Speke boldlie, manne," sayd brave Syr
Charles,
"Whatte says thie traytor kynge?"

"I greeve to telle; before yonne sonne
30 Does fromme the welkin flye,
Hee hath the uppone hys honnour sworne,
Thatt thou shalt surelie die."

"Wee all must die," quod brave Syr
Charles;
"Of thatte I'm not affearde;
35 Whatte bootes to lyve a litle space?
Thanke Jesu, I'm prepar'd.

"Butt telle thye kynge, for myne hee's
not,
I'de sooner die to-daie
Thanne lyve hys slave, as manie are,
40 Though I shoulde lyve for aie"

Thenne Canterlone hee dydd goe out,
To telle the maior straitte
To gett all thynges ynne reddyness
For goode Svi Charles's fate.

45 Thenne Maisterr Canynge saughte the
kynge,
And felle down onne hys knee;
"I'm come," quod hee, "unto your
grace
To move your clemeneye."

¹ quoth, said

² sparkling

- Thenne quod the kynge, "Youre tale
speke out,
50 You have been much oure friende;
Whatever youre request may bee,
We wylle to ytte attende "
- "My nobile leige! alle my request,
Ys for a nobile knyghte,
35 Who, tho' mayhap hee has donne wronge,
Hee thoughte ytte style was ryghte "
- "Hee has a spouse and children twame.
Alle rewyn'd¹ are for aie,
Yff that you are resolv'd to lett
60 Charles Bawdin die to-daie "
- "Speke nott of such a traytour vile,"
The kynge ynn furie sayde,
"Before the evening starre doth sheene, 105
Bawdin shall loose hys hedde "
- 65 "Justice does loudlie for hym calle,
And hee shalle have hys meede
Speke, Maister ('anynge' Whatte thynge
else
Att present doe you neede?"
- "My nobile leige!" good Canynge sayde,
70 "Leave justice to our Godde,
And lave the vronne rule asyde.
Be thyne the olyve rodde² "
- "Was Godde to serche our hertes and
reines,³
The best were synners grete,
75 Christ's vycarr only knowes ne synne,
Ynne all thys mortall state
- "Lette mercie rule thyne infante reigne,
"T wylle faste thye crowne fulle sure
From race to race thye familie
80 Alle sov'reigns shall endure
- "But yff wythe bloode and slaughter thou
Beginne thy infante reigne,
Thy crowne upponne thy childrennes brows
Wylle never long remayne "
- 85 "Canynge, awaie! thys traytour vile
Has scorn'd my power and mee;
Howe canst thou thenne for such a manne
Intreate my clemencye?"
- "Mie nobile leige! the truhe brave
90 Wylle val'rous actions prize;
- Respect a brave and nobile mynde
Altho' ynne enemies."
- "Canynge, awaie! By Godde ynne Heav'n
That dydd mee being gyve,
95 I wylle nott taste a bitt of breade
Whilst thys Syr Charles dothe lyve
- "Bie Marie, and alle Seinctes ynne Heav'n,
Thys sunne shall be hys laste,"
Thenne Canynge dropt a brinie teare.
100 . And from the presence paste.
- With heite brynn-fulle of gnawynge
grief,
Hee to Syr Charles dydd goe,
And satt hymm downe uponne a stoole,
And teares beganne to flowe
- 105 "Wee alle must die," quod brave Syr
Charles,
"Whatte bootes ytte howe or whenne,
Dethe vs the sure, the certaine fate
Of all wee mortall menne
- "Save why, my friend, thie honest soul
110 Runns over att thyne eve,
Is ytte for my most welcome doome
Thatt thou dost child-lyke crye?"
- Quod godlie ('anynge, "I doe weepe,
Thatt thou soe soone must dye,
115 And leave thy sonnes and helpless wyfe,
"Tys thys thatt wettes myne eye "
- "Thenne drie the tears thatt out thyne eve
From godlie fountaines sprynge,
Dethe I despise, and alle the power
120 Of Edwarde, traytor kynge
- "Whan through the tyrant's welcom means
I shall resigne my lyfe,
The Godde I serve wylle soone provide
For bothe mye sonnes and wyfe
- 125 "Before I sawe the lyghtsome sunne,
Thys was appointed mee,
Shall mortal manne repyne or grudge
What Godde ordeynes to bee "
- "Howe oft ynne battaile have I stoode,
130 Whan thousands dy'd arounde;
Whan smokyng streemes of crimson
bloode
Imbrew'd the fatten'd grounde
- "Howe dydd I knowe thatt ev'ry darte,
That cutte the airie waie,
135 Myghte nott fynde passage toe my harte,
And close myne eyes for aie?

¹ ruined
² the rod of peace

³ kidnays

"And shall I now, forr feere of dethe,
 Looke wanne and bee dysmayde?
 Ne! fromm my herte fle childyshe feere,
 140 Bee alle the manne display'd

"Ah!" goddelyke Henrie¹ Godde for-
 fende,²
 And guarde thee and thy sonne,
 Yff 'tis hys wylle, but yff 'tis nott,
 Why thenne hys wylle bee donne

145 "My honest friende, my faulte has beene
 To serve Godde and mye prynee,
 And thatt I no tyme-server am,
 My dethe wylle soone convynee.

"Ynne Londonne citey was I borne,
 150 Of parents of grete note,
 My fadre dydd a nobile armes
 Emblazon onne hys cote

"I make ne doubtte butt hee ys gone
 Where soone I hope to goe;
 155 Where wee for ever shall bee blest,
 From oute the reech of woe

"Hee taughte mee justice and the laws
 Wyth pitie to unite,
 And eke hee taughte mee howe to knowe
 160 The wronge cause fromme the ryghte

"Hee taughte mee wyth a prudent hande
 To feede the hungrie poore,
 Ne lette mye servants dryve awaie
 The hungrie fromme my doore

165 "And none can save butt alle mye lyfe
 I have hys wordves kept,
 And summ'd the actyonns of the daie
 Eche nyghte before I slept

"I have a spouse, goe aske of her
 170 Yff I defyl'd her bedde?
 I have a kynge, and none can lase
 Blacke treason onne my hedde

"Ynne Lent, and onne the holie eve,
 Fromme fleshe I dydd refrayne;
 175 Whie should I thenne appeare dysmay'd
 To leave thys worlde of payne?

"Ne, hapless Henrie! I rejoyce,
 I shall ne see thy dethe,
 Moste willynghe ynne thy just cause
 180 Doe I resign my brethe.

¹ Henry VI, noted for his piety, who had been
 deposed and held captive by Edward IV
² defend (The word is misused, it means forbid)

"Oh, fickle people! rewyn'd londe!
 Thou wylt kenne peace ne moe;
 Whye Richard's sonnes¹ exalt themselves,
 Thy brookes wythe bloude wylle flowe

185 "Sae, were ye tyr'd of godlie peace,
 And godlie Henrie's reigne,
 Thatt you dyd choppe² you easie daies
 For those of bloude and payne?

190 "Whatte tho' I onne a sledde bee drawne,
 And mangled by a hynde,³
 I doe defye the traytor's pow'r,
 Hee can ne harm my mynde;

195 "Whatte tho', uphoisted onne a pole,
 Mye lymbes shall rotte ynne ayre,
 And ne iche monument of brasse
 Charles Bawdin's name shall bear;

200 "Yett ynne the holie booke above,
 Whyche tyme can't eate awaie,
 There wythe the servants of the Lorde
 Mye name shall lyve for aie

"Thenne welcome dethe; for lyfe eterne
 I leave thys mortall lyfe
 Farewell, vayne worlde, and alle that's
 deare,
 Mye sonnes and lovyngye wyfe!

205 "Nowe dethe as welcome to mee comes.
 As e'er the moneth of Maie,
 Nor woulde I even wyshe to lyve,
 Wyth my dere wyfe to staie."

210 Quod Canynge, "'Tys a goodlie thyng
 To bee prepar'd to die,
 And from thys world of payne and grefe
 To Godde ynne Heav'n to fle"

215 And nowe the belle beganne to tolle,
 And claryonnes to sounde,
 Syr Charles hee herde the horses' feete
 A-prauncing onne the grounde

And just before the officers
 His lovyngye wyfe came ynne,
 Weepingye unfeigned teeres of woe,
 Wythe loude and dysmalle dynne

"Sweet Florence! nowe I prae forbere.
 Ynne quiet lett mee die,
 Praie Godde thatt ev'ry Christian soule
 Maye looke onne dethe as I

¹ Richard, Duke of York, was father of Edward
 IV and Richard III
² exchange
³ peasant

- 225 "Sweet Florence! why these brinne teeres?
They waashe my soule awaie,
And almost make mee wyshe for lyfe,
Wythe thee, sweets dame, to staie.
- 230 "'T ys butt a journie I shalle goe
Untoe the lande of blyss;
Nowe, as a prooffe of husbände's love,
Receive thys holie kysse "
- Thenne Florence, fault'ring ynne her saie,
Tremblynge these wordyes spoke,
235 "Ah, cruele Edward! bloudie kyng!
Mye herte ys welle nyghe broke.
- "Ah, sweete Syr Charles! why wylt thou
goe,
Wythoute thye lovyng wyfe?
The cruelle axe thatt cuttes thye necke,
240 Ytte eke shall ende mye lyfe "
- And nowe the officers came ynne
To bryng Syr Charles awaie,
Whoe turnedd toe hys lovyng wyfe,
And thus to her dydd saie
- 245 "I goe to lyfe, and nott to dethe;
Truste thou ynne Godde above,
And teache thye sonnes to feare the Lorde,
And ynne theyre hertes hym love
- "Teache them to runne the noble race
250 Thatt I theyre fader runne,
Florence! shou'd dethe thee take—adieu!
Yee officers leade onne "
- Thenne Florence rav'd as anie madde,
And dydd her tresses tere,
255 "Oh! staie, mye husbände! lorde, and
lyfe!"—
Syr Charles thenne dropt a teare
- "Tyll tyredd oute wythe ravyng loud,
Shee fellen onne the flore;
Syr Charles exerted alle hys myghte,
260 And march'd fromme oute the dore.
- Uponne a sledde hee mounted thenne,
Wythe lookes full brave and swete,
Lookes thatt enshone¹ ne more concern
Thanne anie ynne the strete.
- 265 Before hym went the council-menne,
Ynne scarlett robes and golde,
And tassels spanglyng ynne the sunne,
Muche glorious to beholde:
- 1 showed (an invented form)
- 270 The Freers of Seincte Augustyne next
Appeared to the syghte,
Alle cladd ynne homelie russett weedes,¹
Of godlie monkysh plyghte ²
- Ynne diffraunt partes a godlie psaume
Moste sweetlie theye dydd chaunt,
275 Behynde theyre backes syx mynstrelles
came,
Who tun'd the strunge bataunt ³
- Thenne fyve-and-twenty archers came;
Echone⁴ the bowe dydd bende,
From rescue of Kyng Henrie's friends
280 Syr Charles for to defend
- Bolde as a lyon came Syr Charles,
Drawne onne a cloth-layde sledde,
Bye two blacke stedes ynne trappynge
white,
Wyth plumes uponne theyre hedde
- 285 Behynde hym fyve-and-twenty moe
Of archers stronge and stoute,
Wyth bended bowe echone ynne hande,
Marched ynne goodlie route,
- Seincte Jameses Freers marched next,
290 Echone hys parte dydd chaunt,
Behynde theyre backes syx mynstrelles
came,
Who tun'd the strunge bataunt
- Thenne came the maior and eldermenne,
Ynne clothe of scarlett deck't,
295 And theyre attendyng menne echone,
Lyke Easterne princes trickt ⁵
- And after them a multitude
Of citizenns dydd thronge;
The wyndowes were all fulle of heddes,
300 As hee dydd passe alonge
- And whenne hee came to the hyghe crosse,
Syr Charles dydd turne and saie,
"O Thou, thatt savest manne fromme
synne,
Washe mye soule clean thys daie!"
- 305 Att the grete mynsterr wyndowe sat
The kyng ynne myckle⁶ state,
To see Charles Bawdin goe alonge
To hys most welcom fate
- 310 Soone as the sledde drewe nyghe enowe
Thatt Edward hee myghte heare,

¹ homespun clothes² weave, texture³ No such musical instrument is known
The word is really

an adjective, meaning eager.

⁴ each one⁵ decked out⁶ great; much

- The brave Syr Charles hee dydd stande ³⁵⁵ For servynge loyally mye kynge,
 uppe, Mye kynge most ryghtfullie
 And thus hys wordes declare.
- "Thou seest mee, Edwarde' traytour vile'
 Expos'd to infamie;
³¹⁵ Butt bee assur'd, disloyall manne,
 I'm greaterr nowe thanne thee' ³⁶⁰ And brookes wythe bloude shalle
 flowe
- "Bye foule proceedyngs, murdre, bloude,
 Thou wearest nowe a crowne,
 And hast appoynted mee to dye,
³²⁰ By power nott thyne owne
- "Thou thynkest I shall die to-daie,
 I have beene dede 'till nowe,
 And soone shall lyve to weare a crowne ³⁶⁵ Thenne hee, wvth preestes, uponne hys
 For aie uponne my browe knees,
 A pray'r to Godde dydd make,
 Beseechyng hym unto hymselfe
 Hys partynge soule to take
- ³²⁵ "Whylst thou, perhapps, for som few
 yeares,
 Shalt rule thys fickle lande,
 To lett them knowe howe wyde the rule
 'Twixt kynge and tyrant hande
- "Thye pow'r unjust, thou traytour slave'
³³⁰ Shall falle onne thye owne hedde"
 Fromme out of hearyng of the kynge
 Departed thenne the sledde
- Kynge Edwarde's soule rush'd to hys face
 Hee turn'd hys hedde awaie,
³³⁵ And to hys biode Gloucester'
 Hee thus dydd speke and saie
- "To hym that soe-much-dreaded dethe
 No ghastlie terrors brynge,
 Beholde the maune' hee spake the truthe,
³⁴⁰ Hee's grenter thanne a kynge!"
- "Soe lett hym die!" Duke Richard sayde,
 "And mave echone oure foes
 Bende downe theire neckes to bloudie axe
 And feede the carrvon crows "
- ³⁴⁵ And nowe the horses gentlie drewe
 Syr Charles uppe the hyghe hylle,
 The axe dydd glvsterr ynne the sunne
 His pretious bloude to spville
- Syr Charles dydd uppe the scaffold goe
³⁵⁰ As uppe a gilded carre
 Of victorve, bye val'rous cheifs
 Gavn'd ynne the bloudie warre
- And to the people hee dydd saie,
 "Beholde you see mee dye,
- ³⁵⁵ "As longe as Edwarde rules thys land,
 Ne quiet you wylle knowe.
 Your sonnes and husbandes shalle bee
 slayne
 And brookes wythe bloude shalle
 flowe
- "You leave your goode and lawfullie
 kynge,
 Whenne ynne adversitie,
 Lyke mee, untoe the true cause stycke,
 And for the true cause dye "
- ³⁶⁵ Thenne hee, wvth preestes, uponne hys
 knees,
 A pray'r to Godde dydd make,
 Beseechyng hym unto hymselfe
 Hys partynge soule to take
- Thenne, kneelyng downe, hee lavd hys
 hedde ³⁷⁰ Most seemlie onne the blocke.
 Whvhe fromme hys bodie fayre at once
 The able heddes-manne stroke
- And oute the bloude beganne to flowe.
 And rounde the scaffold twyne.
³⁷⁵ And teares, enowe to wash 't awaie,
 Dydd flow fromme each mann's eyne
- The bloudie axe hys bodie favre
 Ynnto foure parties cutte,
 And ey'rye parte, and eke hys hedde,
³⁸⁰ U'ponne a pole was putte
- One parte dydd rotte onne Kynwulph-
 hylle,
 One onne the mynster-towe,
 And one from off the castle-gate
 The crouen' dydd devoure.
- ³⁸⁵ The other onne Seynete Powle's goode
 gate,
 A dreery spectacle,
 Hys hedde was plac'd onne the hyghe
 crosse,
 Ynne hyghe-streete most nobile
- Thus was the ende of Bawdin's fate.
³⁹⁰ Godde prosper longe oure kynge,
 And grante hee mave, wyth Bawdin's
 soule,
 Ynne heav'n Godd's mercie syngel
- ³⁹⁵ The Duke of Gloucester afterward Richard III

THE ACCOUNTE OF W. CANYNGES
FEAST

1768 1772

Thorowe the halle the belle han sounde;¹
Byelecoyle doe the grave besee me;²
The ealdermenne doe sytte arounde,
Ande snoffelle oppe³ the cheorte⁴ steeme.
⁵ Lyche asses wyld ynn desarte waste
Swotelye⁵ the morneyng ayre doe
taste

Syke keene⁶ thie ate; the minstrel's plae.
The dynne of angelles doe there keepe.
Here stytle,⁶ the gwestes ha ne⁷ to saie,
¹⁰ Butte nodde vei¹⁰ thankes ande falle
aslape.
Thus echone daie bee I to deene,¹¹
Gyf¹² Rowley, Iscamm, or Tvh Gouge¹¹
be ne seene

From ÆLLA. A TRAGYCAL.
ENTERLUDE

1768 1772

I MYNSTRELLES SONG

First Mynstrell

The boddynge¹⁴ flourettes blashes atte
the lyghte;
The mees¹⁵ be sprenged¹⁶ with the
yellowe hue.
Ynn daiseyd mantels ys the mountayne
dyghte;
The nesh¹⁷ yonge coweslepe bendethe
wyth the dewe.
⁵ The trees enlefed,¹⁸ yntoe heavenne
straughte,¹⁹
Whenn gentle wyndes doe blowe, to
whestlyng dynne ys brought

The evenyng commes, and brynges the
dewe alonge,
The roddie welkynne shecneth to the
eyne,²⁰
Arounde the alestake²¹ mynstrelles synge
the songe;
¹⁰ Yonge ivie rounde the doore poste do
entwyne:

¹ has sounded
² fair welcoming do
the dignified per
sonages appear
³ snuff up
⁴ savory, pleasant
⁵ sweetly
⁶ so keenly
⁷ they play music like
that of angels
⁸ they still,—I e.
when the musicians
cease playing
⁹ have nothing
¹⁰ their

¹¹ thus every day am
I to dine
¹² if
¹³ imaginary boon com-
panions of Canynge
¹⁴ budding
¹⁵ meadows
¹⁶ are sprinkled
¹⁷ tender
¹⁸ leafed out
¹⁹ stretched
²⁰ the ruddy sky shines
to the eye
²¹ A stake serving as
the sign of an ale
house

I laie mee onn the grasse; yette, to
mie wylle,
Albeytte alle ys fayre, there lackethe
somethynge stytle

Seconde Mynstrell

So Adam thoughtenne. whann. יח
Paradyse,
All heavenn and eithe dyd hommage
to hys mynde;
¹⁵ Ynn womman alleyn¹ mannès pleas-
aunce lye,
As instrumentes of joie were made the
kynde²
Go, take a wyfe untoe thie armes, and
see
Winter and browne hylles wyl have a
charme for thee

Thyrde Mynstrell

Whanne Autumpne blake³ and sonne-
brente doe appeere,
²⁰ With hys goulde honde gyltynge⁴ the
falleynge lete,
Bryngeynge oppe Wintern to foliulle
the yere,
Beerynge uponne hys backe the riped
shefe,
Whan al the hyls wythe woddie sede⁵
vs whyte;
Whanne leynne tyres⁶ and lemme⁷ do mete
from far the sighte⁸

²⁵ Whann the fayre apple, ruddy as even
skie,⁹
Do bende the tree unto the fructyle¹⁰
grounde.
When joicie peres, and bernies of
blacke die,
Doe daunce yn ayre, and call the
eyne¹¹ arounde;
Thann, bee the even foule or even fayre,
³⁰ Meethynkes mie hartys¹² to me ys steyned¹³
with somme care.

Seconde Mynstrell

Angelles bee wroghte to bee of neidher
kynde;¹⁴
Angelles alleynne fromme chafe¹⁵ desyre
bee free:

¹ alone
² species,—I e. woman
kind
bleak, bare (Iu
Chatterton's glo-
sary, it is defined as
naked)
³ gilding
⁴ willow seed
⁵ lightning
gleams

⁶ as far as the eye can
see
⁷ ruddy as evening sky
⁸ fruitful
⁹ eyes
¹⁰ heart's
¹¹ stained
¹² are made to be of
neither sex
¹³ hot

Dheere¹ ys a somwhatte evere yn the
mynde,
Yatte,² wythout wommanne, cannot
styllèd bee;
35 Ne seyncte yn celles, botte,³ havynge
blodde and tere,⁴
Do fynde the spryde to joie on syghte of
wommanne fayre,

Wommen bee made, notte for hem-
selves, botte manne,
Bone of hys bone, and chyld of hys
desire.
Fromme an ynutyle membre⁵ fyrste
beganne,
40 Ywroghte with moche of water, lyttle
fyre;
Therefore theise seke the fyre of love,
to hete
The milkyng of kynde,⁶ and make hem-
selves complete

Albeytte wythout women menne were
pleeres,⁷
To salvage kynde,⁸ and wulde botte lyve
to slea,
45 Botte wommenne ette⁹ the spryghte of
peace so cheres,
Tochelod vn¹⁰ Angel joie heie¹¹ Angeles-
bee
Go, take thee swythyn¹² to this bedde
a wyfe,
Bee bante¹³ or blessed hie¹⁴ yn proovynge
marryage lyfe

2 MANSSTRELLES SONGE

O' synge untoe mie roundelaie,¹⁵
O' droppe the brynie teare wythe mee,
Daunce ne moe atte hallie daie,¹⁶
Lycke a reynynge¹⁷ ryver bee;
7 Mie love ys dedde,
Gon to hys death-bedde,
Al under the wyllowe tree

Blacke hys cryne¹⁸ as the wyntere nyghte,
Whyte hys rode¹⁹ as the sommer snowe,
10 Rodde²⁰ hys face as the mornynge lyghte,
Cale²¹ he lyes ynne the grave belowe.
Mie love ys dedde,

¹ there
² that
³ no saint in cell, but
⁴ tear
⁵ useless member,—
c., Adam's rib
⁶ nature
⁷ mates
⁸ savage species,—
wild beasts
⁹ often
¹⁰ dowered with
¹¹ they

¹² quickly
¹³ cursed
¹⁴ highly
¹⁵ accompany me in my
song
¹⁶ holiday
¹⁷ running
¹⁸ hair
¹⁹ "complexion"—
Chatterton
²⁰ ruddy
²¹ cold

Gon to hys deathe-bedde,
Al under the wyllowe tree

15 Swote¹ hys tyngue as the throstles note,
Quycke ynn daunce as thoughte canne bee,
Defte hys taboure,² codgelle stote,³
O! hee lyes bie the wyllowe tree
Mie love ys dedde,
20 Gonne to hys deathe-bedde,
Alle underre the wyllowe tree

Harke! the ravenne flappes hys wynges,
In the briered delle belowe,
Harke! the dethe-owle loude dothe synge,
25 To the nyght-mares as heie⁴ goe,
Mie love ys dedde,
Gonne to hys deathe-bedde,
Al under the wyllowe tree

See! the whyte moone sheenes onne hie,
10 Whyterre ys mie true loves shroude,
Whyterre yanne⁵ the mornynge skie,
Whyterre yanne the evenynge cloude,
Mie love ys dedde,
Gon to hys deathe-bedde,
75 Al under the wyllowe tree

Heere, uponne mie true loves grave,
Schalle the baren fleurs be layde,
Nee one hallie Seyncte to save
Al the celness of a mayde.⁶
40 Mie love ys dedde,
Gonne to hys deathe-bedde,
Alle under the wyllowe tree

Wythe mie hondes I'lle dente⁷ the brieres
Rounde his hallie corse to gie,⁸
15 Ouphante⁹ faire lyghte youre fyres,
Heere mie boddie styll schalle bee
Mie love ys dedde,
Gon to hys deathe-bedde,
Al under the wyllowe tree

50 Comme, wythe acorne-coppe and thorne,
Drayne mie hartys blodde awaie;
Lyfe and all yttes goode I scone,
Daunce bie nete,¹⁰ or feaste by daie
Mie love ys dedde,
55 Gon to hys death-bedde,
Al under the wyllowe tree.

¹ sweet
² skilful (he was) in
playing the tabor
(a stringed instru-
ment similar to the
guitar)
³ his cudgel was stout
⁴ they
⁵ than
⁶ there is not one holy

saint who can save
a maid from the
coldness that comes
from watching at
her lover's grave (7)
- fasten
⁸ grow
⁹ elin
¹⁰ by night

Waterre wytyches, crownede wth the reytes,¹
 Bere mee to yer leathalle² tyde.
 I die! I comme¹ mie true love waytes. .
 60 Thos the damselle spake, and dyed.

AN EXCELENTE BALADE OF CHARITIE

AS WROTEN BIE THE GODE PRIESTE THOMAS
 ROWLEYE, 1464
 1770 1777

In Virgyne³ the sweltne sun gan⁴
 sheene,
 And hotte upon the mees⁵ did caste
 his raie,
 The peepe rodded⁶ from its pale
 greene,
 And the mole⁷ peare did bende the
 leafy sprae,
 5 The peepe chelandri⁸ sunge the live-
 long daie,
 'Twas nowe the pride, the manhode
 of the yeare,
 And eke the grounde was dighte⁹ in its
 most defte numere¹⁰

The sun was glemeing in the middle
 of daie,
 Deadde still the aire, and eke the
 welken blue,
 10 When from the sea aris¹¹ in dreu
 aiaie
 A hepe of cloudes of sable sullen hue,
 The which full fast unto the wood-
 lande drewe,
 Hiltung attenes the sunnis fetyve
 face,¹²
 And the blacke tempeste swolne¹³ and
 gathred up apace

15 Beneathe an holme,¹⁴ by a pathwaie
 side
 Which dyde unto Seynete Godwme's
 covent¹⁵ lede,
 A hapless pilgim moneynge¹⁶ dyd
 abide,

¹ water flags

² lethal, deadly

³ in the Virgin, that
 part of the zodiac
 which the sun enters
 in August

⁴ did

⁵ meadows

⁶ reddened

⁷ soft

⁸ variegated or pied

⁹ goldfinch

¹⁰ clothed

¹¹ neat mantle

¹² arose

¹³ hiding at once the
 sun's festive face

¹⁴ swelled

¹⁵ A kind of oak

¹⁶ "It would have been
charitable if the
 author had not
 pointed at personal
 characters in this
 'Ballad of Charity'.
 The abbot of St
 Godwin's at the
 time of writing of
 this was Ralph de
 Bellomont, a great
 stickler for the
 Lancelian family.
 Rowley was a York
 1st "—Chatterton

¹⁷ moaning

Poie in his viewe,¹ ungentle² in his
 weede,³

Longe bretful⁴ of the miseries of
 neede.

20 Where from the hailstone coulde the
 almer⁵ flie?

He had no housen there, ne anie covent
 ne.

Look in his glommed⁶ face, his spright
 there scanne

Howe woe-be-gone, how withered, for-
 wynd,⁷ deade⁸

Haste to the church-glebe-house,⁹
 asshiewed¹⁰ manne,

25 Haste to the kiste,¹¹ the onlie doi-
 toure¹² hedde

Cale¹³ as the clime whiche will gre¹⁴ on
 the hedde

Is Charitie and Love aminge¹⁵ highe
 elves,¹⁶

Knightis and Barons hye for pleasure and
 themselves

The gatherd storme is ripe, the bigge
 drops falle,

30 The forwat¹⁷ meadows smethe,¹⁸ and
 drencheth¹⁹ the same,

The comyng ghastness²⁰ do the cattle
 pall,²¹

And the full flockes are drivynge oer
 the plaine,

Dashde from the cloudes, the waters
 flott²² agane,

The welkin opes, the yellow leynne²³
 flies,

35 And the hot fiere smothe²⁴ in the wide
 lowynge²⁵ dies

Laste! now the thunder's rattling clym-
 mynge²⁶ sound

Cheves²⁷ slowlie on, and then embollen²⁸
 elangs.

Shakes the hie spyre, and, losst, dis-
 pended, drown'd.

Still on the galland²⁹ eare of terrour
 hangs,

40 The windes are up, the lofty elmen
 swanges,³⁰

¹ appearance

² beggarly, not like

³ gentleman

⁴ dress

⁵ brimful

⁶ beggar of alms

⁷ gloomy, dejected

⁸ dry, withered

⁹ the grave

¹⁰ accused

¹¹ chest; coffin

¹² sleeping

¹³ cold

¹⁴ grow

¹⁵ among

¹⁶ personages

¹⁷ sunburnt

¹⁸ steam

¹⁹ drink

²⁰ terror

²¹ appal, frighten

²² fly

²³ lightning

²⁴ flashings

²⁵ noise

²⁶ moves

²⁷ swelled

²⁸ frightened

²⁹ elm swags

- Again the levyune and the thunder
poures,
And the full cloudes are biaste¹ attenes² 65
in stonen³ showers
- Spurreynge his palfrie oere the watric
plaine,
The Abbote of Seynete Godwynes con-
vente came
- 45 His chapournette⁴ was dented with the
reme,
And his penete⁵ gyrdle met with mickle
shame,⁶
He avnewarde tolde his bederoll⁷ at the
same⁸
The storme encieasen, and he drew
aside
With the mist⁹ almes-craver neere¹⁰ to the
holme to bide
- 70 His cope¹¹ was all of Lyncolne clothe
so fyne,
With a gold button fasten'd neere his
ehynne,
His autemete¹² was edged with golden
twynne,¹³
And his shoone¹⁴ pyke¹⁵ a loverd¹⁶
michte have binne
Full well it shewn he thoughten coste
no sinne,
- 75 The trammel¹⁷ of the palfrie please
his sighte,
For the horse-millanare¹⁸ his head with
roses dighte
- "An almes, sir prieste!" the drop-
pynge¹⁹ pilgrim saide,
"(O! let me waite within your convente
dore,
Till the sunne sheneth me above our
heade.
- 60 And the loude tempeste of the aire is
oer
Helpless and ould am I, alas! and
poor,
No house, ne friend, ne moneie in my
pouche,
All yatte²⁰ I calle my owne is this my silver
crouche²¹"
- "Varlet," replyd the Abbate, "cease
your dinne!
This is no season almes and prayers to
give
Mie porter never lets a fantou¹ in,
None touch me rynges² who not in
honour live"
And now the sonne with the blacke
cloudes did stryve,
And shettyng³ on the grounde his
glanie raie⁴
70 The Abbate spurrd his steede, and eft-
soones roadde awaie
- Once moe the skie was blacke, the
thounder rolde
Faste reyneynge oer the plaine a prieste
was seen,
Ne dighte⁵ full proude, ne buttoned up
in golde;
His cope and jape⁶ were graie, and ek
were elene;
75 A Limtoure he was of order seene⁷
And from the pathwaie side then turned
hee,
Where the pore almer laie binethe the
holmen tree.
- "An almes, sir prieste!" the droppynge
pilgrim sayde,
"For sweete Seynete Marie and your
order sake"
80 The Limtoure then loosen'd his pouche
threade,
And did thereoute a groate⁸ of silver
take,
The miste⁹ pilgrim dyd for hallne¹⁰
shake
Here take this silver, it maie eathe¹¹
this care,
We are Goddes stewards all, nete¹² of
oure owne we hare
- 85 But ah! unhailie¹³ pilgrim, lerne of
me,
Scathe¹⁴ anne give a ventrolle¹⁵ to then
Lorde
Here take my semecope¹⁶ thou arte
bare I see,

¹ burst² at once³ stony⁴ A small round hat⁵ painted⁶ much soil⁷ "He told his beads
backwards a figura-
tive expression, to
signify cursing." —
Chatterton⁸ then: at the same
time⁹ poor¹⁰ neare¹¹ cloak¹² a loose white robe¹³ twine¹⁴ shoes¹⁵ peaked¹⁶ lord's¹⁷ shackles, used to
make a horse amble¹⁸ one who decks out
horses¹⁹ drooping²⁰ that²¹ crows¹ vagabond² hammer of the door
knocker³ shooting⁴ shining ray⁵ dressed; adorned⁶ A short surplice⁷ as to his order, he
was seen to be a
limiter, — i. e., a
friar licensed to beg
within a certain
limited area⁸ A small coin, worth⁹ four pence¹⁰ poor¹¹ joy¹² ease¹³ naught¹⁴ unhappy¹⁵ scarcely¹⁶ rental, account of
rents¹⁷ under cloak

Tis thyne; the Seynetes will give me
me rewarde."

He left the pilgrim, and his waie
aborde.¹

90 Virgynne and hallie Seynete, who sitte 5
yn gloure,²

On give the mittee³ will, or give the gode
man power¹

EPITAPH ON ROBERT CANYNGE

1770

1777

Thys mornynge staire of Radeleves
rysynge raie,

A true manne good of mynde and
Canynge hyghte,⁴

Benethe thys stone hes moltrynge⁵ ynto
clare,

Untylle the dark tombe sheene and
eterne lyghte.

5 Thyrd from hys loynes the present
Canynge came,

Houton⁷ aie wordes foi to telle hys
doe.⁸

For aye shall live hys heaven-recorded
name,

Ne shall yt dye whanne tyme shalle
bee no moe.⁹

Whanne Mychael's trumpe shall sounde
to rise the solle,

10 He'll wyng to heaven with kynne¹⁰ and
happie bee hys dolle¹¹

WILLIAM BECKFORD (1759-1844)

From THE HISTORY OF THE CALIPH-
VATHEK

1783

1786

Vathek, ninth Caliph of the race of the
Abassides, was the son of Motassem, and
the grandson of Haroun Al Raschid. From
an early accession to the throne, and
5 the talents he possessed to adorn it, his
subjects were induced to expect that his
reign would be long and happy. His
figure was pleasing and majestic, but when
he was angry one of his eyes became so
10 terrible, that no person could bear to
behold it, and the wretch upon whom it
was fixed instantly fell backward, and

sometimes expired. For fear, however, of
depopulating his dominions and making
his palace desolate, he but rarely gave way
to his anger.

Being much addicted to women and the
pleasures of the table, he sought by his affa-
bility to procure agreeable companions, and
he succeeded the better as his generosity
was unbounded, and his indulgences unre-
strained, for he was by no means scrupulous,
nor did he think with the Caliph Omar Ben
Abdalaziz, that it was necessary to make
a hell of this world to enjoy Paradise in
the next

15 He surpassed in magnificence all his pre-
decessors. The palace of Alkoremmi, which
his father Motassem had erected on the hill
of Pied Hoises, and which commanded the
whole city of Samarah, was in his idea far
too scanty, he added, therefore, five wings,
or rather other palaces, which he destined
for the particular gratification of each of
his senses

In the first of these were tables con-
tinually covered with the most exquisite
dainties, which were supplied both by
night and by day according to their con-
stant consumption, whilst the most deli-
cious wines and the choicest cordials
flowed forth from a hundred fountains
that were never exhausted. This palace
was called "The Eternal or Unsatiating
Banquet"

The second was styled "The Temple of
Melody, or the Nectar of the Soul" 25 It
was inhabited by the most skilful musicians
and admired poets of the time, who not
only displayed their talents within, but, dis-
persing in bands without, caused every sur-
rounding scene to reverberate their songs,
which were continually varied in the most
delightful succession

The palace named "The Delight of the
Eyes, or the Support of Memory," was
one entire enchantment. Rarities collected
from every corner of the earth were there
found in such profusion as to dazzle and
confound, but for the order in which they
were arranged. One gallery exhibited the
pictures of the celebrated Mami, and statues
that seemed to be alive. Here a well-man-
aged perspective attracted the sight, there
the magic of optics agreeably deceived it:
whilst the naturalist on his part exhibited,
55 in their several classes, the various gifts
that Heaven had bestowed on our globe.
In a word, Vathek omitted nothing in this
palace that might gratify the curiosity of
those who resorted to it, although he was

¹ went on
² glory
³ mighty
⁴ named
⁵ mouldering
⁶ shine in
⁷ empty
⁸ deeds
⁹ more

¹⁰ his kinsmen
¹¹ lot

¹² A title of the suc-
cessors of Moham-
med, now claimed
by the Sultan of
Turkey. It com-
prehends the char-
acter of prophet
priest and king

not able to satisfy his own, for he was of all men the most curious.

"The Palace of Perfumes," which was termed likewise "The Incentive to Pleasure," consisted of various halls where the different perfumes which the earth produces were kept perpetually burning in censers of gold. Flambeaus and aromatic lamps were here lighted in open day. But the too powerful effects of this agreeable delirium might be avoided by descending into an immense garden, where an assemblage of every fragrant flower diffused through the air the purest odours.

The fifth palace, denominated "The Retreat of Joy, or the Dangerous," was frequented by troops of young females beautiful as the hours¹ and not less seducing, who never failed to receive with caresses all whom the Caliph allowed to approach them, for he was by no means disposed to be jealous, as his own women were secluded within the palace he inhabited himself.

Notwithstanding the sensuality in which Vathek indulged, he experienced no abatement in the love of his people, who thought that a sovereign immersed in pleasure was not less tolerable to his subjects than one that employed himself in creating them foes. But the inquiet and impetuous disposition of the Caliph would not allow him to rest there, he had studied so much for his amusement in the lifetime of his father, as to acquire a great deal of knowledge, though not a sufficiency to satisfy himself, for he wished to know everything, even sciences that did not exist. He was fond of engaging in disputes with the learned, but liked them not to push their opposition with warmth, he stopped the mouths of those with presents whose mouths could be stopped, whilst others, whom his liberality was unable to subdue, he sent to prison to cool their blood, a remedy that often succeeded.

Vathek discovered also a predilection for theological controversy, but it was not with the orthodox that he usually held. By this means he induced the zealots to oppose him, and then persecuted them in return; for he resolved at any rate to have reason on his side.

The great prophet Mahomet, whose vicars the caliphs are, beheld with indignation from his abode in the seventh heaven the irreligious conduct of such a viceregent "Let

us leave him to himself," said he to the Genii,¹ who are always ready to receive his commands; "let us see to what lengths his folly and impiety will carry him; if he runs into excess we shall know how to chastise him. Assist him, therefore, to complete the tower which, in imitation of Nimrod, he hath begun, not, like that great warrior, to escape being drowned, but from the insolent curiosity of penetrating the secrets of Heaven; he will not divine the fate that awaits him."

The Genii obeyed, and when the workmen had raised their structure a cubit in the day time, two cubits more were added in the night. The expedition with which the fabric arose was not a little flattering to the vanity of Vathek. He fancied that even insensible matter showed a forwardness to subserve his designs, not considering that the successes of the foolish and wicked form the first rod of their chastisement.

His pride arrived at its height when, having ascended for the first time the eleven thousand stairs of his tower, he cast his eyes below and beheld men not larger than pygmies, mountains than shells, and cities than beehives. The idea which such an elevation inspired of his own grandeur completely bewildered him; he was almost ready to adore himself, till, lifting his eyes upward, he saw the stars as high above him as they appeared when he stood on the surface of the earth. He consoled himself, however, for this transient perception of his littleness, with the thought of being great in the eyes of others, and flattered himself that the light of his mind would extend beyond the reach of his sight, and transfer to the stars the decrees of his destiny.

With this view the inquisitive Prince passed most of his nights at the summit of his tower, till he became an adept in the mysteries of astrology, and imagined that the planets had disclosed to him the most marvellous adventures, which were to be accomplished by an extraordinary personage from a country altogether unknown. Prompted by motives of curiosity he had always been courteous to strangers, but from this instant he redoubled his attention, and ordered it to be announced by sound of

¹ In Oriental mythology, the genii are of a higher order than man, but lower than the angels. They are said to have governed the world before the creation of Adam. They were noted for their architectural skill, the Egyptian pyramids having been ascribed to them. The Persians called them *peris* and *divs*.

¹ Beautiful virgins of the Mohammedan Paradise.

trumpet, through all the streets of Samarah that no one of his subjects, on peril of displeasure, should either lodge or detain a traveller, but forthwith bring him to the palace.

Not long after this proclamation there arrived in his metropolis a man so hideous that the very guards who arrested him were forced to shut their eyes as they led him along. The Caliph himself appeared startled at so horrible a visage, but joy succeeded to this emotion of terror when the stranger displayed to his view such rarities as he had never before seen, and of which he had no conception.

In reality nothing was ever so extraordinary as the merchandize this stranger produced, most of his curiosities, which were not less admirable for their workmanship than splendor, had besides, their several virtues described on a parchment fastened to each. There were slippers which enabled the feet to walk; knives that cut without the motion of a hand; sabres which dealt the blow at the person they were wished to strike, and the whole enriched with gems that were hitherto unknown.

The sabres, whose blades emitted a dazzling radiance, fixed more than all the Caliph's attention, who promised himself to decipher at his leisure the uncouth characters engraven on their sides. Without, therefore, demanding their price, he ordered all the coined gold to be brought from his treasury, and commanded the merchant to take what he pleased, the stranger complied with modesty and silence.

Vathek, imagining that the merchant's taciturnity was occasioned by the awe which his presence inspired, encouraged him to advance, and asked him, with an air of condescension, who he was, whence he came, and where he obtained such beautiful commodities. The man, or rather monster, instead of making a reply, thrice rubbed his forehead, which, as well as his body, was blacker than ebony, four times clapped his paunch, the projection of which was enormous, opened wide his huge eyes, which glowed like firebrands, began to laugh with a hideous noise, and discovered his long amber-colored teeth bestreaked with green.

The Caliph, though a little startled, renewed his inquiries, but without being able to procure a reply; at which, beginning to be ruffled, he exclaimed: "Knowest thou, varlet, who I am? and at whom thou art aiming thy gibes?" Then, addressing his

guards, "Have ye heard him speak? is he dumb?"

"He hath spoken," they replied, "though but little."

"Let him speak again then," said Vathek, "and tell me who he is, from whence he came, and where he procured these singular curiosities, or I swear by the ass of Balaam¹ that I will make him rue his pertinacity."

The menace was accompanied by the Caliph with one of his angry and perilous glances, which the stranger sustained without the slightest emotion, although his eyes were fixed on the terrible eye of the Prince.

No words can describe the amazement of the courtiers when they beheld this rude merchant withstand the encounter unshocked. They all fell prostrate with their faces on the ground to avoid the risk of their lives, and continued in the same abject posture till the Caliph exclaimed in a furious tone: "Up, cowards! seize the miscreant! see that he be committed to prison and guarded by the best of my soldiers! Let him, however, retain the money I gave him: it is not my intent to take from him his property. I only want him to speak."

No sooner had he uttered these words than the stranger was surrounded, pinnioned with strong fetters, and hurried away to the prison of the great tower, which was encompassed by seven empalements of iron bars, and armed with spikes in every direction longer and sharper than spits.

The Caliph, nevertheless, remained in the most violent agitation; he sat down indeed to eat, but of the three hundred covers that were daily placed before him could taste of no more than thirty-two. A diet to which he had been so little accustomed was sufficient of itself to prevent him from sleeping, what then must be its effect when joined to the anxiety that preyed upon his spirits? At the first glimpse of dawn he hastened to the prison, again to importune this intractable stranger; but the rage of Vathek exceeded all bounds on finding the prison empty, the gates burst asunder, and his guards lying lifeless around him. In the paroxysm of his passion he fell furiously on the poor carcases, and kicked them till evening without intermission. His courtiers and vizirs exerted their efforts to soothe his extravagance, but finding every expedient ineffectual they all united in one vociferation: "The Caliph is

¹ See *Numbers*, 22-24. Mohammedans believed that all animals would be raised again, and that many of them, including the ass of Balaam, were admitted into Paradise.

gone mad' the Caliph is out of his senses!"

This outcry, which soon resounded through the streets of Samarah, at length reaching the ears of Carathus, his mother, she flew in the utmost consternation to try her ascendancy on the mind of her son. Her tears and caresses called off his attention, and he was prevailed upon by her entreaties to be brought back to the palace.

Carathus, apprehensive of leaving Vathek to himself, caused him to be put to bed, and seating herself by him, endeavored by her conversation to heal and compose him. Nor could any one have attempted it with better success, for the Caliph not only loved her as a mother, but respected her as a person of superior genius; it was she who had induced him, being a Greek herself, to adopt all the sciences and systems of her country, which good Mussulmans hold in such thorough abhorrence. Judicial astrology¹ was one of those systems in which Carathus was a perfect adept; she began, therefore, with reminding her son of the promise which the stars had made him, and intimated an intention of consulting them again.

"Alas!" sighed the Caliph, as soon as he could speak, "what a fool have I been! not for the kicks bestowed on my guards who so tamely submitted to death, but for never considering that this extraordinary man was the same the planets had foretold, whom, instead of ill-treating, I should have conciliated by all the arts of persuasion."

"The past," said Carathus, "cannot be recalled, but it behoves us to think of the future; perhaps you may again see the object you so much regret; it is possible the inscriptions on the sabies will afford information. Eat, therefore, and take thy repose, my dear son, we will consider, tomorrow, in what manner to act."

Vathek yielded to her counsel as well as he could, and arose in the morning with a mind more at ease. The sabies he commanded to be instantly brought, and poring upon them through a green glass, that their glittering might not dazzle, he set himself in earnest to decipher the inscriptions; but his reiterated attempts were all of them nugatory, in vain did he beat his head and bite his nails, not a letter of the whole was he able to ascertain. So unlucky a disappointment would have undone him again, had not Carathus by good fortune entered the apartment.

"Have patience, son!" said she; "you certainly are possessed of every important science, but the knowledge of languages is a trifle at best, and the accomplishment of none but a pedant. Issue forth a proclamation that you will confer such rewards as become your greatness upon any one that shall interpret what you do not understand, and what it is beneath you to learn, you will soon find your curiosity gratified."

"That may be," said the Caliph; "but in the meantime I shall be horribly disgusted by a crowd of smatterers, who will come to the trial as much for the pleasure of retailing their jargon as from the hope of gaining the reward. To avoid this evil, it will be proper to add that I will put every candidate to death who shall fail to give satisfaction; for, thank heaven! I have skill enough to distinguish between one that translates and one that invents."

"Of that I have no doubt," replied Carathus, "but to put the ignorant to death is somewhat severe, and may be productive of dangerous effects. content yourself with commanding their beards to be burnt;—beards in a state are not quite so essential as men."

The Caliph submitted to the reasons of his mother, and sending for Morakanabad, his prime vizir, said "Let the common cries proclaim, not only in Samarah, but throughout every city in my empire, that whosoever will repair hither and decipher certain characters which appear to be inexplicable, shall experience the liberality for which I am renowned, but that all who fail upon trial shall have their beards burnt off to the last hair. Let them add also that I will bestow fifty beautiful slaves, and as many jars of apricots from the isle of Kirmith, upon any man that shall bring me intelligence of the stranger."

The subjects of the Caliph, like their sovereign, being great admirers of women and apricots from Kirmith, felt their mouths water at these promises, but were totally unable to gratify their hankering, for no one knew which way the stranger had gone.

As to the Caliph's other requisition, the result was different. The learned, the half-learned, and those who were neither, but fancied themselves equal to both, came boldly to hazard their beards, and all shamefully lost them.

The exaction of these forfeitures, which

¹ A pseudo-science concerned with foretelling the future of nations and individuals, from observation of the stars.

¹ From the earliest times, among the Mohammedans, the loss of the beard was regarded as highly disgraceful.

found sufficient employment for the eunuchs, gave them such a smell of singed hair as greatly to disgust the ladies of the seraglio, and make it necessary that this new occupation of their guardians should be transferred into other hands.

At length, however, an old man presented himself whose beard was a cubit and a half longer than any that had appeared before him. The officers of the palace whispered to each other, as they ushered him in, "What a pity such a beard should be burnt!" Even the Caliph, when he saw it, concurred with them in opinion, but his concern was entirely needless. This venerable personage read the characters with facility, and explained them verbatim as follows: "We were made where every thing good is made. we are the least of the wonders of a place where all is wonderful, and deserving the sight of the first potentate on earth."

"You translate admirably!" cried Vathek, "I know to what these marvellous characters allude. Let him receive as many robes of honor and thousands of sequins¹ of gold as he hath spoken words. I am in some measure relieved from the perplexity that embarrassed me!"

Vathek invited the old man to dine, and even to remain some days in the palace. Unluckily for him he accepted the offer; for the Caliph, having ordered him next morning to be called, said: "Read again to me what you have read already. I cannot hear too often the promise that is made me, the completion of which I languish to obtain."

The old man forthwith put on his green spectacles, but they instantly dropped from his nose on perceiving the characters he had read the day preceding had given place to others of different import.

"What ails you?" asked the Caliph. "and why these symptoms of wonder?"

"Sovereign of the world," replied the old man, "these sabres hold another language today from that they yesterday held."

"How say you?" returned Vathek—"but it matters not! tell me, if you can, what they mean."

"It is this, my Lord," rejoined the old man. "Woe to the rash mortal who seeks to know that of which he should remain ignorant, and to undertake that which surpasseth his power!"

"And woe to thee!" cried the Caliph, in a burst of indignation; "today thou art void of understanding; begone from my presence, they shall burn but the half of thy

beard, because thou wert yesterday fortunate in guessing;—my gifts I never resume."

The old man, wise enough to perceive he had luckily escaped, considering the folly of disclosing so disgusting a truth, immediately withdrew and appeared not again.

But it was not long before Vathek discovered abundant reason to regret his precipitation, for though he could not decipher the characters himself, yet by constantly poring upon them he plainly perceived that they every day changed, and unfortunately no other candidate offered to explain them. This perplexing occupation inflamed his blood, dazzled his sight, and brought on a giddiness and debility that he could not support. He failed not, however, though in so reduced a condition, to be often carried to his tower, as he flattered himself that he might there read in the stars which he went to consult something more congenial to his wishes: but in this his hopes were deluded, for his eyes, dimmed by the vapors of his head, began to subserve his curiosity so ill, that he beheld nothing but a thick dun cloud, which he took for the most dreadful of omens.

Agitated with so much anxiety, Vathek entirely lost all firmness, a fever seized him, and his appetite failed. Instead of being one of the greatest eaters he became as distinguished for drinking. So insatiable was the thirst which tormented him, that his mouth, like a funnel, was always open to receive the various liquors that might be poured into it, and especially cold water, which calmed him more than every other.

This unhappy prince being thus incapacitated for the enjoyment of any pleasure, commanded the palaces of the five senses to be shut up, forbore to appear in public, either to display his magnificence or administer justice, and retired to the innermost apartment of his harem. As he had ever been an indulgent husband, his wives, overwhelmed with grief at his deplorable situation, incessantly offered their prayers for his health and unremittingly supplied him with water.

In the meantime the Princess Carathis, whose affliction no words can describe, instead of restraining herself to sobbing and tears, was closeted daily with the Vizir Morakanabad, to find out some cure or mitigation of the Caliph's disease. Under the persuasion that it was caused by enchantment, they turned over together, leaf by leaf, all the books of magic that might point out a remedy, and caused the horrible stranger, whom they accused as the enchanter, to be

¹ A gold coin, worth about \$2 25.

everywhere sought for with the strictest diligence.

At the distance of a few miles from Samarah stood a high mountain, whose sides were swarmed with wild thyme and basil, and its summit overspread with so delightful a plain, that it might be taken for the paradise destined for the faithful. Upon it grew a hundred thickets of eglantine and other fragrant shrubs, a hundred arbors of roses, jessamine, and honeysuckle, as many clumps of orange trees, cedar, and citron, whose branches, interwoven with the palm, the pomegranate, and the vine, presented every luxury that could regale the eye or the taste. The ground was strewed with violets, harebells, and pansies, in the midst of which sprung forth tufts of jonquils, hyacinths, and carnations, with every other perfume that impregnates the air. Four fountains, not less clear than deep, and so abundant as to slake the thirst of ten armies, seemed profusely placed here to make the scene more resemble the garden of Eden, which was watered by the four sacred rivers.¹ Here the nightingale sang the birth of the rose, her well-beloved, and at the same time lamented its short-lived beauty, whilst the turtle² deplored the loss of more substantial pleasures, and the wakeful lark hailed the rising light that reanimates the whole creation. Here more than anywhere the mingled melodies of birds expressed the various passions they inspired, as if the exquisite fruits which they pecked at pleasure had given them a double energy.

To this mountain Vathek was sometimes brought for the sake of breathing a purer air, and especially to drink at will of the four fountains, which were reputed in the highest degree salubrious and sacred to himself. His attendants were his mother, his wives, and some eunuchs, who assiduously employed themselves in filling capacious bowls of rock crystal, and emulously presenting them to him, but it frequently happened that his avidity exceeded their zeal, inasmuch that he would prostrate himself upon the ground to lap up the water, of which he could never have enough.

One day when this unhappy prince had been long lying in so debasing a posture, a voice hoarse but strong, thus addressed him: "Why assumest thou the function of a dog, O Caliph, so proud of thy dignity and power?"

At this apostrophe he raised his head and beheld the stranger that had caused him so much affliction. Inflamed with anger at the sight, he exclaimed:

"Accursed Giaour!¹ what comest thou hither to do? is it not enough to have transformed a prince remarkable for his agility into one of those leather barrels which the Bedouin Arabs carry on their camels when they traverse the deserts? Perceivest thou not that I may perish by drinking to excess no less than by a total abstinence?"

"Drink then this draught," said the stranger, as he presented to him a phial of a red and yellow mixture, "and, to satiate the thirst of thy soul as well as of thy body, know that I am an Indian, but from a region of India which is wholly unknown."

The Caliph, delighted to see his desires accomplished in part, and flattering himself with the hope of obtaining their entire fulfilment, without a moment's hesitation swallowed the potion, and instantaneously found his health restored, his thirst appeased, and his limbs as agile as ever.

In the transports of his joy Vathek leaped upon the neck of the frightful Indian, and kissed his horrid mouth and hollow cheeks as though they had been the coral lips, and the lilies and roses of his most beautiful wives, whilst they, less terrified than jealous at the sight, dropped their veils to hide the blush of mortification that suffused their foreheads.

Nor would the scene have closed here, had not Carathis, with all the art of insinuation, a little repressed the raptures of her son. Having prevailed upon him to return to Samarah, she caused a herald to precede him, whom she commanded to proclaim as loudly as possible: "The wonderful stranger hath appeared again, he hath healed the Caliph, he hath spoken! he hath spoken!"

Forthwith all the inhabitants of this vast city quitted their habitations, and ran together in crowds to see the procession of Vathek and the Indian, whom they now blessed as much as they had before execrated, incessantly shouting: "He hath healed our sovereign, he hath spoken! he hath spoken!" Nor were these words forgotten in the public festivals which were celebrated the same evening, to testify the general joy; for the poets applied them as a chorus to all the songs they composed.

The Caliph, fired with the ambition of pre-

¹ Pishon Gihon Hiddekel and Euphrates—*Genesis*, 2 10 14

² turtle-dove

¹ A term applied to all persons not of the Mohammedan faith

scribing laws to the Intelligences of Darkness, was but little embarrassed at this dereliction; the impetuosity of his blood prevented him from sleeping, nor did he encamp any more as before. Nouronihar, whose impatience if possible exceeded his own, importuned him to hasten his march, and lavished on him a thousand caresses to beguile all reflection. She fancied herself already more potent than Balkis, and pictured to her imagination the Genn falling prostrate at the foot of her throne. In this manner they advanced by moonlight, till they came within view of the two towering rocks that form a kind of portal to the valley, at whose extremity rose the vast ruins of Istakhar. Aloft on the mountain glimmered the fronts of various royal mausoleums, the horror of which was deepened by the shadows of night. They passed through two villages almost deserted, the only inhabitants remaining being a few feeble old men, who at the sight of horses and litters, fell upon their knees and cried out

"O heaven! is it then by these phantoms that we have been for six months tormented? Alas! it was from the terror of these spectres and the noise beneath the mountains, that our people have fled, and left us at the mercy of maleficent spirits!"

The Caliph, to whom these complaints were but unpromising auguries, drove over the bodies of these wretched old men, and at length arrived at the foot of the terrace of black marble, there he descended from his litter, handing down Nouronihar; both with beating hearts stared wildly around them, and expected with an apprehensive shudder the approach of the Giaour; but nothing as yet announced his appearance.

A deathlike stillness reigned over the mountain and through the air, the moon dilated on a vast platform the shades of the lofty columns, which reached from the terrace almost to the clouds, the gloomy watch-towers, whose numbers could not be counted, were veiled by no roof, and their capitals, of an architecture unknown in the records of the earth, served as an asylum for the birds of darkness, which, alarmed at the approach of such visitants, fled away croaking.

The chief of the eunuchs, trembling with fear, besought Vathek that a fire might be kindled.

"No!" replied he, "there is no time left to think of such trifles, abide where thou art, and expect my commands."

Having thus spoken he presented his hand to Nouronihar, and, ascending the steps of a

vast staircase, reached the terrace, which was flagged with squares of marble, and resembled a smooth expanse of water, upon whose surface not a leaf ever dared to vegetate. on the right rose the watch-towers, ranged before the ruins of an immense palace, whose walls were embossed with various figures, in front stood forth the colossal forms of four creatures, composed of the leopard and the griffin, and, though but of stone, inspired emotions of terror; near these were distinguished by the splendor of the moon, which streamed full on the place, characters like those on the sabres of the Giaour, that possessed the same virtue of changing every moment; these, after vacillating for some time, at last fixed in Arabic letters, and prescribed to the Caliph the following words.

"Vathek! thou hast violated the conditions of my parchment, and deservest to be sent back, but, in favor to thy companion, and as the need for what thou hast done to obtain it, Ebhis permitteth that the portal of his palace shall be opened, and the subterranean fire will receive thee into the number of its adorers."

He scarcely had read these words before the mountain against which the terrace was reared trembled, and the watch-towers were ready to topple headlong upon them, the rock yawned, and disclosed within it a staircase of polished marble that seemed to approach the abyss, upon each stair were planted two large torches, like those Nouronihar had seen in her vision, the camphorated vapor ascending from which gathered into a cloud under the hollow of the vault.

This appearance, instead of terrifying, gave new courage to the daughter of Fakreddin. Scarcely deigning to bid adieu to the moon and the firmament, she abandoned without hesitation the pure atmosphere to plunge into these infernal exhalations. The gait of those unpoisoned personages was haughty and determined, as they descended by the effulgence of the torches they gazed on each other with mutual admiration, and both appeared so resplendent, that they already esteemed themselves spiritual Intelligences, the only circumstance that perplexed them was then not arriving at the bottom of the stairs, on hastening their descent with an ardent impetuosity, they felt their steps accelerated to such a degree, that they seemed not walking, but falling from a precipice. Their progress, however, was at length impeded by a vast portal of ebony, which the Caliph without difficulty recognized; here

the Giaour awaited them with the key in his hand.

"Ye are welcome," said he to them with a ghastly smile, "in spite of Mahomet and all his dependants. I will now admit you into that palace where you have so highly merited a place."

Whilst he was uttering these words he touched the enamelled lock with his key, and the doors at once expanded, with a noise still louder than the thunder of mountains, and as suddenly recoiled the moment they had entered.

The Caliph and Nouronihar beheld each other with amazement, at finding themselves in a place which, though roofed with a vaulted ceiling, was so spacious and lofty that at first they took it for an immeasurable plain. But their eyes at length growing familiar to the grandeur of the objects at hand, they extended their view to those at a distance, and discovered rows of columns and arcades, which gradually diminished till they terminated in a point, radiant as the sun when he darts his last beams athwart the ocean. the pavement, strewed over with gold dust and saffron, exhaled so subtle an odor as almost overpowered them, they, however, went on, and observed an infinity of censers, in which ambergris and the wood of aloes were continually burning. between the several columns were placed tables, each spread with a profusion of viands, and wines of every species sparkling in vases of crystal. A throng of Genni and other fantastic spirits of each sex danced lasciviously in troops, at the sound of music which issued from beneath

In the midst of this immense hall a vast multitude was incessantly passing, who severally kept their right hands on their hearts, without once regarding anything around them. they had all the livid paleness of death, their eyes, deep sunk in their sockets, resembled those phosphoric meteors that glimmer by night in places of interment. Some stalked slowly on, absorbed in profound reveries, some, shrieking with agony, ran furiously about, like tigers wounded with poisoned arrows, whilst others, grinding their teeth in rage, foamed along, more frantic than the wildest maniac. They all avoided each other, and, though surrounded by a multitude that no one could number, each wandered at random, unheeding of the rest, as if alone on a desert which no foot had trodden.

Vathek and Nouronihar, frozen with terror at a sight so baleful, demanded of the

Giaour what these appearances might mean, and why these ambulating spectres never withdrew their hands from their hearts.

"Perplex not yourselves," replied he bluntly, "with so much at once, you will soon be acquainted with all, let us haste and present you to Eblis."

They continued then way through the multitude, but, notwithstanding their confidence at first, they were not sufficiently composed to examine with attention the various perspectives of halls and of galleries that opened on the right hand and left, which were all illuminated by torches and braziers, whose flames rose in pyramids to the centre of the vault. At length they came to a place where long curtains, brocaded with crimson and gold, fell from all parts in striking confusion; here the choirs and dances were heard no longer, the light which glimmered came from afar.

After some time Vathek and Nouronihar perceived a gleam brightening through the drapery, and entered a vast tabernacle carpeted with the skins of leopards, an infinity of elders with streaming beards, and Afrits¹ in complete armor, had prostrated themselves before the ascent of a lofty eminence on the top of which, upon a globe of fire, sat the formidable Eblis. His person was that of a young man, whose noble and regular features seemed to have been tarnished by malignant vapors, in his large eyes appeared both pride and despair, his flowing hair retained some resemblance to that of an angel of light, in his hand, which thunder had blasted, he swayed the iron sceptre that causes the monster Ouanabad, the Afrits, and all the powers of the abyss to tremble: at his presence the heart of the Caliph sunk within him, and for the first time, he fell prostrate on his face. Nouronihar, however, though greatly dismayed, could not help admiring the person of Eblis, for she expected to have seen some stupendous Giant Eblis, with a voice more mild than might be imagined, but such as transfused through the soul the deepest melancholy, said

"Creatures of clay, I receive you into mine empire, ye are numbered amongst my adorers, enjoy whatever this palace affords, the treasures of the pre-adamite Sultans, their bickering² sabres, and those talismans that compel the Dives to open the subterranean expanses of the mountain of Kaf, which communicate with these; there, insatiable as your curiosity may be, shall you

¹ Powerful evil demons in Arabic mythology

² clashing

find sufficient to gratify it; you shall possess the exclusive privilege of entering the fortress of Aberman, and the halls of Aigenk, where are portrayed all creatures endowed with intelligence, and the various animals that inhabited that earth prior to the creation of that contemptible being, whom ye denominate the Father of Mankind."

Vathek and Nouronihar, feeling themselves revived and encouraged by this harangue, eagerly said to the Giaour:

"Bring us instantly to the place which contains these precious talismans."

"Come!" answered this wicked Dive, with his malignant grin, "come!" and possess all that my Sovereign hath promised, and more."

He then conducted them into a long aisle adjoining the tabernacle, preceding them with hasty steps, and followed by his disciples with the utmost alacrity. They reached, at length, a hall of great extent, and covered with a lofty dome, around which appeared fifty portals of bronze, secured with as many fastenings of iron; a funereal gloom prevailed over the whole scene. Here, upon two beds of incorruptible cedar, lay recumbent the fleshless forms of the Pre-Adamite Kings, who had been monarchs of the whole earth; they still possessed enough of life to be conscious of their deplorable condition; their eyes retained a melancholy motion; they regarded each other with looks of the deepest dejection, each holding his right hand motionless on his heart; at their feet were inscribed the events of their several reigns, their power, their pride, and their crimes. Soliman Raad, Soliman Dakr, and Soliman Di Gian Ben Gian, who, after having chained up the Dives in the dark caverns of Kaf, became so presumptuous as to doubt of the Supreme Power; all these mantained great state, though not to be compared with the eminence of Soliman Ben Daoud.

This king, so renowned for his wisdom, was on the loftiest elevation, and placed immediately under the dome, he appeared to possess more animation than the rest, though from time to time he labored with profound sighs, and, like his companions, kept his right hand on his heart; yet his countenance was more composed, and he seemed to be listening to the sullen roar of a vast cataract, visible in part through the grated portals; this was the only sound that intruded on the silence of these doleful mansions. A range of brazen vases surrounded the elevation.

"Remove the covers from these cabalistic

depositories," said the Giaour to Vathek, "and avail thyself of the talismans, which will break asunder all these gates of bronze, and not only render thee master of the treasures contained within them, but also of the spirits by which they are guarded."

The Caliph, whom this ominous preliminary had entirely disconcerted, approached the vases with faltering footsteps, and was ready to sink with terror when he heard the groans of Soliman. As he proceeded, a voice from the livid lips of the Prophet articulated these words:

"In my life-time I filled a magnificent throne, having on my right hand twelve thousand seats of gold, where the patriarchs and the prophets heard my doctrines; on my left the sages and doctors, upon as many thrones of silver, were present at all my decisions. Whilst I thus administered justice to innumerable multitude, the birds of the air librating over me served as a canopy from the rays of the sun; my people flourished, and my palace rose to the clouds. I erected a temple to the Most High, which was the wonder of the universe; but I basely suffered myself to be seduced by the love of women, and a curiosity that could not be restrained by sublunary things. I listened to the counsels of Aberman and the daughter of Pharaoh, and adored fire and the hosts of heaven. I forsook the holy city, and commanded the Genn to rear the stupendous palace of Istakhan, and the terrace of the watch-towers, each of which was consecrated to a star; there for a while I enjoyed myself in the zenith of glory and pleasure, not only men, but supernatural existences were subject also to my will. I began to think, as these unhappy monarchs around had already thought, that the vengeance of Heaven was asleep, when at once the thunder burst my structures asunder and precipitated me hither, where, however, I do not remain, like the other inhabitants, totally destitute of hope, for an angel of light hath revealed that, in consideration of the piety of my early youth, my woes shall come to an end when this cataract shall forever cease to flow; till then I am in torments, ineffable torments! an unrelenting fire preys on my heart."

Having uttered this exclamation Soliman raised his hands towards Heaven, in token of supplication, and the Caliph discerned through his bosom, which was transparent as crystal, his heart enveloped in flames. At a sight so full of horror Nouronihar fell

balancing

back, like one petrified, into the arms of Vathek, who cried out with a convulsive sob

"O Giaour! whither hast thou brought us? Allow us to depart, and I will relinquish all thou hast promised. O Mahomet! remains there no more mercy?"

"None! none!" replied the malicious Dive. "Know, miserable prince! thou art now in the abode of vengeance and despair, thy heart also will be kindled, like those of the other votaries of Eblis. A few days are allotted thee previous to this fatal period; employ them as thou wilt; recline on these heaps of gold; command the Infernal Potentates; range at thy pleasure through these immense subterranean domains; no barrier shall be shut against thee, as for me, I have fulfilled my mission; I now leave thee to thyself." At these words he vanished

The Caliph and Nouronihar remained in the most abject affliction; their tears unable to flow, scarcely could they support themselves. At length, taking each other despondingly by the hand, they went faltering from this fatal hall, indifferent which way they turned their steps, every portal opened at their approach; the Dives fell prostrate before them; every reservoir of riches was disclosed to their view, but they no longer felt the incentives of curiosity, pride, or avarice. With like apathy they heard the chorus of Genii, and saw the stately banquets prepared to regale them, they went wandering on from chamber to chamber, hall to hall, and gallery to gallery, all without bounds or limit, all distinguishable by the same lowering gloom, all adorned with the same awful grandeur, all traversed by persons in search of repose and consolation, but who sought them in vain, for, every one carried within him a heart tormented in flames, shunned by these various sufferings, who seemed by their looks to be upbraiding the partners of their guilt, they withdrew from them to wait in direful suspense the moment which should render them to each other the like objects of terror.

"What!" exclaimed Nouronihar, "will the time come when I shall snatch my hand from thine?"

"Ah!" said Vathek, "and shall my eyes ever cease to drink from thine long draughts of enjoyment! Shall the moments of our reciprocal ecstasies be reflected on with horror! It was not thou that broughtest me hither; the principles by which Carathis perverted my youth, have been the sole cause of my perdition!" Having given vent to these painful expressions, he called to an

Afrî, who was stirring up one of the braziers, and bade him fetch the Princess Carathis from the palace of Samarah.

After issuing these orders, the Caliph and Nouronihar continued walking amidst the silent crowd, till they heard voices at the end of the gallery; presuming them to proceed from some unhappy beings, who like themselves were awaiting their final doom, they followed the sound, and found it to come from a small square chamber, where they discovered sitting on sofas five young men of goodly figure, and a lovely female, who were all holding a melancholy conversation by the glimmering of a lonely lamp, each had a gloomy and forlorn air, and two of them were embracing each other with great tenderness. On seeing the Caliph and the daughter of Fakreddin enter, they arose, saluted and gave them place; then he who appeared the most considerable of the group addressed himself thus to Vathek

"Strangers! who doubtless are in the same state of suspense with ourselves, as you do not yet bear your hand on your heart, if you are come hither to pass the interval allotted previous to the infliction of our common punishment, condescend to relate the adventures that have brought you to this fatal place, and we in return will acquaint you with ours, which deserve but too well to be heard; we will trace back our crimes to their source, though we are not permitted to repent, this is the only employment suited to wretches like us!"

The Caliph and Nouronihar assented to the proposal, and Vathek began, not without tears and lamentations, a sincere recital of every circumstance that had passed. When the afflicting narrative was closed, the young man entered on his own. Each person proceeded in order, and when the fourth prince had reached the midst of his adventures, a sudden noise interrupted him, which caused the vault to tremble and to open.

Immediately a cloud descended, which gradually dissipating, discovered Carathis on the back of an Afrî, who grievously complained of his burden. She, instantly springing to the ground, advanced towards her son and said:

"What dost thou here in this little square chamber? As the Dives are become subject to thy beck, I expected to have found thee on the throne of the Pre-adamite Kings."

"Execrable woman!" answered the Caliph; "cursed be the day thou gavest me birth! go, follow this Afrî, let him conduct thee to the hall of the Prophet Soliman;

there thou wilt learn to what these palaces are destined, and how much I ought to abhor the impious knowledge thou hast taught me."

"The height of power, to which thou art arrived, has certainly turned thy brain," answered Carathis, "but I ask no more than permission to show my respect for the Prophet. It is, however, proper thou shouldst know, that (as the Afrit has informed me neither of us shall return to Samarah) I requested his permission to arrange my affairs, and he politely consented, availing myself, therefore, of the few moments allowed me, I set fire to the tower, and consumed in it the mutes, negresses, and serpents which have rendered me so much good service; nor should I have been less kind to Morakana-bad, had he not prevented me, by deserting at last to thy brother. As for Bababalouk, who had the folly to return to Samarah, and all the good brotherhood to provide husbands for thy wives, I undoubtedly would have put them to the torture, could I but have allowed them the time, being, however, in a hurry. I only hung him after having caught him in a snare with thy wives, whilst them I buried alive by the help of my negresses, who thus spent their last moments greatly to their satisfaction. With respect to Dilara, who ever stood high in my favor, she hath evinced the greatness of her mind by fixing herself near in the service of one of the Magi, and I think will soon be our own."

Vathek, too much cast down to express the indignation excited by such a discourse, ordered the Afrit to remove Carathis from his presence, and continued immersed in thought, which his companion durst not disturb.

Carathis, however, eagerly entered the dome of Soliman, and, without regarding in the least the groans of the Prophet, undauntedly removed the covers of the vases, and violently seized on the talismans, then, with a voice more loud than had hitherto been heard within these mansions, she compelled the Dives to disclose to her the most secret treasures, the most profound stores, which the Afrit himself had not seen; she passed by rapid descents known only to Eblis and his most favored potentates, and thus penetrated the very entrails of the earth, where breathes the Sansar, or icy wind of death; nothing appalled her dauntless soul, she perceived, however, in all the inmates who bore their hands on their heart a little singularity, not much to her taste. As she was emerging from one of the abysses,

Eblis stood forth to her view, but, notwithstanding he displayed the full effulgence of his infernal majesty, she preserved her countenance unaltered, and even paid her compliments with considerable firmness.

This superb Monarch thus answered "Princess, whose knowledge and whose crimes have merited a conspicuous rank in my empire, thou dost well to employ the leisure that remains; for the flames and torments, which are ready to seize on thy heart, will not fail to provide thee with full employment." He said thus, and was lost in the curtains of his tabernacle.

Carathis paused for a moment with surprise; but, resolved to follow the advice of Eblis, she assembled all the choirs of Genn, and all the Dives, to pay her homage, thus marched she in triumph through a vapor of perfumes, amidst the acclamations of all the malignant spirits, with most of whom she had formed a previous acquaintance, she even attempted to dethrone one of the Solimans for the purpose of usurping his place, when a voice, proceeding from the abyss of Death, proclaimed, "All is accomplished!" Instantaneously, the haughty forehead of the intrepid Princess was coruscated with agony; she uttered a tremendous yell, and fixed, no more to be withdrawn, her right hand upon her heart, which was become a receptacle of eternal fire.

In this delirium, forgetting all ambitious projects and her thirst for that knowledge which should ever be hidden from mortals, she overturned the offerings of the Genn, and, having execrated the hour she was begotten and the womb that had borne her, glanced off in a whirl that rendered her invisible, and continued to revolve without intermission.

At almost the same instant the same voice announced to the Caliph, Nouronihar, the five princes, and the princess, the awful and irrevocable decree. Their hearts immediately took fire, and they at once lost the most precious of the gifts of heaven—Hope. These unhappy beings recoiled with looks of the most furious distraction. Vathek beheld in the eyes of Nouronihar nothing but rage and vengeance, nor could she discern aught in his but aversion and despair. The two princes who were friends, and till that moment had preserved their attachment, shrunk back, gnashing their teeth with mutual and unchangeable hatred. Kalilah and his sister made reciprocal gestures of imprecation, whilst the two other princes testified their horror for each other by the most ghastly

convulsions, and screams that could not be smothered. All severally plunged themselves into the accursed multitude, there to wander in an eternity of unabating anguish

5 Such was, and such should be, the punishment of unrestrained passions and atrocious actions! Such is, and such should be, the chastisement of blind ambition, that would transgress those bounds which the Creator
10 hath prescribed to human knowledge, and, by aiming at discoveries reserved for pure Intelligence, acquire that insatuated pride, which perceives not the condition appointed to man is to be ignorant and humble

15 Thus the Caliph Vathek, who, for the sake of empty pomp and forbidden power, had sullied himself with a thousand crimes, became a prey to grief without end, and remorse without mitigation; whilst the humble and despised Gulchenrouz passed whole ages
20 in undisturbed tranquillity, and the pure happiness of childhood

WILLIAM COWPER (1731-1800)

From OLNEY HYMNS

1763 77

1779

LOV'ST THOU ME?

Hark, my soul! it is the Lord,
'Tis thy Saviour, hear his word,
Jesus speaks, and speaks to thee.
"Say, poor sinner, lov'st thou me?"

5 I deliver'd thee when bound,
And, when bleeding, heal'd thy wound
Sought thee wand'ring, set thee right
Turn'd thy darkness into light

Can a woman's tender care
10 Cease towards the child she bare?
Yes, she may forgetful be
Yet will I remember thee

Mine is an unchanging love,
Higher than the heights above
15 Deeper than the depths beneath,
Free and faithful, strong as death

Thou shalt see my glory soon,
When the work of grace is done
Partner of my throne shalt be
20 Say, poor sinner, lov'st thou me?"

Lord, it is my chief complaint,
That my love is weak and faint.
Yet I love thee and adore,
Oh! for grace to love thee more!

1 John 21.16

LIGHT SHINING OUT OF DARKNESS¹

God moves in a mysterious way.
His wonders to perform;
He plants his footsteps in the sea,
And rides upon the storm

5 Deep in unfathomable mines
Of never-failing skill,
He treasures up his bright designs,
And works his sovereign will

Ye fearful saints, fresh courage take,
10 The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head

Judge not the Lord by feeble sense,
But trust him for his grace,
15 Behind a frowning providence,
He hides a smiling face

His purposes will ripen fast,
Unfolding ev'ry hour,
The bud may have a bitter taste,
20 But sweet will be the flow'

Blind unbelief is sure to err,
And scan his work in vain,
God is his own interpreter,
And he will make it plain

THE TASK

1783 1784

1785

FROM BOOK I. THE SON

Scenes that sooth'd
On charm'd me young, no longer young,
I find
Still soothing and of pow'r to charm me
still
And witness, dear companion of my
walks,²

115 Whose arm this twentieth winter I perceive
Fast lock'd in mine, with pleasure such
as love,
Confirm'd by long experience of thy
worth
And well-tried virtues, could alone in-
spire—
Witness a joy that thou hast doubled
long

120 Thou know'st my praise of nature most
sincere,

¹ John, 13 7

² Miss Mary Unwin, the friend and companion of Cowper for thirty-four years. See Cowper's *To Mary*, p. 153

- 'And that my raptures are not conjur'd
up
To serve occasions of poetic pomp.
But genuine, and art partner of them
all.
How oft upon yon eminence our pace
155 Has slacken'd to a pause, and we have
borne
The ruffling wind, scarce conscious that
it blew,
While admiration, feeding at the eye.
And still unsated, dwelt upon the scene
Thence with what pleasure have we just
discern'd
160 The distant plough slow moving, and
beside
His lab'ring team, that swerv'd not
from the track,
The sturdy swan diminish'd to a boy
Here Ouse, slow winding through a level
plain
Of spacious meads with cattle sprinkled
o'er,
165 Conducts the eye along his sinuous
course
Delighted There, fast rooted in their
bank,
Stand, never overlook'd, our fav'rite
elms,
That screen the herdsman's solitary hut.
While far beyond, and overthwart the
stream
170 That, as with molten glass, inlays the
vale,
The sloping land recedes into the clouds.
Displaying on its varied side the grace
Of hedge-row beauties numberless,
square tow'r,
Tall spire, from which the sound of
cheerful bells
175 Just undulates upon the list'ning ear.
Groves, heaths, and smoking villages,
remote
Scenes must be beautiful, which, daily
view'd,
Please daily, and whose novelty sur-
vives
Long knowledge and the scrutiny of
years
180 Praise justly due to those that I de-
scribe
Nor rural sights alone, but rural sounds,
Exhilarate the spirit, and restore
The tone of languid Nature. Mighty
winds,
That sweep the skirt of some far-spread-
ing wood
185 Of ancient growth, make music not un-
like
- The wash of Ocean on his winding
shore,
And lull the spirit while they fill the
mind,
Unnumber'd branches waving in the
blast,
And all their leaves fast flutt'ring, all
at once
190 Nor less composure waits upon the
roar
Of distant floods, or on the softer
voice
Of neighb'ring fountain, or of rills that
slip
Through the cleft rock, and, chiming as
they fall
Upon loose pebbles, lose themselves at
length
195 In matted grass, that with a livelier
green
Betrays the secret of their silent course
Nature inanimate employs sweet sounds,
But animated nature sweeter still.
To sooth and satisfy the human ear
200 Ten thousand warblers cheer the day,
and one
The livelong night not these alone, whose
notes
Nee-hunger'd art must emulate in vain,
But cawing rooks, and kites that swim
sublime
In still repeated circles, screaming loud,
The jay, the pie, and ev'n the boding
owl
That hails the rising moon, have charms
for me.
Sounds inharmonious in themselves and
harsh.
Yet heard in scenes where peace forever
reigns,
And only there, please highly for their
sake.
(God made the country, and man made
the town.
205 What wonder then that health and vir-
tue, gifts
That can alone make sweet the bitter
draught
That life holds out to all, should most
abound
And least be threaten'd in the fields
and groves?
Possess ye, therefore, ye who, borne
about
210 In chariots and sedans, know no fa-
tigue
But that of idleness, and taste no
scenes

- But such as art contrives, possess ye
still
Your element; there only ye can shine,
There only minds like your's can do no
harm.
- 760 Our groves were planted to console at
noon
The pensive wand'rer in their shades
At eve
The moonbeam, sliding softly in be-
tween
The sleeping leaves, is all the light they
wish,
Birds warbling all the music We can
spare
- 765 The splendor of your lamps, they but
eclipse
Our softer satellite Your songs con-
found
Our more harmonious notes the thrush
departs
Scar'd, and th' offended nightingale is
mute
There is a public mischief in your mouth,
770 It plagues your country. Folly such as
your's,
Grac'd with a sword, and worthier of a
fan,
Has made, what enemies could ne'er
have done,
Our arch of empire, steadfast but for
you,
A mutilated structure, soon to fall

FROM BOOK II THE TIME-PIECE

- Oh for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumor of oppression and deceit,
Of unsuccessful or successful war,
7 Might never reach me more! My ear is
pain'd,
My soul is sick, with ev'ry day's re-
port
Of wrong and outrage with which earth
is fill'd
There is no flesh in man's obdurate
heart,
It does not feel for man; the nat'ral
bond
- 10 Of brotherhood is sever'd as the flax
That falls asunder at the touch of fire
He finds his fellow guilty of a skin
Not color'd like his own; and, having
pow'r
T' enforce the wrong, for such a worthy
cause
- 15 Dooms and devotes him as his lawful
prey
- Lands intersected by a narrow frith
Abhor each other. Mountains interpos'd
Make enemies of nations, who had else,
Like kindred drops, been mingled into
one.
- 20 Thus man devotes his brother, and de-
stroys,
And, worse than all, and most to be
deplor'd,
As human nature's broadest, foulest
blot,
Chains him, and tasks him, and exacts
his sweat
With stripes, that Mercy, with a bleed-
ing heart,
25 Weeps when she sees inflicted on a
beast
Then what is man? And what man,
seeing this,
And having human feelings, does not
blush,
And hang his head, to think himself a
man?
I would not have a slave to till my
ground,
- 30 To carry me, to fan me while I sleep,
And tremble when I wake, for all the
wealth
That sinews bought and sold have ever
earn'd
No dear as freedom is, and in my
heart's
Just estimation priz'd above all price,
35 I had much rather be myself the slave,
And wear the bonds, than fasten them
on him
We have no slaves at home — Then why
abroad?
And they themselves, once ferried o'er
the wave
That parts us, are emancipate and loos'd.
- 40 Slaves cannot breathe in England,¹ if
their lungs
Receive our air, that moment they are
free,
They touch our country, and their shack-
les fall.
That's noble, and bespeaks a nation
proud
And jealous of the blessing Spread it
then,
- 45 And let it circulate through ev'ry vein
Of all your empire; that where Britain's
pow'r
Is felt, mankind may feel her mercy too

¹ The court decision that "slaves cannot breathe in England" was given by Lord Mansfield in 1772. The slave trade was abolished in 1811.

FROM BOOK VI THE WINTER WALK
AT NOON

560 I would not enter on my list of friends
(Tho' grac'd with polish'd manners and
fine sense,
Yet wanting sensibility) the man
Who needlessly sets foot upon a worm
An inadvertent step may crush the snail
365 That crawls at ev'ning in the public
path.
But he that has humanity, forewarn'd,
Will tread aside, and let the reptile live
The creeping vermin, loathsome to the
sight,
And charg'd perhaps with venom, that
intrudes,
770 A visitor unwelcome, into scenes
Sacred to neatness and repose—th' al-
cove,
The chamber, or refectory—may die
A necessary act incurs no blame
Not so when, held within their proper
bounds
575 And guiltless of offence, they range the
air
Or take their pastime in the spacious
field
There they are privileg'd and he that
hunts
Or harms them there is guilty of a wrong.
Disturbs th' economy of Nature's realm
580 Who, when she form'd, design'd them
an abode
The sum is this—If man's convenience,
health,
Or safety interfere, his rights and
claims
Are paramount, and must extinguish
their's
Else they are all—the meanest things
that are—
585 As free to live, and to enjoy that life.
As God was free to form them at the
first,
Who, in his sov'reign wisdom, made them
all
Ye, therefore, who love mercy, teach
your sons
To love it too The spring-time of our
years
590 Is soon dishonor'd and defil'd in most
By budding ill, that ask a prudent hand
To check them But, alas! none sooner
shoots,
If unrestrain'd, into luxuriant growth,
Than cruelty, most devilish of them all.
795 Mercy to him that shows it, is the
rule
And righteous limitation of its act,

By which Heav'n moves in pard'ning
guilty man,
And he that shows none, being ripe in
years,
And conscious of the outrage he com-
mits,
600 Shall seek it, and not find it, in his turn
.

THE POPLAR-FIELD

1784

1785

The poplars are fell'd, farewell to the
shade
And the whispering sound of the cool
colonnade,
The winds play no longer and sing in
the leaves,
Nor Ouse on his bosom their image re-
ceives
7 Twelve years have elaps'd since I first
took a view
Of my favorite field and the bank where
they grew
And now in the grass behold they are
laid,
And the tree is my seat that once lent
me a shade
The blackbird has fled to another retreat
10 Where the hazels afford him a screen
from the heat,
And the scene where his melody charm'd
me before,
Resounds with his sweet-flowing ditty
no more
My fugitive years are all hasting away,
And I must ere long lie as lowly as they.
15 With a turf on my breast, and a stone
at my head,
Ere another such grove shall arise in its
stead
'Tis a sight to engage me, if anything
can,
To muse on the perishing pleasures of
man,
Though his life be a dream, his enjoy-
ments, I see,
20 Have a being less durable even than he

THE NEGRO'S COMPLAINT

1788

1793

Forc'd from home and all its pleasures,
Afur'd coast I left forlorn,
To increase a stranger's treasures,
O'er the raging billows borne.

5 Men from England bought and sold me,
Paid my price in paltry gold;
But, though slave they have enroll'd me,
Minds are never to be sold

Still in thought as free as ever,
10 What are England's rights, I ask,
Me from my delights to sever,
Me to torture, me to task?
Fleecy locks and black complexion
Cannot forfeit nature's claim.
15 Skins may differ, but affection
Dwells in white and black the same

Why did all-creating Nature
Make the plant for which we toil?
Sighs must fan it, tears must water,
20 Sweet of ours must dress the soil
Think, ye masters, iron-hearted,
Lolling at your jovial boards,
Think how many backs have smarted
For the sweets your cane affords

25 Is there, as ye sometimes tell us,
Is there one who reigns on high?
Has he bid you buy and sell us,
Speaking from his throne, the sky?
Ask him if your knotted scourges,
30 Matches, blood-extorting screws,
Are the means which duty urges
Agents of his will to use?

Hark! he answers!—Wild tornadoes,
Strewing yonder sea with wrecks,
35 Wasting towns, plantations, meadows,
Are the voice with which he speaks
He, foreseeing what vexations
Afric's sons should undergo,
Fix'd their tyrants' habitations
40 Where his whirlwinds answer—No

By our blood in Afric wasted,
Lies our necks receiv'd the chain,
By the miseries that we tasted,
Crossing in your barks the main,
45 By our suff'rings since ye brought us
To the man-degrading mart,
All sustain'd by patience, taught us
Only by a broken heart

Deem our nation brutes no longer
50 Till some reason ye shall find
Worthier of regard and stronger
Than the color of our kind.
Slaves of gold, whose sordid dealings
Tarnish all your boasted pow'rs,
55 Prove that you have human feelings,
Ere you proudly question ours!

ON THE RECEIPT OF MY MOTHER'S PICTURE OUT OF NORFOLK

THE GIFT OF MY COUSIN ANN BODHAM
1790 1798

Oh that those lips had language! Life
has pass'd
With me but roughly since I heard thee
last .
Those lips are thine—thy own sweet
smile I see,
The same that oft in childhood solaced
me;
5 Voice only fails, else, how distinct they
saw,
"Grieve not, my child, chase all thy
fears away!"
The meek intelligence of those dear eyes
(Blest be the art that can immortalize,
The art that baffles Time's tyrannic claim
10 To quench it) here shines on me still the
same
Faithful remembrancer of one so dear,
O welcome guest, though unexpected,
here!
Who bidd'st me honor with an artless
song,
Affectionate, a mother lost so long.¹
15 I will obey, not willingly alone,
But gladly, as the precept were her own,
And, while that face renews my filial
grief,
Fancy shall weave a charm for my re-
lief—
Shall steep me in Elvian reverie,
20 A momentary dream, that thou art she
My mother! when I learn'd that thou
wast dead,
Saw, wast thou conscious of the tears I
shed?
Hover'd thy spirit o'er thy sorrowing
son,
Wretch even then, life's journey just
begun?
25 Perhaps thou gav'st me, though unfelt,
a kiss,
Perhaps a tear, if souls can weep in
bliss—
Ah, that maternal smile! it answers—
Yes
I heard the bell toll'd on thy burial day,
I saw the hearse that bore thee slow
away,
30 And, turning from my nurs'ry window,
drew
A long, long sigh, and wept a last adieu!
But was it such?—It was—Where thou
art gone

¹ Cowper's mother died in 1737.

- Adieus and farewells are a sound unknown.
 May I but meet thee on that peaceful shore,
 35 The parting word shall pass my lips no more!
 Thy maidens griev'd themselves at my concern,
 (Oft gave me promise of thy quick return
 What ardently I wish'd, I long believ'd.
 And, disappointed still, was still deceiv'd;
 40 By expectation every day beguill'd.
 Dupe of *tomorrow* even from a child
 Thus many a sad tomorrow came and went,
 Till, all my stock of infant sorrow spent.
 I learn'd at last submission to my lot.
 45 But, though I less deplor'd thee, ne'er forgot
 Where once we dwelt our name is heard no more,
 Children not thine have trod my nurse's floor;
 And where the gard'ner Robin, day by day,
 Drew me to school along the public way.
 50 Delighted with my bauble coach, and wrapt
 In scarlet mantle warm, and velvet cap.
 'Tis now become a history little known.
 That once we call'd the pastoral house our own
 Short-liv'd possession! but the record fair
 55 That mem'ry keeps of all thy kindness there,
 Still outlives many a storm that has effac'd
 A thousand other themes less deeply trac'd,
 Thy mighty visits to my chamber made,
 That thou might'st know me safe and warmly laid;
 60 Thy morning bounties ere I left my home.
 The biscuit, or confectionary plum.
 The fragrant waters on my cheeks bestow'd
 By thy own hand, till fresh they shone and glow'd;
 All this, and more endearing still than all,
 65 Thy constant flow of love, that knew no fall,
 Ne'er roughen'd by those cataracts and brakes
 That humor interpos'd too often makes;
 All this still legible in mem'ry's page.
 And still to be so, to my latest age,
- 70 Adds joy to duty, makes me glad to pay
 Such honors to thee as my numbers may;
 Perhaps a frail memorial, but sincere,
 Not scorn'd in heav'n, though little notice'd here.
 Could Time, his flight revers'd, restore the hours,
 75 When, playing with thy vesture's tissued flow'rs,
 The violet, the pink, and jessamine.
 I prick'd them into paper with a pin.
 (And thou wast happier than myself the while,
 Would'st softly speak, and stroke my head, and smile)
 80 Could those few pleasant hours again appear,
 Might one wish bring them, would I wish them here?
 I would not trust my heart—the dear delight
 Seems so to be desir'd, perhaps I might —
 But no—what here we call our life is such,
 85 So little to be lov'd, and thou so much,
 That I should ill requite thee to constrain
 Thy unbound spirit into bonds again
 Thou, as a gallant bark from Albion's coast
 (The storms all weather'd and the ocean cross'd)
 90 Shoots into port at some well-haven'd isle,
 Where spices breathe, and brighter seasons smile,
 There sits quiescent on the floods that show
 Her beauteous form reflected clear below,
 While airs impregnated with incense play
 95 Around her, fanning light her streamers gay,
 So thou, with sails how swift! hast reach'd the shore
 "Where tempests never beat nor billows roar,"¹
 And thy lov'd consort on the dangerous tide
 Of life, long since, has anchor'd at thy side.²
 100 But me, scarce hoping to attain that rest,
 Always from port withheld, always distress'd—
 Me howling blasts drive devious, tempest toss'd,
 Sails ript, seams op'ning wide, and compass lost,

¹ Garth, *The Dispensary*, 3, 226,—"Where billows never break, nor tempests roar."

² Cowper's father died in 1756

And day by day some current's thwart-
ing force
105 Sets me more distant from a pros'prous
course.
Yet, oh, the thought that thou art safe,
and hel
That thought is joy, arrive what may to
me
My boast is not that I deduce my birth
From loins enthron'd, and rulers of the
earth,¹
110 But higher far my proud pretensions
rise—
The son of parents pass'd into the skies
And now, farewell—Time, unrevok'd, has
run
His wonted course, yet what I wish'd is
done
By contemplation's help, not sought in
vain,
115 I seem t' have liv'd my childhood o'er
again,
To have renew'd the joys that once were
mine,
Without the sin of violating thine
And, while the wings of Fancy still are
free,
And I can view this mimic show of thee,
120 Time has but half succeeded in his
theft—
Thyself remov'd, thy power to sooth me
left

YARDLEY OAK
1791 1804

Survivor sole, and hardly such, of all
That once liv'd here thy brethren!—at my
birth
(Since which I number three-score win-
ters past)
A shatter'd veteran, hollow-trunk'd per-
haps
5 As now, and with execrate² forks de-
form,
Relics of ages! Could a mind, imbued
With truth from heav'n, created things
adore,
I might with reverence kneel and worship
thee
It seems idolatry with some excuse
10 When our forefather Druids in their oaks
Imagin'd sanctity The conscience yet
Unpurified by an authentic act
Of amnesty, the meed of blood divine,
Lov'd not the light, but, gloomy, into
gloom

¹ On his mother's side, Cowper traced his an-
cestry to Henry III.

² bark removing

15 Of thickest shades, like Adam after taste
Of fruit proscrub'd, as to a refuge, fled.
Thou wast a bauble once; a cup and
ball,
Which babes might play with, and the
thievish jay
Seeking her food, with ease might have
purloin'd
20 The auburn nut that held thee, swallow-
ing down
Thy yet close-folded latitude of boughs
And all thine embryo vastness, at a gulp
But Fate thy growth decreed autumnal
rains
Beneath thy parent tree mellow'd the
soil,
25 Design'd thy cradle, and a skipping
deer,
With pointed hoof dibbling the glebe,¹
prepared
The soft receptacle, in which, secure,
Thy rudiments should sleep the winter
through
So Fancy dreams—Disprove it, if ye can,
30 Ye reas'ners broad awake, whose busy
search
(Of argument, employ'd too oft amiss,
Sifts half the pleasures of short life
away.
Thou fell'st mature, and in the loamy
clod
Swelling, with vegetative force instinct
35 Didst burst thine egg, as theirs the fabled
Twins
Now stars;² two lobes, protruding, pair'd
exact,
A leaf succeeded, and another leaf,
And all the elements thy puny growth
Fost'ring propitious, thou becam'st a
twig.
40 Who liv'd when thou wast such? Oh,
couldst thou speak,
As in Dodona once thy kindred trees
Oracular,³ I would not curious ask
The future, best unknown, but at thy
mouth
Inquisitive, the less ambiguous past.
45 By thee I might correct, erroneous oft,
The clock of history, facts and events
Timing more punctual, unrecorded facts
Recov'ring, and misstated setting right—
Desp'rate attempt, till trees shall speak
again!

¹ making holes in the sod or ground.

² Castor and Pollux, who, according to one tra-
dition, were born of an egg.

³ The responses of the oracle at Dodona, in
Epirus, were given by the rustling of the oak
trees in the wind. The sounds were inter-
preted by priests.

- 50 Time made thee what thou wast—King
 of the woods;
 And Time hath made thee what thou
 art—a cave
 For owls to roost in Once thy spread-
 ing boughs
 O'erhung the champaign,¹ and the nu-
 merous flocks
 That graz'd it stood beneath that ample
 eope
 55 Uncrowded, yet safe-shelter'd from the
 storm.
 No flock frequents thee now. Thou hast
 outliv'd
 Thy popularity and art become
 (Unless verse rescue thee awhile) a thing
 Forgotten, as the foliage of thy youth
 60 While thus through all the stages thou
 hast push'd
 Of tree-ship, first a seedling hid in grass,
 Then twig, then sapling, and, as century
 roll'd
 Slow after century, a giant bulk
 Of girth enormous, with moss-cushion'd
 root
 65 Uplifted above the soil, and sides em-
 boss'd
 With prominent wens globose,² till at
 the last
 The rottenness, which Time is charg'd
 t' inflict
 On other mighty ones, found also thee
 What exhibitions various hath the world
 70 Witness'd of mutability in all
 That we account most durable below
 Change is the diet on which all subsist,
 Created changeable, and change at last
 Destroys them Skies uncertain, now the
 heat
 75 Transmitting cloudless, and the solar
 beam
 Now quenching in a boundless sea of
 clouds;
 Calm and alternate storm, moisture and
 drought,
 Invigorate by turns the springs of life
 In all that live,—plant, animal, and
 man,—
 80 And in conclusion mar them Nature's
 threads,
 Fine passing thought, ev'n in her con-
 sistent works,
 Delight in agitation, yet sustain
 The force, that agitates not unimpair'd,
 But, worn by frequent impulse, to the
 cause
 85 Of their best tone their dissolution owe
 of field
 ¹ growths in the shape of globes
- Thought cannot spend itself, compar-
 ing still
 The great and little of thy lot, thy
 growth
 From almost nullity into a state
 Of matchless grandeur, and declension
 thence,
 90 Slow, into such magnificent decay.
 Time was when, settling on thy leaf, a
 fly
 Could shake thee to the root, and time
 has been
 When tempests could not. At thy firmest
 age
 Thou hadst within thy bole solid contents
 95 That might have ribb'd the sides and
 plank'd the deck
 Of some flagg'd admiral; and tortuous
 arms,
 The shipwright's darling treasure, didst
 present
 To the four-quarter'd winds, robust and
 bold,
 Warp'd into tough knee-timber, many a
 load
 100 But the axe spared thee, in those
 thinner days
 Oaks fell not, hewn by thousands to
 supply
 The bottomless demands of contest wag'd
 For senatorial honors Thus to Time
 The task was left to whittle thee away
 105 With his sly scythe, whose ever-mibbling
 edge,
 Noiseless, an atom, and an atom more,
 Disjoining from the rest, has, unobserv'd,
 Achiev'd a labor, which had, far and
 wide,
 (By man perform'd) made all the forest
 ring
 110 Embowell'd now, and of thy ancient
 self
 Possessing nought but the scoop'd mind,
 that seems
 An huge throat calling to the clouds for
 drink,
 Which it would give in riv'lets to thy
 root,
 Thou tempest none, but rather much
 forbid'st
 115 The feller's toil, which thou couldst ill
 requite.
 Yet is thy root sincere, sound as the
 rock,
 A quarry of stout spurs and knotted fangs,
 Which, crook'd into a thousand whim-
 sies, clasp
 The stubborn soil, and hold thee still
 erect

- 130 So stands a kingdom, whose founda-
tion yet
Fails not, in virtue and in wisdom laid,
Though all the superstructure, by the
tooth
Pulveriz'd of venality, a shell
Stands now, and semblance only of itself
- 125 Thine arms have left thee. Winds have
rent them off
Long since, and rovers of the forest wild
With bow and shaft have burnt them
Some have left
A splinter'd stump, bleach'd to a snowy
white;
And some memorial none, where once they
grew
- 130 Yet life still lingers in thee, and puts
forth
Proof not contemptible of what she can.
Even where death predominates The
Spring
Finds thee not less alive to her sweet
force
Than yonder upstart of the neighboring
wood.
- 135 So much thy juniors, who their birth
receiv'd
Half a millennium since the date of
thine.
But since, although well qualhied by
age
To teach, no spirit dwells in thee, nor
voice
May be expected from thee, seated here
- 140 On thy distorted root, with hearers none
Or prompter, save the scene, I will per-
form
Myself the oracle, and will discourse
In my own ear such matter as I may
One man alone, the Father of us all.
- 145 Drew not his life from woman, never
gaz'd,
With mute unconsciousness of what he
saw,
On all around him; learn'd not by degrees,
Nor owed articulation to his ear,
But, moulded by his Maker into man
- 150 At once, upstood intelligent, survey'd
All creatures, with precision understood
Their purport, uses, properties, assign'd
To each his name significant, and, fill'd
With love and wisdom, render'd back to
heav'n
- 155 In praise harmonious the first air he drew
He was excus'd the penalties of dull
Minority No tutor charg'd his hand
With the thought-tracing quill, or task'd
his mind
With problems; history, not wanted vet,
- 160 Lean'd on her elbow, watching Time, whose
course,
Eventful, should supply her with a theme
* * * * *
- TO MARY
1793 1803
- The twentieth year is well-nigh past,
Since our first sky was overcast,¹
Ah, would that this might be the last'
My Mary'
- 5 Thy spirits have a fainter flow,
I see thee daily weaker grow—
'Twas my distress that brought thee low.
My Mary'
- Thy needles, once a shining store,
10 For my sake restless heretofore,
Now rust disus'd, and shine no more,
My Mary'
- For though thou gladly wouldst fulfil
The same kind office for me still,
15 Thy sight now seconds not thy will,
My Mary'
- But well thou play'd'st the housewife's
part.
And all thy threads with magic art
Have wound themselves about this heart,
20 My Mary'
- Thy indistinct expressions seem
Like language utter'd in a dream,
Yet me they charm, whate'er the theme.
My Mary'
- 25 Thy silver locks, once auburn bright,
Are still more lovely in my sight
Than golden beams of orient light,
My Mary'
- For, could I view nor them nor thee,
30 What sight worth seeing could I see?
The sun would rise in vain for me.
My Mary'
- Partakers of thy sad decline,
Thy hands their little force resign.
35 Yet, gently prest, press gently mine
My Mary'
- And then I feel that still I hold
A richer store ten thousandfold
Than misers fancy in their gold.
40 My Mary'
- Such feebleness of limbs thou prov'st,
That now at every step thou mov'st

¹ A reference to Cowper's violent attack of insanity in 1779.

Upheld by two; yet still thou lov'st,
My Mary!

45 And still to love, though prest with ill.
In wintry age to feel no chill,
With me is to be lovely still,

My Mary!

But ah! by constant heed I know,
50 How oft the sadness that I show
Transforms thy smiles to looks of woe.

My Mary!

And should my future lot be cast
With much resemblance of the past
55 Thy worn-out heart will break at last,
My Mary!

THE CASTAWAY 1799 1801

Obscure night involv'd the sky.
Th' Atlantic billows roar'd.
When such a destin'd wretch as I,
Wash'd headlong from on board,
5 Of friends, of hope, of all bereft.
His floating home forever left

No braver chief could Albion boast
Than he with whom he went,
Nor ever ship left Albion's coast,
10 With warmer wishes sent
He loved them both, but both in vain.
Nor him beheld, nor her again

Not long beneath the whelming brine.
Expert to swim, he lay.
15 Nor soon he felt his strength decline,
Or courage die away;
But wag'd with death a lasting strife.
Supported by despair of life

He shouted: nor his friends had fail'd
20 To check the vessel's course,
But so the furious blast prevail'd,
That, pitiless perforce,
They left their outcast mate behind.
And scudded still before the wind

Some succor yet they could afford.
And, such as storms allow,
The cask, the coop, the floated cord.
Delay'd not to bestow
But he (they knew) nor ship, nor shore,
30 Whate'er they gave, should visit more

Nor, cruel as it seem'd, could he
Their haste himself condemn,
Aware that flight, in such a sea,
Alone could rescue them;

35 Yet bitter felt it still to die
Deserted, and his friends so nigh.

He long survives, who lives an hour
In ocean, self-upheld;
And so long he, with unspent pow'r,
40 His destiny repell'd,
And ever, as the minutes flew,
Entreated help, or cried—"Adieu!"

At length, his transient respite past.
His comrades, who before
45 Had heard his voice in ev'ry blast.
Could catch the sound no more
For then, by toil subdued, he sank
The stifling wave, and then he sank

No poet wept him: but the page
50 Of narrative sincere,
That tells his name, his worth, his age.
Is wet with Anson's tear,¹
And tears by bards or heroes shed
Alike immortalize the dead

I therefore purpose not, or dream,
Descanting² on his fate,
To give the melancholy theme
A more enduring date
But misery still delights to trace
60 Its semblance in another's case

No voice divine the storm allay'd,
No light propitious shone,
When, snatch'd from all effectual aid,
We perish'd, each alone
65 But I beneath a rougher sea,
And whelm'd in deeper gulfs than he!

GEORGE CRABBE (1754-1832)

From THE VILLAGE
1780-1783 1783

BOOK I

The village life, and every care that
reigns
O'er youthful peasants and declining
swains;
What labor yields, and what, that labor
past,
Age, in its hour of languor, finds at last.
7 What form the real picture of the poor.
Demand a song—the Muse can give no
more.

¹ The poem is founded on an incident in Lord George Anson's *Voyage Round the World* (1748) commenting freely

² Cowper had a delusion that he had lost the favor of God. See his letter to Newton, written April 11, 1799.

- Fled are those times, when, in harmonious strains,
The rustic poet praised his native plains
No shepherds now, in smooth alternate verse,
10 Their country's beauty or their nymphs' rehearse;
Yet still for these we frame the tender strain,
Still in our lays fond Corydons complain,
And shepherds' boys their amorous pains reveal,
The only pains, alas! they never feel
15 On Mincio's banks, in Caesar's bounteous reign,
If Tityrus found the Golden Age again.
Must sleepy bards the flattering dream prolong,
Mechanic echoes of the Mantuan song'
From Truth and Nature shall we widely stray,
20 Where Virgil, not where Fancy, leads the way?
Yes, thus the Muses sing of happy swains,
Because the Muses never knew their pains
They boast their peasants' pipes, but peasants now
Resign their pipes and plod behind the plough;
25 And few, amid the rural-tribe, have time
To number syllables, and play with rhyme.
Save honest Duck, what son of verse could share
The poet's rapture, and the peasant's care?
Or the great labors of the field degrade.
30 With the new peril of a poorer trade?
From this chief cause these idle praises spring,
That themes so easy few forbear to sing;
For no deep thought the trifling subjects ask,
To sing of shepherds is an easy task:
35 The happy youth assumes the common strain,
A nymph his mistress, and himself a swain.
With no sad scenes he clouds his tuneful prayer,
But all, to look like her, is painted fair.
I grant indeed that fields and flocks have charms
40 For him that grazes or for him that farms;
But when amid such pleasing scenes I trace
The poor laborious natives of the place,
And see the mid-day sun, with fervid ray,
On their bare heads and dewy temples play,
45 While some, with feeble heads and fainter hearts,
Deplore their fortune, yet sustain their parts.
Then shall I dare these real ills to hide
In tinsel trappings of poetic pride?
No; cast by Fortune on a frowning coast,
50 Which neither groves nor happy valleys boast,
Where other cares than those the Muse relates,
And other shepherds dwell with other mates,
By such examples taught, I paint the cot.
As Truth will paint it, and as bards will not:
55 Nor you, ye poor, of letter'd scorn complain,
To you the smoothest song is smooth in vain;
O'ercome by labor, and bow'd down by time,
Feel you the barren flattery of a rhyme?
Can poets soothe you, when you pine for bread,
60 By winding myrtles round your ruin'd shed?
Can their light tales your weighty griefs o'erpower,
Or glad with airy mirth the toilsome hour?
Lo! where the heath with withering brake grown o'er,
Lends the light turf that warms the neighboring poor,
65 From thence a length of burning sand appears,
Where the thin harvest waves its wither'd ears;
Rank weeds, that every art and care defy
Reign o'er the land, and rob the blighted rye.
There thistles stretch their prickly arms afar,
70 And to the ragged infant threaten war;
There poppies nodding, mock the hope of toil;
There the blue bugloss¹ paints the sterile soil;
Hardy and high, above the slender sheaf,
The slimy mallow¹ waves her silky leaf;

¹ A kind of plant

- 75 O'er the young shoot the charlock¹ throws
a shade,
And clasping tares² cling round the sickly
blade,
With mingled tints the rocky coasts
abound,
And a sad splendor vainly shines around
So looks the nymph whom wretched arts
adorn,
80 Betray'd by man, then left for man to
scorn,
Whose cheek in vain assumes the mimic
rose,
While her sad eyes the troubled breast
disclose,
Whose outward splendor is but folly's
dress,
Exposing most, when most it gilds dis-
tress
85 Here joyless roam a wild amphibious
race,
With sullen wo display'd in every face,
Who, far from civil arts and social life,
And scowl at strangers with suspicious
eye.
Here too the lawless merchant of the
main³
90 Draws from his plough th' intoxicated
swain,⁴
Want only claim'd the labor of the day,
But vice now steals his nightly rest
away
Where are the swains, who, daily labor
done,
With rural games play'd down the set-
ting sun.
95 Who struck with matchless force the
bounding ball,
Or made the pond'rous quoit obliquely
fall,
While some huge Ajax, terrible and
strong,
Engaged some artful stripling of the
throng,
And fell beneath him, foil'd, while far
around
100 Hoarse triumph rose, and rocks return'd
the sound⁵
Where now are these?—Beneath yon cliff
they stand,
To show the freighted pinnace where to
land;⁶
- To load the ready steed with guilty
haste,
To fly in terror o'er the pathless waste
105 Or, when detected, in then straggling
course,
To foil then toes by cunning or by
force,
Or, yielding part (which equal knives
demand),
To gain a lawless passport through the
land
Here, wand'ring long, amid these frown-
ing fields,
110 I sought the simple life that Nature
yields
Rapine and Wrong and Fear usurp'd her
place,
And a bold, artful, surly, savage race,
Who, only skill'd to take the funny tribe,
The yearly dinner, or septennial bribe,⁷
115 Wait on the shore, and, as the waves run
high,
On the tost vessel bend their eager eye,
Which to their coast directs its vent'rous
way,
Thence, on the ocean's miserable prey
As on their neighboring beach yon
swallows stand,
120 And wait for favoring winds to leave
the land,
While still for flight the ready wing is
spread,
So wanted I the favoring hour, and fled
Fled from these shores where guilt and
famine reign,
And cried, Ah! hapless they who still
remain.
125 Who still remain to hear the ocean roar
Whose greedy waves devour the lessening
shore;
Till some fierce tide, with more impetuous
sway,
Sweeps the low hut and all it holds away.
When the sad tenant weeps from door to
door,
130 And begs a poor protection from the
poor!
But these are scenes where Nature's nig-
gard hand
Gave a spare portion to the famish'd
land;
Hers is the fault, if here mankind com-
plain
Of fruitless toil and labor spent in vain.
135 But yet in other scenes more fair in view,
Where Plenty smiles—alas! she smiles
for few—

¹ A kind of plant² The smuggler³ He became intoxicated on smuggled brandy⁴ So enormous was the smuggling business that agriculture, in some places, was seriously im-
peded by the constant employment of farmers' horses in carrying goods to a distance from the shore⁵ bribe given at the septennial elections of mem-
bers of Parliament

- And those who taste not, yet behold her
store,
Are as the slaves that dig the golden
ore,—
The wealth around them makes them
doubly poor
110 Or will you deem them amply paid in
health,
Labor's fan child, that languishes with
wealth?
Go then! and see them rising with the
sun,
Through a long course of daily toil to
run,
See them beneath the dog-star's raging
heat,
115 When the knees tremble and the temples
beat;
Behold them leaning on their scythes,
look o'er
The labor past, and toils to come explore,
See them alternate suns and showers en-
gage,
And hoard up aches and anguish for
their age,
120 Through fens and marshy moors their
steps pursue,
When their warm pores imbibe the even-
ing dew,
Then own that labor may as fatal be
To these thy slaves, as thine excess to
thee
Amid this tribe too oft a manly pride
125 Strives in strong toil the fainting heart
to lide,
There may you see the youth of slender
frame
Contend with weakness, weariness, and
shame,
Yet, urged along, and proudly loth to
yield,
He strives to join his fellows of the field.
130 Till long-contending nature droops at
last,
Declining health rejects his poor repast.
His cheerless spouse the coming danger
sees,
And mutual murmurs urge the slow dis-
ease
Yet grant them health, 'tis not for us
to tell,
135 Though the head droops not, that the
heart is well,
Or will you praise that homely, healthy
fare,
Plenteous and plain, that happy peas-
ants share!
Oh! trifle not with wants you cannot
feel,
Nor mock the misery of a stinted meal;
140 Homely, not wholesome, plain, not plen-
teous, such
As you who praise would never deign to
touch
Ye gentle souls, who dream of rural
ease,
Whom the smooth stream and smoother
sonnet please;
Go! if the peaceful cot your praises
share,
145 Go look within, and ask if peace be there.
If peace be his—that drooping weary
sire,
Or theirs, that offspring round their
feeble fire,
Or hers, that matron pale, whose trem-
bling hand
Turns on the wretched hearth th' expir-
ing brand!
150 Nor yet can Time itself obtain for these
Life's latest comforts, due respect and
ease,
For yonder see that hoary swain, whose
age
Can with no cares except his own engage;
Who, propp'd on that rude staff, looks
up to see
155 The bare arms broken from the withering
tree,
On which, a boy, he climb'd the loftiest
bough,
Then his first joy, but his sad emblem
now.
He once was chief in all the rustic
trade,
His steady hand the straightest furrow
made,
160 Full many a prize he won, and still is
proud
To find the triumphs of his youth al-
low'd,
A transient pleasure sparkles in his eyes,
He hears and smiles, then thinks again
and sighs
For now he journeys to his grave in pain;
165 The rich disdain him, nay, the poor dis-
dain
Alternate masters now their slave com-
mand,
Urged the weak efforts of his feeble hand,
And, when his age attempts its task in
vain,
With ruthless taunts, of lazy poor com-
plain
170 Oft may you see him, when he tends
the sheep,
His winter-charge, beneath the lullock
weep.

- Oft hear him murmur to the winds that
 blow
 O'er his white locks and bury them in
 snow,
 When, roused by rage and muttering in
 the morn,
 205 He mends the broken hedge with icy 240
 thorn:—
 "Why do I live, when I desire to be
 At once from life and life's long labor
 free?
 Like leaves in spring, the young are
 blown away,
 Without the sorrows of a slow decay,
 210 I, like yon wither'd leaf, remain behind,
 Nipp'd by the frost, and shivering in 245
 the wind,
 There it abides till younger buds come on,
 As I, now all my fellow-swains are gone,
 Then, from the rising generation thrust.
 215 It falls, like me, unnoticed, to the dust
 "These fruitful fields, these numerous
 flocks I see,
 Are others' gain, but killing cares to me, 250
 To me the children of my youth are
 lords,
 'Cool in their looks, but hasty in their
 words.
 220 Wants of their own demand their care:
 and who
 Feels his own want and succors others
 too?
 A lonely, wretched man, in pain I go,
 None need my help, and none relieve my
 wo,
 Then let my bones beneath the turf be
 laid,
 225 And men forget the wretch they would
 not aid."
 Thus groan the old, till, by disease 260
 oppress'd,
 They taste a final wo, and then they rest
 Theirs is yon house that holds the
 parish-poor,
 Whose walls of mud scarce bear the
 broken door;
 230 There, where the putrid vapors, flagging,
 play,
 And the dull wheel¹ hums doleful through
 the day;—
 There children dwell who know no par-
 ents' care;
 Parents who know no children's love,
 dwell there!
 Heartbroken matrons on their joyless
 bed,
 235 Forsaken wives, and mothers never wed,
- Dejected widows with unheeded tears,
 And crippled age with more than child-
 hood fears;
 The lame, the blind, and, far the hap-
 piest they!
 The moping idiot and the madman gay.
 Here too the sick their final doom receive,
 Here brought, amid the scenes of grief,
 to grieve,
 Where the loud groans from some sad
 chamber flow,
 Mix'd with the clamors of the crowd
 below,
 Here, sorrowing, they each kindred sor-
 row scan,
 245 And the cold charities of man to man:
 Whose laws indeed for ruin'd age pro-
 vide,
 And strong compulsion plucks the scrap
 from pride,
 But still that scrap is bought with many
 a sigh,
 And pride embitters what it can't deny
 250 Say ye, oppress'd by some fantastic
 woes,
 Some jarring nerve that baffles your re-
 pose,
 Who press the downy couch, while slaves
 advance
 With timid eye, to read the distant
 glance,
 Who with sad prayers the weary doctor
 tease,
 255 To name the nameless ever-new disease,
 Who with mock patience dire complaints
 endure,
 Which real pain and that alone can cure.
 How would ye bear in real pain to lie,
 Despised, neglected, left alone to die?
 260 How would ye bear to draw your latest
 breath,
 Where all that's wretched paves the way
 for death?
 Such is that room which one rude
 beam divides,
 And naked rafters form the sloping
 sides;
 Where the vile bands that bind the
 thatch are seen,
 265 And lath and mud are all that lie be-
 tween,
 Save one dull pane, that, coarsely
 patch'd, gives way
 To the rude tempest, yet excludes the
 day:
 Here, on a matted flock,¹ with dust o'er
 spread,

¹ The spinning-wheel.¹ A bed filled with flocks of coarse wool

- The drooping wretch reclines his languid head;
 270 For him no hand the cordial cup applies,
 Or wipes the tear that stagnates in his eyes;
 No friends with soft discourse his pain beguile,
 Or promise hope till sickness wears a smile.
 But soon a loud and hasty summons calls,
 275 Shakes the thin roof, and echoes round the walls.
 Anon, a figure enters, quaintly neat,
 All pride and business, bustle and conceit,
 With looks unalter'd by these scenes of woe,
 With speed that, entering, speaks his haste to go,
 280 He bids the gazing throng around him fly,
 And carries fate and physic in his eye
 A potent quack, long versed in human ills,
 Who first insults the victim whom he kills;
 Whose murd'rous hand a drowsy Bench¹ protect,
 285 And whose most tender mercy is neglect
 Paid by the parish for attendance here.
 He wears contempt upon his sapient sneer,
 In haste he seeks the bed where Misery lies,
 Impatience mark'd in his averted eyes,
 290 And, some habitual queries hurried o'er.
 Without reply, he rushes on the door
 His drooping patient, long inured to pain,
 And long unheeded, knows remonstrance vain;
 He ceases now the feeble help to crave
 295 Of man; and silent sinks into the grave
 But ere his death some pious doubts arise,
 Some simple fears, which "bold bad" men despise;
 Fain would he ask the parish-priest to prove
 His title certain to the joys above
 300 For this he sends the murmuring nurse, who calls
 The holy stranger to these dismal walls:
 And doth not he, the pious man, appear,
 He, "passing rich with forty pounds a year"²;
 Ah! no; a shepherd of a different stock,
 305 And far unlike him, feeds this little flock
 A jovial youth, who thinks his Sunday's task
 As much as God or man can fairly ask,
 The rest he gives to loves and labors light,
 To fields the morning, and to feasts the night;
 310 None better skill'd the noisy pack to guide,
 To urge their chase, to cheer them or to chide;
 A sportsman keen, he shoots through half the day,
 And, skill'd at whist, devotes the night to play:
 Then, while such honors bloom around his head,
 315 Shall he sit sadly by the sick man's bed,
 To raise the hope he feels not, or with zeal
 To combat fears that e'en the pious feel?
 Now once again the gloomy scene explore,
 320 Less gloomy now; the bitter hour is o'er,
 The man of many sorrows sighs no more
 Up yonder hill, behold how sadly slow
 The bier moves winding from the vale below;
 There lie the happy dead, from trouble free,
 And the glad parish pays the frugal fee.
 325 No more, O Death! thy victim starts to hear
 Churchwarden stern, or kingly overseer.
 No more the farmer claims his humble bow,
 Thou art his lord, the best of tyrants thou!
 Now to the church behold the mourners come,
 330 Sedately torpid and devoutly dumb,
 The village children now their games suspend,
 To see the bier that bears their ancient friend,
 For he was one in all their idle sport.
 And like a monarch ruled their little court.
 335 The pliant bow he form'd, the flying ball,
 The bat, the wicket, were his labors all;
 Him now they follow to his grave, and stand
 Silent and sad, and gazing, hand in hand:
 While bending low, their eager eyes explore
 340 The mingled relics of the parish poor:
 The bell tolls late, the moping owl flies round,

¹ The local body of Justices of the Peace
² Goldsmith, *The Deserted Village*, 142.

Fear marks the flight and magnifies the
 sound;
 The busy priest, detain'd by weightier
 care,
 Defers his duty till the day of prayer.
 345 And, waiting long, the crowd retire
 distress'd,
 To think a poor man's bones should lie
 unblest'd

From THE BOROUGH
 1810

LETTER I GENERAL DESCRIPTION

"Describe the Borough"—though our
 idle tribe
 May love description, can we so describe.
 That you shall fairly streets and build-
 ings trace,
 And all that gives distinction to a place?
 5 This cannot be, yet, moved by your re-
 quest,
 A part I paint—let fancy form the rest
 Cities and towns, the various haunts
 of men,
 Require the pencil, they defy the pen
 ('ould he, who sang so well the Grecian
 fleet,¹
 10 So well have sung of alley, lane, or street?
 Can measured lines these various build-
 ings show,
 The Town-Hall Turning, or the Prospect
 Row?
 Can I the seats of wealth and want ex-
 plore,
 And lengthen out my lays from door to
 door?
 15 Then let thy fancy aid me—I repair
 From this tall mansion of our last-year's
 mayor,
 Till we the outskirts of the Borough
 reach,
 And these half-buried buildings next the
 beach,
 Where hang at open doors the net and
 cork,
 20 While squalid sea-dames mend the meshy
 work,
 Till comes the hour, when fishing through
 the tide,
 The weary husband throws his freight
 aside,
 A living mass, which now demands the
 wife,
 Th' alternate labors of their humble life
 25 Can scenes like these withdraw thee from
 thy wood,
 Thy upland forest or thy valley's flood?

¹ Homer, *Iliad*, 2

Seek then thy garden's shrubby bound,
 and look,
 As it steals by, upon the bordering
 brook,
 That winding streamlet, limpid, linger-
 ing, slow,
 30 Where the reeds whisper when the zeph-
 yrs blow;
 Where in the midst, upon her throne of
 green,
 Sits the large lily as the water's queen.
 And makes the current, forced awhile
 to stay,
 Murmur and bubble as it shoots away,
 35 Draw then the strongest contrast to
 that stream,
 And our broad river will before thee
 seem
 With ceaseless motion comes and goes
 the tide,
 Flowing, it fills the channel vast and
 wide,
 Then back to sea, with strong majestic
 sweep
 40 It rolls, in ebb yet terrible and deep,
 Here sam-pire-banks¹ and salt-wort² bound
 the flood,
 There stakes and sea-weeds withering on
 the mud,
 And higher up, a ridge of all things
 base,
 Which some strong tide has roll'd upon
 the place
 45 Thy gentle river boasts its pigmy
 boat,
 Urged on by pains, half grounded, half
 afloat,
 While at her stern an angler takes his
 stand,
 And marks the fish he purposes to land,
 From that clear space, where, in the
 cheerful ray
 50 Of the warm sun, the scaly people play
 Far other craft our prouder river shows,
 Hoys, pinks, and sloops, brigs, brigan-
 tines, and snows -
 Nor angler we on our wide stream de-
 serve,
 But one poor dredger where his oysters
 lie
 55 He, cold and wet, and driving with the
 tide,
 Beats his weak arms against his tarri-
 side,
 Then drains the remnant of diluted gin,
 To aid the warmth that languishes within,
 Renewing oft his poor attempts to beat

¹ A kind of sea shrub

² Kinds of small coasting vessels

- 60 His tingling fingers into gathering heat
 He shall again be seen when evening
 comes,
 And social parties crowd their favorite
 rooms:
 Where on the table pipes and papers lie.
 The steaming bowl or foaming tankard by;
 65 'Tis then, with all these comforts spread
 around,
 They hear the painful dredger's welcome
 sound,
 And few themselves the savory boon
 deny,
 The food that feeds the living luxury
 Yon is our quay! those smaller hovels
 from town,
 70 Its various wares, for country-use, bring
 down;
 Those laden wagons, in return, impart
 The country-produce to the city mart;
 Hark to the clamor in that noisy road,
 Bounded and narrow'd by yon vessels'
 load,
 75 The lumbering wealth she empties round
 the place,
 Package and parcel, hogshead, chest, and
 case
 While the loud seaman and the angry
 hind,
 Mingling in business, bellow to the wind
 Near these a crew amphibious, in the
 docks,
 80 Rear, for the sea, those castles on the
 stocks,
 See! the long keel, which soon the waves
 must hide,
 See! the strong ribs which form the
 roomy side,
 Bolts yielding slowly to the sturdiest
 stroke,
 And planks which curve and crackle in
 the smoke
 85 Around the whole rise cloudy wreaths,
 and far
 Bear the warm pungence of o'er-boiling
 tar
 Dabbling on shore half-naked sea-boys
 crowd,
 Swim round a ship, or swing upon the
 shroud;
 Or in a boat purlion'd, with paddles play,
 90 And grow familiar with the watery way
 Young though they be, they feel whose
 sons they are,
 They know what British seamen do and
 dare,
 Proud of that fame, they raise and they
 enjoy
 The rustic wonder of the village-boy.
- 95 Before you bid these busy scenes adieu.
 Behold the wealth that lies in public
 view,
 Those far-extended heaps of coal and
 coke,
 Where fresh-fill'd lime-kilns breathe
 their stifling smoke.
 This shall pass off, and you behold, in-
 stead,
 100 The night-fire gleaming on its chalky bed;
 When from the light-house brighter
 beams will rise,
 To show the shipman where the shallow
 lies.
 Thy walks are ever pleasant; every scene
 is rich in beauty, lively, or serene—
 105 Rich—is that varied view with woods
 around,
 Seen from thy seat, within the shrubb'ry
 bound;
 Where shines the distant lake, and
 where appear
 From ruins bolting, unmolested deer;
 Lively—the village-green, the inn, the
 place,
 110 Where the good widow schools her infant
 race,
 Shops, whence are heard the hammer
 and the saw,
 And village-pleasures unreprieved by law,
 Then how serene! when in your favorite
 room,
 Gales from your jasmines soothe the
 evening gloom;
 115 When from your upland paddock! you
 look down,
 And just perceive the smoke which hides
 the town.
 When weary peasants at the close of day
 Walk to their cots, and part upon the way;
 When cattle slowly cross the shallow
 brook,
 120 And shepherds pen their folds, and rest
 upon their crook
 We prune our hedges, prime our slender
 trees,
 And nothing looks untutor'd and at ease;
 On the wide heath, or in the flow'ry vale,
 We scent the vapors of the sea-born gale;
 125 Broad-beaten paths lead on from stile
 to stile,
 And sewers from streets, the road-side
 banks defile;
 Our guarded fields a sense of danger show,
 Where garden-crops with corn and clover
 grow;
 Fences are form'd of wreck and placed
 around,
 1 small pasture, field

- 130 (With tenters¹ tipp'd) a strong repulsive bound;
Wide and deep ditches by the gardens run,
And there in ambush lie the trap and gun,
Or yon broad board, which guards each tempting prize,
"Like a tall bully, lifts its head and lies."²
- 135 There stands a cottage with an open door,
Its garden undefended blooms before
Her wheel is still, and overturn'd her stool,
While the lone widow seeks the neighbour's pool
This gives us hope, all views of town to shun—
- 140 No! here are tokens of the sailor-son.
That old blue jacket, and that shirt of check.
And silken kerchief for the seaman's neck;
Sea-spoils and shells from many a distant shore,
And furry robe from frozen Labrador
- 145 Our busy streets and sylvan-walks between,
Fen, marshes, bog, and heath all intervene,
Here pits of clag, with spongy, plashy base,
To some enrich th' uncultivated space
For there are blossoms rare, and curious rush,
- 150 The gale's¹ rich balm, and sun-dew's¹ crimson blush,
Whose velvet leaf with radiant beauty dress'd,
Forms a gay pillow for the plover's breast
Not distant far, a house commodious made,
(Lonely yet public stands) for Sunday-trade,
- 155 Thither, for this day free, gay parties go,
Their tea-house walk, their tippling rendezvous,
There humble couples sit in corner-bowers,
Or gaily ramble for th' allotted hours.
Sailors and lasses from the town attend,
- 160 The servant-lover, the apprentice-friend.
With all the idle social tribes who seek.
And find their humble pleasures once a week
Turn to the watery world¹—but who to thee
(A wonder yet unview'd) shall paint—the sea?
- 165 Various and vast, sublime in all its forms,
When lull'd by zephyrs, or when roused by storms,
- Its colors changing; when from clouds and sun
Shades after shades upon the surface run,
Embrown'd and horrid¹ now, and now serene,
170 In limpid blue, and evanescent green;
And off the foggy banks on ocean lie,
Lift the fair sail, and cheat th' experienced eye
Be it the summer-noon a sandy space
The ebbing tide has left upon its place.
175 Then just the hot and stony beach above.
Light twinkling streams in bright confusion move,
(For heated thus, the warmer air ascends,
And with the cooler in its fall contends)—
Then the broad bosom of the ocean keeps
180 An equal motion, swelling as it sleeps.
Then slowly sinking, curling to the strand,
Faint, larv waves o'ercreep the ridgy sand,
Or tap the tarry boat with gentle blow,
And back return in silence, smooth and slow
185 Ships in the calm seem anchor'd, for they glide
On the still sea, urged solely by the tide,
Art thou not present, this calm scene before,
Where all beside is pebbly length of shore,
And far as eye can reach, it can discern no more?²
- 190 Yet sometimes comes a ruffling cloud to make
The quiet surface of the ocean shake,
As an awaken'd giant with a frown
Might show his wrath, and then to sleep sink down
View now the winter-storm¹ above, one cloud,
195 Black and unbroken, all the skies o'er-shroud,
Th' unwieldy porpoise through the day before
Had roll'd in view of boding men on shore,
And sometimes hid and sometimes show'd his form,
Dark as the cloud, and furious as the storm
200 All where the eye delights, yet dreads to roam.
The breaking billows cast the flying foam
Upon the billows rising—all the deep
Is restless change; the waves so swell'd and steep,
Breaking and sinking, and the sunken swells,
205 rough (a tautologism)

¹ sharp hooked nails

Epietle 1, 340

² Pope, *Moral Essays*, ³ a kind of plant

- 205 Nor one, one moment, in its station dwells
But nearer land you may the billows trace,
As if contending in their watery chase;
May watch the mightiest till the shoal
they reach,
Then break and hurry to their utmost
stretch;
- 210 Curl'd as they come, they strike with
furious force,
And then re-flowing, take their grating
course.
Raking the rounded flints, which ages past
Roll'd by their rage, and shall to ages last.
Far off the petrel in the troubled way
- 215 Swims with her brood, or flutters in the
spray;
She rises often, often drops again.
And sports at ease on the tempestuous
main
High o'er the restless deep, above the
reach
Of gunner's hope, vast flights of wild-
ducks stretch.
- 220 Far as the eye can glance on either side
In a broad space and level line they glide.
All in their wedge-like figures from the
north,
Day after day, flight after flight go forth
In-shore their passage tribes of sea-
gulls urge.
- 225 And drop for prey within the sweeping
surge,
Oft in the rough opposing blast they fly
Far back, then turn, and all their force
apply.
While to the storm they give their weak
complaining cry.
Or clap the sleek white pinnion to the
breast.
- 230 And in the restless ocean dip for rest
Darkness begins to reign, the louder
wind
Appals the weak and awes the firmer
mind
But frights not him, whom evening and
the spray
In part conceal—yon prowler on his way
- 235 Lo! he has something seen, he runs apace,
As if he fear'd companion in the chase,
He sees his prize, and now he turns agam.
Slowly and sorrowing—“Was your
search in vain?”
Gruffly he answers, “’Tis a sorry sight!”
- 240 A seaman's body there'll be more to-
night!”
Hark! to those sounds! they're from
distress at sea
How quick they come! What terrors
may there be!
- Yes, 'tis a driven vessel. I discern
Lights, signs of terror, gleaming from
the stern;
- 245 Others behold them too, and from the town
In various parties seamen hurry down.
Their wives pursue, and damsels urged
by dread,
Lest men so dear be into danger led.
Their head the gown has hooded, and
their call
- 250 In this sad night is piercing like the squall;
They feel their kinds of power, and when
they meet,
Chide, fondle, weep, dare, threaten, or
entreat.
See one poor girl, all terror and alarm.
Has fondly seized upon her lover's arm.
- 255 “Thou shalt not venture,” and he an-
swers, “No!
I will not”—still she cries, “Thou shalt
not go”
No need of this, not here the stoutest
boat
(Can through such breakers, o'er such
billows float,
Yet may they view these lights upon the
beach,
- 260 Which yield them hope, whom help can
never reach
From parted clouds the moon her
radiance throws
On the wild waves, and all the danger
shows,
But shows them beaming in her shining
vest,
Terrific splendor! gloom in glory dress'd!
- 265 This for a moment, and then clouds again
Hide every beam, and fear and darkness
reign
But hear we now those sounds? Do
lights appear?
I see them not! the storm alone I hear
And lo! the sailors homeward take their
way.
- 270 Man must endure—let us submit and pray.
Such are our winter-views; but night
comes on—
Now business sleeps, and daily cares are
gone.
Now parties form, and some their friends
assist
To waste the idle hours at sober whist.
The tavern's pleasure or the concert's
charm
- 275 Unnumber'd moments of their sting dis-
arm;
Play-bills and open doors a crowd invite,
To pass off one dread portion of the night,
And show and song and luxury combined,

- 280 Lift off from man this burthen of mankind.
 Others advent'rous walk abroad and
 meet
 Returning parties pacing through the
 street,
 When various voices, in the dying day,
 Hum in our walks, and greet us in our
 way;
 285 When tavern-lights flit on from room to
 room,
 And guide the tippling sailor staggering
 home.
 There as we pass, the jingling bells betray
 How business rises with the closing day
 Now walking silent, by the river's side.
 290 The ear perceives the rippling of the tide,
 Or measured cadence of the lads who tow
 Some enter'd hoy, to fix her in her row.
 Or hollow sound, which from the parish-
 bell
 To some departed spirit bids farewell'
 295 Thus shall you something of our Borough
 know,
 Far as a verse, with Fancy's aid, can show,
 Of sea or river, of a quay or street,
 The best description must be incomplete,
 But when a happier theme succeeds, and
 when
 300 Men are our subjects and the deeds of men,
 Then may we find the Muse in happier
 style,
 And we may sometimes sigh and some-
 times smile

WILLIAM LISLE BOWLES (1762-1850)

AT TYNEMOUTH PRIORY

1789

- As slow I climb the cliff's ascending side.
 Much musing on the track of terror past,
 When o'er the dark wave rode the howling
 blast,
 Pleased I look back, and view the tranquil
 tide
 5 That laves the pebbled shore and now the
 beam
 Of evening smiles on the gray battlement.
 And yon forsaken tower that time has rent.
 The lifted oar far off with transient gleam
 Is touched, and hushed is all the billow's
 deep'
 10 Soothed by the scene, thus on tired Na-
 ture's breast
 A stillness slowly steals, and kindred rest,
 While sea-sounds lull her, as she sinks to
 sleep,
 Like melodies that mourn upon the lyre.
 Waked by the breeze, and, as they mourn,
 expire!

THE BELLS, OSTEND

1787

1789

- How sweet the tuneful bells' responsive
 peal!
 As when, at opening morn, the fragrant
 breeze
 Breathes on the trembling sense of pale
 disease,
 So piercing to my heart their force I feel'
 5 And hark! with lessening cadence now they
 fall!
 And now, along the white and level tide.
 They fling their melancholy music wide,
 Bidding me many a tender thought recall
 Of summer days, and those delightful years
 10 When from an ancient tower, in life's fan
 prime,
 The mournful magic of then mingling
 chime
 First waked my wondering childhood into
 tears'
 But seeming now, when all those days are
 o'er,
 The sounds of joy once heard, and heard no
 more

BEREAVEMENT

1789

- Whose was that gentle voice, that, whisper-
 ing sweet,
 Promised, methought, long days of bliss
 sincere!
 Soothing it stole on my deluded ear,
 Most like soft music, that might sometimes
 cheat
 5 Thoughts dark and drooping 'Twas the
 voice of Hope
 Of love, and social scenes, it seemed to
 speak,
 Of truth, of friendship, of affection meek.
 That oh! poor friend, nought to life's down-
 ward slope
 Lead us in peace, and bless our latest hours.
 10 Ah me! the prospect saddened as she sung,
 Loud on my startled ear the death-bell
 rung.
 'Hill darkness wrapt the pleasurable
 bowers,
 Whilst Horror pointing to you breathless
 clay,
 "No peace be thine," exclaimed, "away,
 away!"

RAMBOROUGH CASTLE

1789

- Ye holy towers that shade the wave-worn
 steep.
 Long may ye rear your aged brows sublime,
 Though, hurrying silent by, relentless Time

Assail you, and the winds of winter sweep
 5 Round your dark battlements; for far
 from halls
 Of Pride, here Charity hath fixed her seat.
 Oft listening, tearful, when the tempest-
 beat
 With hollow bodings round your ancient
 walls;
 And Pity, at the dark and stormy hour
 10 Of midnight, when the moon is hid on high,
 Keeps her lone watch upon the topmost
 tower,
 And turns her ear to each expiring cry,
 Blessed if her aid some fainting wretch may
 save,
 And snatch him cold and speechless from
 the wave

HOPE 1789

As one who, long by wasting sickness worn,
 Weary has watched the lingering night, and
 heard
 Unmoved the carol of the matin bird
 Salute his lonely porch, now first at morn
 5 Goes forth, leaving his melancholy bed.
 He the green slope and level meadow views
 Delightful bathed with slow-ascending
 dews;
 Or marks the clouds, that o'er the moun-
 tain's head
 In varying forms fantastic wander white.
 10 Or turns his ear to every random song,
 Heard the green river's winding marge
 along,
 The whilst each sense is steeped in still
 delight
 So o'er my breast young Summer's breath
 I feel,
 Sweet Hope! thy fragrance pure and heal-
 ing incense steal!

INFLUENCE OF TIME ON GRIEF 1789

O Time! who know'st a lenient hand to lay
 Softest on sorrow's wounds, and slowly
 thence,
 Lulling to sad repose the weary sense.
 The faint pang stealest unperceived away
 5 On thee I rest my only hope at last,
 And think, when thou hast dried the bitter
 tear
 That flows in vain o'er all my soul held
 dear,
 I may look back on every sorrow past,
 And meet life's peaceful evening with a
 smile;—
 10 As some lone bird, at day's departing hour,

Sings in the sunbeam, of the transient
 shower
 Forgetful, though its wings are wet the
 while;—
 Yet ah! how much must that poor heart
 endure,
 Which hopes from thee, and thee alone, a
 cure

APPROACH OF SUMMER 1789

How shall I meet thee, Summer, wont to fill
 My heart with gladness, when thy pleasant
 tide
 First came, and on the Coomb's romantic
 side
 Was heard the distant cuckoo's hollow
 bill!
 5 Fresh flowers shall fringe the margin of the
 stream,
 As with the songs of joyance and of hope
 The hedge-rows shall ring loud, and on the
 slope
 The poplars sparkle in the passing beam.
 The shrubs and laurels that I loved to tend,
 10 Thinking their May-tide fragrance would
 delight,
 With many a peaceful charm, thee, my
 poor friend,
 Shall put forth their green shoots, and
 cheer the sight!
 But I shall mark their hues with sadder
 eyes,
 And weep the more for one who in the cold
 earth lies!

ABSENCE 1793

There is strange music in the stirring wind,
 When lowers the autumnal eve, and all
 alone
 To the dark wood's cold covert thou art
 gone,
 Whose ancient trees on the rough slope re-
 clined
 5 Rock, and at times scatter their tresses sere
 If in such shades, beneath their murmur-
 ing,
 Thou late hast passed the happier hours of
 spring,
 With sadness thou wilt mark the fading
 year;
 Chiefly if one, with whom such sweets at
 morn
 10 Or evening thou hast shared, afar shall
 stray
 O Spring, return! return, auspicious May!

' bell boom

But sad will be thy coming, and forlorn,
If she return not with thy cheering ray,
Who from these shades is gone, far, far
away

WILLIAM BLAKE (1757-1827)

TO SPRING
1783

O thou with dewy locks, who lookest down
Through the clear windows of the morn-
ing, turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach,
O Spring!

5 The hills tell each other, and the listening
Valleys hear, all our longing eyes are
turned
Up to thy bright pavilions issue forth,
And let thy holy feet visit our clime

Come o'er the eastern hills, and let our
winds

10 Kiss thy perfumèd garments, let us taste
Thy morn and evening breath, scatter
thy pearls
Upon our love-sick land that mourns for
thee

O deck her forth with thy fair fingers, pour
Thy soft kisses on her bosom, and put

15 Thy golden crown upon her languished
head,
Whose modest tresses were bound up
for thee

HOW SWEET I ROAMED
1783

How sweet I roamed from field to field,
And tasted all the summer's pride,
Till I the Prince of Love beheld,
Who in the sunny beams did glide

5 He showed me lilies for my hair,
And blushing roses for my brow,
He led me through his gardens fair,
Where all his golden pleasures grow

With sweet May dews my wings were wet,
10 And Phœbus fired my vocal rage.
He caught me in his silken net,
And shut me in his golden cage.

He loves to sit and hear me sing,
Then, laughing, sports and plays with
me;

15 Then stretches out my golden wing,
And mocks my loss of liberty.

MY SILKS AND FINE ARRAY
1783

My silks and fine array,
My smiles and languished air,
By love are driven away;
And mournful lean Despair
5 Brings me vew to deck my grave
Such end true lovers have

His face is fair as heaven
When springing buds unfold,
O, why to him was't given,
10 Whose heart is wintry cold?
His breast is love's all-worshipped tomb.
Where all love's pilgrims come

Bring me an axe and spade,
Bring me a winding-sheet,
15 When I my grave have made.
Let winds and tempests beat:
Then down I'll lie, as cold as clay
True love doth pass away!

TO THE MUSES
1783

Whether on Ida's shady brow,
Or in the chambers of the East,
The chambers of the sun, that now
From ancient melody have ceased.

5 Whether in Heaven ye wander fair,
Or the green corners of the earth,
Or the blue regions of the air
Where the melodious winds have birth,

Whether on crystal rocks ye rove,
10 Beneath the bosom of the sea,
Wandering in many a coral grove,
Fair Nine, forsaking Poetry!

How have you left the ancient love
That bards of old enjoyed in you!
15 The languid strings do scarcely move,
The sound is forced, the notes are few!

**INTRODUCTION TO SONGS OF
INNOCENCE**
1789

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he, laughing, said to me:

5 "Pipe a song about a Lamb!"
So I piped with merry cheer
"Piper, pipe that song again;"
So I piped: he wept to hear.

“Drop thy pipe, thy happy pipe,
 10 Sing thy songs of happy cheer!”
 So I sang the same again,
 While he wept with joy to hear.

“Pipe, sit thee down, and write
 In a book, that all may read”
 15 So he vanished from my sight,
 And I plucked a hollow reed,

And I made a rural pen,
 And I stained the water clear,
 And I wrote my happy songs
 20 Every child may joy to hear

THE SHEPHERD

1789

How sweet is the shepherd's sweet lot!
 From the morn to the evening he strays,
 He shall follow his sheep all the day,
 And his tongue shall be fill'd with praise.

5 For he hears the lambs' innocent call,
 And he hears the ewes' tender reply,
 He is watchful while they are in peace,
 For they know when their shepherd
 is nigh

THE LITTLE BLACK BOY

1789

My mother bore me in the southern wild,
 And I am black, but O, my soul is white!
 White as an angel is the English child,
 But I am black, as if bereaved of light

5 My mother taught me underneath a tree.
 And, sitting down before the heat of
 day,
 She took me on her lap and kiss'd me.
 And, pointing to the East, began to say.

“Look on the rising sun there God does
 live,
 10 And gives His light, and gives His heat
 away,
 And flowers and trees and beasts and
 men receive
 Comfort in morning, joy in the noon-
 day

“And we are put on earth a little space,
 That we may learn to bear the beams
 of love,
 15 And these black bodies and this sun-
 burnt face
 Are but a cloud, and like a shady grove

“For, when our souls have learned the
 heat to bear,
 The cloud will vanish, we shall hear
 His voice,

Saying. ‘Come out from the grove, my
 love and care,
 20 And round my golden tent like lambs
 rejoice.’”

Thus did my mother say, and kiss'd me,
 And thus I say to little English boy,
 When I from black, and he from white
 cloud free,
 And round the tent of God like lambs
 we joy.

25 I'll shade him from the heat till he can bear
 To lean in joy upon our Father's knee.
 And then I'll stand and stroke his silver
 hair,
 And be like him, and he will then love me

LAUGHING SONG

1789

When the green woods laugh with the
 voice of joy,
 And the dimpling stream runs laughing by;
 When the air does laugh with our merry
 wit,
 And the green hill laughs with the
 noise of it.

5 When the meadows laugh with lively
 green,
 And the grasshopper laughs in the merry
 scene,
 When Mary and Susan and Emily
 With their sweet round mouths sing
 “Ha ha he!”

When the painted birds laugh in the shade,
 10 Where our table with cherries and nuts
 is spread
 Come live, and be merry, and join with me,
 To sing the sweet chorus of “Ha ha he!”

THE DIVINE IMAGE

1789

To Mercy, Pity, Peace, and Love,
 All pray in their distress,
 And to these virtues of delight
 Return their thankfulness

5 For Mercy, Pity, Peace, and Love,
 Is God, our Father dear;
 And Mercy, Pity, Peace, and Love,
 Is man, His child and care.

For Mercy has a human heart;
 10 Pity, a human face;
 And Love, the human form divine;
 And Peace, the human dress

- Then every man of every clime,
That prays in his distress,
15 Prays to the human form divine
Love, Mercy, Pity, Peace
- And all must love the human form.
In heathen, Turk, or Jew.
Where Mercy, Love, and Pity dwell,
20 There God is dwelling too

A DREAM
1789

- Once a dream did weave a shade
O'er my angel-guarded bed,
That an emmet¹ lost its way
Where on grass methought I lay
- 5 Troubled, wildered, and forlorn.
Dark, benighted, travel-worn.
Over many a tangled spray.
All heart-broke, I heard her say
- "O my children! do they cry,
10 Do they hear their father sigh,
Now they look abroad to see.
Now return and weep for me "
- Pitying, I dropped a tear
But I saw a glow-worm near.
15 Who replied "What wailing wight
Calls the watchman of the night "
- "I am set to light the ground.
While the beetle goes his round!
Follow now the beetle's hum.
20 Little wanderer, hie thee home!"

THE BOOK OF THEL.
1789

THEL'S MOTTO

Does the eagle know what is in the pit.
Or wilt thou go ask the mole?
Can wisdom be put in a silver rod
Or love in a golden bowl?

I

- The Daughters of the Seraphim led round
their sunny flocks—
All but the youngest, she in paleness
sought the secret air,
To fade away like morning beauty from
her mortal day
Down by the river of Adona her soft
voice is heard,
5 And thus her gentle lamentation falls
like morning dew:
"O life of this, our Spring! why fades
the lotus of the water?

¹ ant

- Why fade these children of the Spring,
born but to smile and fall?
Ah! Thel is like a watery bow, and like
a parting cloud,
Like a reflection in a glass, like shadows
in the water,
10 Like dreams of infants, like a smile upon
an infant's face,
Like the dove's voice, like transient day.
like music in the air.
Ah! gentle may I lay me down, and
gentle rest my head,
And gentle sleep the sleep of death, and
gentle hear the voice
Of Him that walketh in the garden in
the evening time!"
- 15 The Lily of the Valley, breathing in the
humble grass,
Answered the lovely maid, and said "I
am a watery weed,
And I am very small, and love to dwell
in lowly vales.
So weak, the gilded butterfly scarce
perches on my head
Yet I am visited from heaven, and He
that smiles on all,
Walks in the valley, and each morn over
me spreads His hand,
20 Saying, 'Rejoice, thou humble grass,
thou new-born lily-flower,
Thou gentle maid of silent valleys and
of modest brooks.
For thou shalt be clothed in light and
fed with morning manna.
Till summer's heat melts thee beside the
fountains and the springs.
To flourish in eternal vales' Then why
should Thel complain?
- 25 Why should the mistress of the vales of
Har utter a sigh?"
She ceased, and smiled in tears, then
sat down in her silver shrine
- Thel answered "O thou little virgin
of the peaceful valley,
giving to those that cannot crave, the
voiceless, the o'ertired.
Thy breath doth nourish the innocent lamb,
he smells thy milky garments.
30 He crops thy flowers, while thou sittest
smiling in his face,
Wiping his mild and meek² mouth from
all contagious taints
Thy wine doth purify the golden honey.
thy perfume,
Which thou dost scatter on every little
blade of grass that springs,

¹ See Genesis, 9. 8

² gentle

Revives the milkèd cow, and tames the
fire-breathing steed.

¹⁵ But Thel is like a faint cloud kindled
at the rising sun.

I vanish from my pearly throne, and who
shall find my place?"

"Queen of the vales," the Lily answered.

"ask the tender Cloud,
And it shall tell thee why it glitters in
the morning sky,

And why it scatters its bright beauty
through the humid air

⁴⁰ Descend, O little Cloud, and hover before
the eyes of Thel "

The Cloud descended, and the Lily
bowed her modest head,

And went to mind her numerous charge
among the verdant grass

||

"O little Cloud," the virgin said, "I
charge thee tell to me

Why thou complainest not, when in one
hour thou fad'st away

⁴⁵ Then we shall seek thee, but not find
Ah! Thel is like to thee--

I pass away, yet I complain, and no one
hears my voice "

The Cloud then showed his golden head,
and his bright form emerged,

Hovering and glittering on the air, be-
fore the face of Thel

"O virgin, know'st thou not our steeds
drink of the golden springs

⁵⁰ Where Luvah doth renew his horses' ¹
Look'st thou on my youth,

And fearest thou because I vanish and
am seen no more?

Nothing remains O maid, I tell thee,
when I pass away.

It is to tenfold life, to love, to peace,
and raptures holy

Unseen, descending, weigh my light wings
upon balmy flowers,

⁵⁵ And court the fair-eyed Dew to take me
to her shining tent

The weeping virgin, trembling, kneels be-
fore the risen sun,

Till we arise, linked in a golden band,
and never part,

But walk united, bearing food to all our
tender flowers "

"Dost thou, O little Cloud? I fear that
I am not like thee,

⁶⁰ For I walk through the vales of Har,
and smell the sweetest flowers,

But I feed not the little flowers; I hear
the warbling birds,

But I feed not the warbling birds—they
fly and seek their food.

But Thel delights in these no more, be-
cause I fade away,

And all shall say, 'Without a use this
shining woman lived;

⁶⁵ Or did she only live to be at death the
food of worms?"

The Cloud reclined upon his airy throne,
and answered thus

"Then if thou art the food of worms, O
virgin of the skies,

How great thy use, how great thy bless-
ing! Everything that lives

⁷⁰ Lives not alone nor for itself ¹ Fear not,
and I will call

The weak Worm from its lowly bed, and
thou shalt hear its voice

Come forth, Worm of the silent valley,
to thy pensive queen "

|||

The helpless Worm arose, and sat upon
the Lily's leaf,

And the bright Cloud sailed on to find
his partner in the vale

⁷⁵ Then Thel, astonished, viewed the Worm
upon its dewy bed

"Art thou a worm, image of weakness?
art thou but a worm?

I see thee, like an infant, wrapped in
the Lily's leaf

Ah! weep not, little voice, thou canst
not speak, but thou canst weep

Is this a worm? I see thee he helpless
and naked, weeping,

⁸⁰ And none to answer, none to cherish
thee with mother's smiles "

The Clod of Clay heard the Worm's
voice, and raised her pitying head.

She bowed over the weeping infant, and
her life exhaled

In milky fondness, then on Thel she fixed
her humble eyes

"O beauty of the vales of Har! we live
not for ourselves.

⁸⁵ Thou seest me, the meanest thing, and
so I am indeed.

My bosom of itself is cold, and of itself
is dark.

But He that loves the lowly pours His
oil upon my head,

¹ See Romans, 14.7

And kisses me, and binds His nuptial
bands around my breast,

And says: 'Thou mother of my children, 115
I have loved thee,

90 And I have given thee a crown that none
can take away.'

But how this is, sweet maid, I know not,
and I cannot know;

I ponder, and I cannot ponder, yet I
live and love!"

The Daughter of Beauty wiped her pity-
ing tears with her white veil,

And said "Alas! I knew not this, and 120
therefore did I weep

95 That God would love a worm I knew,
and punish the evil foot

That wilful bruised its helpless form;¹
but that He cherished it

With milk and oil, I never knew, and
therefore did I weep

And I complained in the mild air, be-
cause I fade away,

And lay me down in thy cold bed, and 125
leave my shining lot "

100 "Queen of the vales," the matron Clay
answered, "I heard thy sighs,

And all thy moans flew o'er my roof,
but I have called them down

Wilt thou, O queen, enter my house?
'Tis given thee to enter,

And to return: fear nothing, enter with
thy virgin feet "

IV

The eternal gates' terrific porter lifted
the northern bar,

105 Thel entered in, and saw the secrets of
the land unknown

She saw the couches of the dead, and
where fibrous root

Of every heart on earth infixes deep its
restless twists,

A land of sorrows and of tears, where
never smile was seen

She wandered in the land of clouds,
through valleys dark, listening

110 Dolours and lamentations; waiting oft
beside a dewy grave,

She stood in silence, listening to the
voices of the ground,

Till to her own grave-plot she came, and
there she sat down,

And heard this voice of sorrow breathed
from the hollow pit

¹ See Cowper's *The Task*, 6, 560 ff (p 148)

"Why cannot the ear be closed to its
own destruction?

115 Or the glistening eye to the poison of a
smile?

Why are eyelids stored with arrows ready
dawn,

Where a thousand fighting-men in am-
bush lie,

Or an eye of gifts and graces showering
fruits and coined gold?

Why a tongue impressed with honey
from every wind?

120 Why an ear, a whirlpool fierce to draw
creations in?

Why a nostril wide-inhaling terror, trem-
bling, and affright?

Why a tender curb upon the youthful
burning boy?

Why a little curtain of flesh on the bed
of our desire?"

The Virgin started from her seat, and
with a shriek

125 Fled back unhindered till she came into
the vales of Har

THE CLOD AND THE PEBBLE

1794

"Love seeketh not itself to please.

Nor for itself hath any care,

But for another gives its ease,

And builds a heaven in hell's despair "

5 So sung a little clod of clay,
Trodden with the cattle's feet,

But a pebble of the brook

Warbled out these metres meet

10 "Love seeketh only self to please,

To bind another to its delight,

Joys in another's loss of ease,

And builds a hell in heaven's despite "

HOLY THURSDAY

1794

Is this a holy thing to see

In a rich and fruitful land,—

Babes reduced to misery,

Fed with cold and usurous hand?

5 Is that trembling cry a song?

Can it be a song of joy?

And so many children poor?

It is a land of poverty!

10 And their sun does never shine,

And their fields are bleak and bare.

And their ways are filled with thorns—

It is eternal winter there.

For where'er the sun does shine,
 And where'er the rain does fall,
 15 Babe can never hunger there,
 Nor poverty the mind appal

THE CHIMNEY-SWEEPER

1794

A little black thing among the snow,
 Crying "weep! weep!" in notes of woe,
 "Where are thy father and mother?
 Say!"—

"They are both gone up to church to pray

5 "Because I was happy upon the heath,
 And smiled among the winter's snow,
 They clothed me in the clothes of death,
 And taught me to sing the notes of woe

"And because I am happy, and dance
 and sing,

10 They think they have done me no injury,
 And are gone to praise God and His
 priest and king,
 Who make up a heaven of our misery "

NURSE'S SONG

1794

When the voices of children are heard on
 the green,

And whisperings are in the dale,
 The days of my youth rise fresh in my
 mind,

My face turns green and pale

5 Then come home my children, the sun
 is gone down,

And the dews of night arise,
 Your spring and your day are wasted in
 play,

And your winter and night in disguise

THE TIGER

1794

Tiger, tiger, burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

5 In what distant deeps or skies
 Burnt the fire of thine eyes?
 On what wings dare he aspire?
 What the hand dare seize the fire?

10 And what shoulder and what art
 Could twist the sinews of thy heart?
 And, when thy heart began to beat,
 What dread hand and what dread feet?

What the hammer? what the chain?
 In what furnace was thy brain?
 15 What the anvil? what dread grasp
 Dare its deadly terrors clasp?

When the stars threw down their spears,
 And watered heaven with their tears,
 20 Did He smile His work to see?
 Did He who made the lamb make thee?

Tiger, tiger, burning bright
 In the forests of the night,
 What immortal hand or eye
 Dare frame thy fearful symmetry?

AH, SUNFLOWER

1794

Ah, Sunflower, weary of time,
 Who countest the steps of the sun;
 Seeking after that sweet golden clime
 Where the traveller's journey is done,

5 Where the youth pined away with desire,
 And the pale virgin shrouded in snow,
 Arise from their graves, and aspire
 Where my Sunflower wishes to go!

THE GARDEN OF LOVE

1794

I went to the Garden of Love,
 And saw what I never had seen;
 A chapel was built in the midst,
 Where I used to play on the green

5 And the gates of this chapel were shut,
 And 'Thou shalt not' writ over the
 door.
 So I turned to the Garden of Love
 That so many sweet flowers bore

10 And I saw it was filled with graves,
 And tombstones where flowers should be;
 And priests in black gowns were walking
 their rounds,
 And binding with briars my joys and
 desires

A POISON TREE

1794

I was angry with my friend,
 I told my wrath, my wrath did end.
 I was angry with my foe:
 I told it not, my wrath did grow

5 And I watered it in fears
 Night and morning with my tears,
 And I sunned it with smiles
 And with soft deceitful wiles.

And it grew both day and night,
 10 Till it bore an apple bright,
 And my foe beheld it shine,
 And he knew that it was mine,—

And into my garden stole
 When the night had veiled the pole.
 15 In the morning, glad, I see
 My foe outstretched beneath the tree

A CRADLE SONG

1794

Sleep! sleep! beauty bright,
 Dreaming o'er the joys of night
 Sleep! sleep! in thy sleep
 Little sorrows sit and weep

5 Sweet babe, in thy face
 Soft desires I can trace,
 Secret joys and secret smiles,
 Little pretty infant wiles

As thy softest limbs I feel,
 10 Smiles as of the morning steal
 O'er thy cheek, and o'er thy breast
 Where thy little heart does rest

O! the cunning wiles that creep
 In thy little heart asleep
 15 When thy little heart does wake,
 Then the dreadful lightnings break

From thy cheek and from thy eye
 O'er the youthful harvests high
 Infant wiles and infant smiles,
 20 Heaven and Earth of peace beguiles

AUGURIES OF INNOCENCE

1801-3

1803

To see a world in a grain of sand,
 And a heaven in a wild flower,
 Hold infinity in the palm of your hand,
 And eternity in an hour

5 A robin redbreast in a cage
 Puts all heaven in a rage,
 A dove-house filled with doves and pigeons
 Shudders hell through all its regions
 A dog starved at his master's gate
 10 Predicts the ruin of the state
 A game-cock clipped and armed for fight
 Doth the rising sun affright;
 A horse misused upon the road
 Calls to heaven for human blood
 Every wolf's and lion's howl
 15 Raises from hell a human soul;
 Each outcry of the hunted hare
 A fibre from the brain does tear;
 A skylark wounded on the wing
 20 Doth make a cherub cease to sing

He who shall hurt the little wren
 Shall never be beloved by men;
 He who the ox to wrath has moved
 Shall never be by woman loved;
 25 He who shall train the horse to war
 Shall never pass the polar bar
 The wanton boy that kills the fly
 Shall feel the spider's enmity,
 He who torments the chafer's spite
 30 Weaves a bower in endless night
 The caterpillar on the leaf
 Repeats to thee thy mother's grief,
 The wild deer wandering here and
 there

Keep the human soul from care.
 35 The lamb misused breeds public strife
 And yet forgives the butcher's knife
 Kill not the moth nor butterfly,
 For the last judgment draweth nigh.
 The beggar's dog and widow's cat,
 40 Feed them and thou shalt grow fat
 Every tear from every eye
 Becomes a babe in eternity.
 The bleat, the bark, bellow, and roar,
 Are waves that beat on heaven's shore

45 The bat, that flits at close of eve,
 Has left the brain that won't believe,
 The owl, that calls upon the night,
 Speaks the unbeliever's flight.
 The gnat, that sings his summer's song,
 50 Poison gets from Slander's tongue,
 The poison of the snake and newt
 Is the sweat of Envy's foot,
 The poison of the honey-bee
 Is the artist's jealousy.
 55 The strongest poison ever known
 Came from Cæsar's laurel crown

Nought can deform the human race
 Like to the armorer's iron brace,
 The soldier armed with sword and gun
 60 Palsied strikes the summer's sun
 When gold and gems adorn the plough,
 To peaceful arts shall Envy bow
 The beggar's rags fluttering in air
 Do to rags the heavens' tear.
 65 The prince's robes and beggar's rags
 Are toadstools on the miser's bags

One mite wrung from the laborer's
 hands
 Shall buy and sell the miser's lands,
 Or, if protected from on high,
 70 Shall that whole nation sell and buy;
 The poor man's farthing is worth more
 Than all the gold on Afric's shore.
 The whore and gambler, by the state
 Licensed, build that nation's fate.

75 The harlot's cry from street to street
 Shall weave Old England's winding sheet,
 The winner's shout, the loser's curse,
 Shall dance before dead England's hearse

He who mocks the infant's faith
 90 Shall be mocked in age and death,
 He who shall teach the child to doubt
 The rotting grave shall ne'er get out,
 He who respects the infant's faith
 Triumphs over hell and death.
 95 The babe is more than swaddling-bands
 Throughout all these human lands,
 Tools were made, and born were hands.
 Every farmer understands

The questioner who sits so sly
 90 Shall never know how to reply,
 He who replies to words of doubt
 Doth put the light of knowledge out,
 A riddle, or the cricket's cry,
 Is to doubt a fit reply
 95 The child's toys and the old man's reasons
 Are the fruits of the two seasons
 The emmet's¹ inch and eagle's mile
 Make lame philosophy to smile
 A truth that's told with bad intent
 100 Beats all the lies you can invent
 He who doubts from what he sees
 Will ne'er believe, do what you please,
 If the sun and moon should doubt,
 They'd immediately go out

105 Every night and every morn
 Some to misery are born,
 Every morn and every night
 Some are born to sweet delight,
 Some are born to sweet delight,
 110 Some are born to endless night
 Joy and woe are woven fine,
 A clothing for the soul divine,
 Under every grief and pine
 Runs a joy with silken twine
 115 It is right it should be so,
 Man was made for joy and woe.
 And, when this we rightly know,
 Safely through the world we go

We are led to believe a lie
 120 When we see *with* not *through* the eye
 Which was born in a night to perish in a
 night
 When the soul slept in beams of light
 God appears, and God is light
 To those poor souls who dwell in night,
 125 But doth a human form display
 To those who dwell in realms of day

¹ ant's

THE MENTAL TRAVELLER
 1801 1803

I travelled through a land of men,
 A land of men and women too;
 And heard and saw such dreadful things
 As cold earth-wanderers never knew

5 For there the babe is born in joy
 That was begotten in dire woe,
 Just as we reap in joy the fruit
 Which we in bitter tears did sow

• And, if the babe is born a boy.
 10 He's given to a woman old,
 Who nails him down upon a rock,
 Catches his shrieks in cups of gold

She binds iron thorns around his head.
 She pierces both his hands and feet;
 15 She cuts his heart out at his side.
 To make it feel both cold and heat

Her fingers number every nerve.
 Just as a miser counts his gold,
 She lives upon his shrieks and cries,
 20 And she grows young as he grows old

Till he becomes a bleeding youth,
 And she becomes a virgin bright.
 Then he rends up his manacles,
 And binds her down for his delight

25 He plants himself in all her nerves,
 Just as a husbandman his mould,
 And she becomes his dwelling-place
 And garden fruitful seventy-fold.

An aged shadow soon he fades,
 30 Wandering round an earthly cot,
 Full-filled all with gems and gold
 Which he by industry had got

And these are the gems of the human soul.
 The rubies and pearls of a love-sick eye,
 35 The countless gold of the aching heart,
 The martyr's groan and the lover's sigh

They are his meat, they are his drink.
 He feeds the beggar and the poor.
 To the wayfaring traveller
 40 Forever open is his door

His grief is their eternal joy,
 They make the roofs and walls to ring,
 Till from the fire upon the hearth
 A little female babe doth spring.

45 And she is all of solid fire
 And gems and gold, that none has hand

Dares stretch to touch her baby form,
Or wrap her in his swaddling-band

But she comes to the man she loves,
50 If young or old or rich or poor.
They soon drive out the aged host,
A beggar at another's door

He wanders weeping far away,
Until some other take him in,
55 Oft blind and age-bent, sore distressed,
Until he can a maiden win

And, to allay his freezing age,
The poor man takes her in his arms,
The cottage fades before his sight,
60 The garden and its lovely charms

The guests are scattered through the land,
For the eye altering alters all,
The senses roll themselves in fear,
And the flat earth becomes a ball

65 The stars, sun, moon, all shrink away
A desert vast without a bound,
And nothing left to eat or drink,
And a dark desert all around

The honey of her infant lips,
70 The bread and wine of her sweet smile,
The wild game of her roving eye,
Do him to infancy beguile

For as he eats and drinks, he grows
Younger and younger every day,
75 And on the desert wild, they both
Wander in terror and dismay

Like the wild stag she flies away,
Her fear plants many a thicket wild,
While he pursues her night and day
80 By various art of love beguiled,

By various arts of love and hate,
Till the wild desert planted o'er
With labyrinths of wayward love,
Where roam the lion, wolf, and boar,

85 Till he becomes a wayward babe,
And she a weeping woman old,
Then many a lover wanders here,
The sun and stars are nearer rolled,

The trees bring forth sweet ecstasy
90 To all who in the desert roam;
Till many a city there is built
And many a pleasant shepherd's home

But, when they find the frowning babe,
Terror strikes through the region wide;
95 They cry: "The babe! the babe is born!"
And flee away on every side

For who dare touch the frowning form,
His arms is withered to its root.
Bears, lions, wolves, all howling flee.
100 And every tree doth shed its fruit

And none can touch that frowning form
Except it be a woman old,
She nails him down upon the rock,
And all is done as I have told

COUPLET

Great things are done when men and
mountains meet,
These are not done by jostling in the street

From MILTON

1804

And did those feet in ancient time
Walk upon England's mountain green?
And was the holy Lamb of God
On England's pleasant pastures seen?

7 And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic mills?

Bring me my bow of burning gold!
10 Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!

I will not cease from mental fight,
Nor shall my sword sleep in my hand.
15 Till we have built Jerusalem
In England's green and pleasant land

TO THE QUEEN

1806 7

1808

The door of Death is made of gold,
That mortal eyes cannot behold,
But when the mortal eyes are closed,
And cold and pale the limbs reposed,
7 The soul awakes, and, wond'ring, sees
In her mild hand the golden keys
The grave is heaven's golden gate,
And rich and poor around it wait
O Shepherdess of England's fold,
10 Behold this gate of pearl and gold!

To dedicate to England's Queen
The visions that my soul has seen,
And by her kind permission bring

What I have borne on solemn wing
 15 From the vast regions of the grave,
 Before her throne my wings I wave,
 Bowing before my sov'reign's feet,
 The Grave produced these blossoms sweet,
 In mild repose from earthly strife,
 20 The blossoms of eternal life.

ROBERT BURNS (1759-1796)

O, ONCE I LOV'D A BONIE¹ LASS
 1771 1786

O, once I lov'd a bonie lass,
 Ay, and I love her still!
 And whilst that virtue warms my breast,
 I'll love my handsome Nell

5 As bonie lasses I hae² seen,
 And monie full as braw,³
 But for a modest, gracefu' mien,
 The like I never saw

A bonie lass, I will confess,
 10 Is pleasant to the e'e,
 But without some better qualities
 She's no a lass for me

But Nelly's looks are blythe and sweet,
 And what is best of a',
 15 Her reputation is complete,
 And fair without a flaw

She dresses ay sae clean and neat,
 Both decent and genteel
 And then there's something in her gait
 20 Gars⁴ onie dress look weel.

A gaudy dress and gentle air
 May slightly touch the heart,
 But it's innocence and modesty
 That polishes the dair.

25 'Tis this in Nelly pleases me,
 'Tis this enchants my soul,
 For absolutely in my breast
 She reigns without control

A PRAYER IN THE PROSPECT OF
DEATH

1781 1786

O Thou unknown, Almighty Cause
 Of all my hope and fear!
 In whose dread presence, ere an hour,
 Perhaps I must appear!

5 If I have wander'd in those paths
 Of life I ought to shun,—

¹ pretty
² have

³ gallily dressed
⁴ makes

As something, loudly, in my breast,
 Remonstrates I have done,—

Thou know'st that Thou hast form'd me
 10 With passions wild and strong,
 And list'ning to their witching voice
 Has often led me wrong.

Where human weakness has come short,
 Or frailty stept aside,
 15 Do Thou, All-Good—for such Thou art—
 In shades of darkness hide.

Where with intention I have err'd,
 No other plea I have,
 But, Thou art good, and Goodness still
 20 Delighteth to forgive

MARY MORISON

1781 1800

O Mary, at thy window be!
 It is the wish'd, the trysted hour
 Those smiles and glances let me see,
 That make the miser's treasure poor
 5 How blithely wad I bide¹ the stoure,²
 A weary slave frae³ sun to sun,
 Could I the rich reward secure,
 The lovely Mary Morison!

Yestreen,⁴ when to the trembling string
 10 The dance gaed⁵ thro' the lighted ha',
 To thee my fancy took its wing,
 I sat, but neither heard or saw:
 Tho' this was fair, and that was braw.⁶
 And yon the toast of a' the town,
 15 I sigh'd, and said, among them a'
 "Ye are na Mary Morison!"

O Mary, canst thou wreck his peace
 Wha for thy sake wad gladly die?
 Or canst thou break that heart of his
 20 Whase only faut⁷ is loving thee?
 If love for love thou wilt na gie,⁸
 At least be pity to me shown,
 A thought ungenteel canna be
 The thought o' Mary Morison.

MY NANIE, O

1782 1787

Behind yon hills, where Lugar flows,
 'Mang mosses an' mosses many, O
 The wintry sun the day has clos'd,
 And I'll awa to Nanie, O.

5 The westlin wind blows loud an' shill;⁹
 The night's baith mirk and rainy, O;

¹ await; endure
² dust, conflict
³ from
⁴ last night
⁵ went

⁶ fine, handsome
⁷ fault
⁸ not give
⁹ shrill

But I'll get my plaid, an' out I'll steal,
An' owre the hill to Nanie, O.

My Nanie's charming, sweet, an' young,
10 Nae artfu' wiles to win ye, O
May ill befa' the flattering tongue
That wad beguile my Nanie, O

Her face is fair, her heart is true;
As spotless as she's bonie, O

15 The op'ning gowan,¹ wat wi' dew,
Nae puier is than Nanie, O

A country lad is my degree.
An' few there be that ken me, O;

But what care I how few they be?²
20 I'm welcome ay to Nanie, O.

My riches a's my penny-fee,³
An' I maun⁴ guide it cannie,⁴ O,
But wail's gear⁵ ne'er troubles me,
My thoughts are a'—my Nanie, O

25 Oun auld guidman⁶ delights to view
His sheep an' kye thrive bonie, O
But I'm as blythe that hauds⁷ his plough,
An' has nae care but Nanie, O

Come weel, come woe, I care na by,⁸
30 I'll tak what Heav'n will send me, O,
Nae ither care in life have I,
But live, an' love my Nanie, O

POOR MAILIE'S ELEGY

1782 1786

Lament in rhyme, lament in prose,
Wi' saut tears tricklin down your nose,
Oun hardie's⁹ fate is at a close,

Past a' reimead,¹⁰

5 The last, sad enpe-stane¹¹ of his woes,
Poor Mailie's dead!

It's no the loss o' warl's gear,¹²
That could sae bitter draw the tear.
Or mak our hardie, dowie,¹³ wear

10 The mourning weed
He's lost a friend an' neebor dear
In Mailie dead

Thro' a' the toun she trotted by him.
A lang half-mile she could deserv him

15 Wi' kindly bleat, when she did spy him.
She ran wi' speed

¹ daisy
² wages paid in money
³ must
⁴ carefully
⁵ world's goods
⁶ master
⁷ hold's

⁸ I care nothing
⁹ bard's, poet's
¹⁰ remedy
¹¹ cope-stone (figure
tife for finishing
touch)
¹² world's goods
¹³ gloomy

A friend mair faithfu' ne'er cam nigh
him,

Than Mailie dead.

I wat' she was a sheep o' sense,
20 An' could behave hersel wi' mense¹
I'll say 't, she never brak a fence,
Thro' thievish greed
Our hardie, lanely,² keeps the spence³
Sm' Mailie's dead

25 Or, if he wanders up the howe,⁴
Her living image in her yowe⁵
(comes bleatin till him, owre the knowe.⁶
For bits o' bread;
An' down the biny pearls rowe⁷
30 For Mailie dead.

She was nae get⁸ o' moonlan tips,¹⁰
Wi' tawted¹¹ ket,¹² an' hanny hips;
For her forbears were brought in ships
Frae 'yont¹³ the Tweed
35 A bonner flesh ne'er cross'd the clips¹⁴
Than Mailie's dead

Wae worth the man wha first did shape
That vile, wanchancie¹⁵ thing—a rape!¹⁶
It maks guid fellows ginn¹⁷ an' gape,
10 Wi' chokm dread
An' Robin's bonnet wave wi' erape,
For Mailie dead

O, a' ve bards on bonie Doon!
An' wha on Ayr your chanter's¹⁸ tune!
45 (Come, join the melancholious croon!¹⁹
O' Robin's reed!
His heart will never get aboon²⁰
His Mailie's dead!

GREEN GROW THE RASHES,²¹ O

1783 1803

Chorus

(Green grow the rashes, O!)
Green grow the rashes, O!
The sweetest hours that e'er I spend
Are spent among the lasses, O

5 There's nought but care on ev'ry han',
In every hour that passes, O
What signifies the life o' man,
An' 'twere nae for the lasses, O?

¹ know
² discretion, good man-
ners
³ lonely
⁴ inner room
⁵ gien
⁶ ewe
⁷ knoll
⁸ roll
⁹ no issue
¹⁰ rime

¹¹ matted
¹² fleece
¹³ beyond
¹⁴ shears
¹⁵ unlucky, dangerous
¹⁶ rope
¹⁷ grin
¹⁸ bagpipe
¹⁹ mournful tune
²⁰ above
²¹ rushes

The war'ly¹ race may riches chase,
 10 An' riches still may fly them, O,
 An' tho' at last they catch them fast,
 Their hearts can ne'er enjoy them, O

But gie me a cannie² hour at e'en,
 My arms about my dearie, O
 15 An' wai'ly cares, an' wai'ly men,
 May a' gae tapsalteerie.³ O

For you sae douce,⁴ ye sneer at this,
 Ye're nought but senseless asses, O
 The wisest man the wail' e'er saw.
 20 He dearly lov'd the lasses, O

Auld Nature swears the lovely dears
 Her noblest work she classes, O
 Her prentice han' she tried on man.
 An' then she made the lasses, O

Chorus

Green grow the rushes, O'
 Green grow the rushes, O'
 The sweetest hours that e'er I spend
 Are spent among the lasses, O

TO DAVIE

SECOND EPISTLE
 1785 1789

AULD NEEBOR,

I'm three times doubly o'er your debtor.
 For your auld-faunt⁵ frien'ly letter
 Tho' I maun⁶ say 't, I doubt ye flatter.
 Ye speak sae fair.
 5 For my puir, silly, rhymin clatter
 Some less maun say 't

Hale be your heart, hale be your fiddle.
 Lang may your elbuck⁷ junk⁸ an' diddle.¹⁰
 10 To cheet you thro' the weary widdle¹¹
 O' war'ly cares,
 Till bairns' bairns¹² kindly cuddle
 Your auld gray hairs¹

But Davie, lad, I'm red¹³ ye 're glaikit,¹⁴
 I'm tauld the Muse ye hae negleckit.
 15 An' gif it's sae,¹⁵ ye sud be licket¹⁶
 Until ye fyke,¹⁷
 Sie han'¹⁸ as you sud ne'er be farket.¹⁹
 Be ham't wha like²⁰

¹ worldly
² quiet
³ topsy-turvy
⁴ so solemn
⁵ old favoring
⁶ cious
⁷ must
⁸ serve
⁹ elbow
¹⁰ dance
¹¹ shake
¹² struggle

¹³ children's children
¹⁴ afraid
¹⁵ thoughtless, foolish
¹⁶ if it's so
¹⁷ beaten
¹⁸ squirm
¹⁹ such hands
²⁰ let off
²¹ be spared who like,—
²² i. e., whoever may
 be spared

For me, I'm on Parnassus' brink,¹
 20 Rivin² the words to gar them clink;³
 Whyles daez't⁴ wi' love, whyles daez't
 wi' drink,

Wi' jads⁵ or Maons,
 An' whyles, but ay owre⁶ late, I think
 Braw⁷ sober lessons

25 Of a' the thoughtless sons o' man,
 Commen' me to the Bardie clan,
 Except it be some idle plan
 O' rhymin clink⁸—
 The devil-hael that I sud ban¹⁰—
 30 They never think

Nae thought, nae view, nae scheme o'
 livin,
 Nae cares to gie us joy or grievin;
 But just the pouchie¹⁰ put the nieve¹¹ in.
 An' while ought's there
 35 Then hiltie-skiltie,¹² we gae scrievin,¹³
 An' fash nae mair.¹⁴

Laeze me on rhyme¹⁵ it's aye a treasure.
 My chief, amair¹⁶ my only pleasure;
 At hame, a-hel¹⁷, at waik or leisure.
 40 The Muse, poor hizzie¹⁷
 Tho' rough an' raploch¹⁸ he her measure.
 She's seldom lazy

Hand¹⁹ to the Muse, my dainty Davie
 The warl' may play you monie a shavie.²⁰
 45 But for the Muse, she'll never leave ye,
 Tho' e'er sae puni.²¹
 Na, even tho' lumpin wi the spavie²²
 Frae door to door¹

EPISTLE TO J. LAPRAIK

AN OLD SCOTTISH BARD, APRIL 1 1785
 1785 1786

While briers an' woodbines budding green,
 And patrieks²³ seraihun²⁴ loud at e'en,
 An' morning poussie²⁵ whiddin²⁶ seen,
 Inspire my Muse,
 5 This freedom in an unknown frien'
 I pray excuse.

¹ That is, beginning to
 write poetry, or,
 perhaps, about to
 publish
² splitting cleaving
³ make them jingle, or
 rime
⁴ dased
⁵ jades' wenches
⁶ all too
⁷ fine
⁸ jingle
⁹ the devil have my
 soul that I should
 curse them
¹⁰ pocket
¹¹ fist

¹² helter-skelter
¹³ reeling
¹⁴ and worry no more
¹⁵ blessings on rhyme
 (from *lets me, dear*
 is to me)
¹⁶ almost
¹⁷ hussy
¹⁸ homespun
¹⁹ bold
²⁰ bad turn
²¹ poor
²² spavin
²³ partridge
²⁴ calling hoarsely
²⁵ hare
²⁶ scudding

On Fasten-e'en¹ we had a rockin,²
 To ca' the crack³ and weave our
 stockin,
 And there was muckle⁴ fun and jokin,
 10 Ye need na doubt
 At length we had a hearty yokin⁵
 At "sang about"⁶

There was ae sang,⁷ amang the rest,
 Aboon⁸ them a' it pleas'd me best,
 15 That some kind husband had address
 To some sweet wife.
 It thirl'd⁹ the heart-strings thro' the
 breast,
 A' to the life

I've scarce heard ought describ'd sae weel,
 20 What gen'rous, manly bosoms feel.
 Thought I, "Can this be Pope, or Steele,
 Or Beattie's wark?"
 They tauld me 'twas an odd kind elnel"¹⁰
 About Munkirk

25 It pat me fidgetin-fain¹¹ to hear 't,
 An' sae about him there I spier'd,¹²
 Then a' that ken'd¹³ him round declar'd
 He had mginie,¹⁴
 30 That nane excell'd it, few cam near 't.
 It was sae fine

That set him to a pint of ale.
 An' either douce¹⁵ or merry tale,
 Or rhymes an' sangs he'd made himsel,
 Or witty catches¹⁶

35 'Tween Inverness an' Teviotdale,
 He had few matches

Then up I gat, an' swoor an aith,¹⁷
 Tho' I should pawn my pleugh an'
 graith,¹⁸
 40 O! die a cadger powme's¹⁹ death,
 At some dyke-back,²⁰
 A pint an' gill I'd gie them haith,
 To hear your crack²¹

But, first an' foremost, I should tell,
 Amaist as soon as I could spell,

¹ the evening before
² Lent
³ social meeting
⁴ have a chat
⁵ much
⁶ time, spell (literally
 the word means as
 much work as is
 done by the draught
 animals at one time)
⁷ A game in which
 each participant
 sings a song
⁸ one song
⁹ above
¹⁰ thrilled

¹¹ fellow
¹² put me tingling
¹³ with pleasure
¹⁴ asked
¹⁵ knew
¹⁶ genius
¹⁷ serious
¹⁸ three-part songs,
 each part sung in
 turn
¹⁹ oath
²⁰ fool
²¹ hawker pony's
 back of a fence
 chat

45 I to the crambo-jingle¹ fell;
 Tho' rude an' rough—
 Yet crooning to a body's sel,
 Does weel enough

I am nae poet, in a sense,
 50 But just a rhymier like by chance,
 An' hae to learning nae pretence,
 Yet, what the matter?
 Whene'er my Muse does on me glance,
 I jingle at her

55 Your critic-folk may rock their nose,
 And say, "How can you e'er propose,
 You, wha ken'd hardly verse frae prose,
 To mak a sang?"
 60 But, by your leaves, my learned foes,
 Ye're maybe wrang

What's a' your jaigon o' your schools,
 Your Latin names for horns' an' stools,
 If honest Nature made you fools.
 What saurs' your gram-
 mers?
 65 Ye'd better ta'en up spades and shoofs,²
 Or knapping-hammers³

A set o' dull, conceited hashies⁴
 Confuse their brains in college classes,
 They gang⁵ in stirks⁶ and come out
 asses,

70 Plain truth to speak,
 An' syne¹⁰ they think to climb Parnassus
 By dint o' Greek¹

Gie me ae spark o' Nature's fire!
 That's a' the learning I desire,
 75 Then, tho' I drudge thro' dub¹¹ an' mure¹²
 At pleugh or cart,
 My Muse, tho' hamely in attire,
 May touch the heart

O for a spunk¹³ o' Allan's¹⁴ glee,
 80 O! Fergusson's, the bauld an' slee,¹⁵
 Or bright Lapraik's, my friend to be.
 If I can hit it!
 That would be lear'¹⁶ enough for me,
 If I could get it!

85 Now, sir, if ye hae friends enow,
 Tho' real friends, I b'lieve, are few,
 Yet, if your catalogue be fow,¹⁶

¹ rhyming
² knows
³ ink-horn
⁴ serves
⁵ shovels
⁶ hammers for break-
 ing stone
⁷ fool
⁸ go

⁹ yearling stirr
¹⁰ afterwards
¹¹ puddle
¹² spark
¹³ Allan Ramsay
¹⁴ bold and ingenious
¹⁵ late learning
¹⁶ full

I've no¹ insist,
 But gif ye want as friend that's true,
 90 I'm on your list.
 I winna² blaw about mysel,
 As ill I like my fauts³ to tell;
 But friends an' folk that wish me well,
 They sometimes roose⁴
 me;
 95 Tho', I maun⁵ own, as monie still
 As far abuse me

There's as wee faut they whyles lay to
 me—
 I like the lasses—Gude forgie me!
 For monie a plack⁶ they wheedle frae⁷
 me,
 100 At dance or fair,
 Maybe some ither thing they gie me
 They weel can spare
 But Mauchline Race, or Mauchline Fair,
 I should be proud to meet you there.
 105 We'se⁸ gie ae night's discharge to care,
 If we forgather,
 And hae a swap o' rhymn-ware
 Wi' ane anither

The four-gill chap. we'se gar him clat-
 ter,⁹
 110 An' kirsen¹⁰ him wi' reckon¹¹ water.
 Sine we'll sit down an' tak our whit-
 ter,¹²
 To cheer our heart,
 An' faith, we'se be acquainted better
 Before we part

Awa, ye selfish warly race,
 Wha think that havins,¹³ sense, an'
 grace,
 Ev'n love an' friendship, should give
 place
 To Catch-the-Plack¹⁴
 I dinna like to see your face,
 120 Nor hear your crack

But ye whom social pleasure charms,
 Whose hearts the tide of kindness warms.
 Who hold your being on the terms,
 "Each aid the others,"
 125 Come to my bowl, come to my arms,
 My friends, my brothers!

¹ I shall not
² will not
³ faults
⁴ praise, flatter
⁵ must
⁶ A coin worth about
 one cent
⁷ from

⁸ we shall
⁹ we shall cause him
 to make a noise
¹⁰ christen
¹¹ hearty draught
¹² good manners
¹³ hunt the coin (a
 game)

But. to conclude my lang epistle.
 As my auld pen's worn to the gristle;
 Twa lines frae you wad gar me fiddle,¹
 130 Who am most fervent,
 While I can either sing or whistle,
 Your friend and servant.

EPISTLE TO THE REV. JOHN M'MATH
 INCLOSING A COPY OF HOLY WILLIE'S PRAYER
 WHICH HE HAD REQUESTED
 1785 1808

While at the stook² the shearers cow'r
 To shun the bitter blaudin³ show'r,
 Or in gullivage, rinnin, scow'r⁴
 To pass the time,
 5 To you I dedicate the hour
 In idle rhyme

My Musie, tir'd wi' monie a sonnet
 On gown an' ban,⁵ an' douse⁶ black-bonnet,
 Is grown right eerie⁷ now she's done it,
 10 Lest they should blame
 her,
 An' rouse their holy thunder on it,
 And anathém⁸ her.

I own 'twas rash, an' rather hardy,
 That I, a simple, countra bardie,
 15 Should meddle wi' a pack sae sturdy.
 Wha, if they ken⁹ me,
 ('an easy, wi' a single wordie,
 Louse¹⁰ Hell upon me.

But I gae¹¹ mad at their grimaces,
 20 Their sighin, cantin,¹² grace-proud faces.
 Their three-mile prayers, an' hauf-mile
 graces,

Then raxin¹³ conscience,
 Whase¹⁴ greed, revenge, an' pride dis-
 graces
 Waur nor¹⁵ their non-
 sense.

There's Gau'n,¹⁶ misca'd¹⁷ waur than a
 beast,
 Wha has mair honor in his breast
 Than monie scores as gurd's the priest
 Wha sae abus't him
 And may a baird no crack his jest
 30 What way they've use't
 him?

¹ tingle with delight
² shock of sheaves
³ pelting
⁴ run and chase about
 in horse-play
⁵ band (worn by clergy-
 men)
⁶ sedate
⁷ concerned; fearful
⁸ pronounce a curse
 upon

⁹ know
¹⁰ loose
¹¹ go
¹² tilted to one side
¹³ elastic
¹⁴ whose
¹⁵ worse than
¹⁶ (i.e. in Hamilton,
 the Glossary.)
¹⁷ misused, abused

On Fasten-s'en¹ we had a rockin,²
 To ca' the crack³ and weave our
 stockin;
 And there was muckle⁴ fun and jokin,
 10 Ye need na doubt
 At length we had a hearty yokin⁵
 At "sang about "

There was ae sang,⁷ amang the rest,
 Aboon⁸ them a' it pleas'd me best,
 15 That some kind husband had address
 To some sweet wife.
 It thirl'd⁹ the heart-strings thro' the
 breast,
 A' to the life

I've scarce heard ought describ'd sae weel,
 20 What gen'rous, manly bosoms feel,
 Thought I, "Can this be Pope, or Steele,
 Or Beattie's waik?"
 They tauld me 'twas an odd kind chiel"
 About Munkirk

25 It pat me fidgin-fain¹¹ to hear't,
 An' sae about him there I spier't,¹²
 Then a' that ken't¹³ him round declar'd
 He had ingine,¹⁴
 30 That nane excell'd it, few cam near't.
 It was sae fine

That set him to a pint of ale,
 An' either douce¹⁵ or merry tale,
 Or rhymes an' sangs he'd made himsel,
 Or witty catches.¹⁶
 35 'Tween Inverness an' Teviotdale,
 He had few matches

Then up I gat, an' swoor an aith,¹⁷
 Tho' I should pawn my pleugh an'
 graith,¹⁸
 40 On die a cadger powne's¹⁹ death,
 At some dyke-back,²⁰
 A pint an' gill I'd gie them baith,
 To hear you crack²¹

But, first an' foremost, I should tell,
 Amaist as soon as I could spell,

¹ the evening before
² Lent

³ social meeting

⁴ have a chat

⁵ much

⁶ time, spell (literally
 the word means as
 much work as is
 done by the draught
 animals at one time)

⁷ A game in which
 each participant
 sings a song

⁸ one song

⁹ above

¹⁰ thrilled

¹¹ fellow

¹² put me tingling
 with pleasure

¹³ asked

¹⁴ knew

¹⁵ genius

¹⁶ serious

¹⁷ three-part songs,
 each part sung in
 turn

¹⁸ oath

¹⁹ fool

²⁰ hawker pony's

²¹ back of a fence

²² chat

45 I to the crambo-jingle¹ fell;
 Tho' rude an' rough—
 Yet crooning to a body's sel,
 Does weel enough

I am nae poet, in a sense,
 50 But just a rhymers like by chance,
 An' hae to learning nae pretence;
 Yet, what the matter?
 Whene'er my Muse does on me glance,
 I jungle at her

55 Your critic-folk may cock their nose,
 And say, "How can you e'er propose,
 Yon, wha ken² hardly verse frae prose,
 To mak a sang?"
 60 But, by your leaves, my learned foes,
 Ye're maybe wrang.

What's a' your jargon o' your schools,
 Your Latin names for horns³ an' stools,
 If honest Nature made you fools,
 What sairs⁴ your gram-
 mers?

65 Ye'd better ta'en up spades and shoofs,⁵
 Or knapping-hammers,⁶

A set o' dull, conceited hashies⁷
 (Confuse their brains in college classes,
 They gang⁸ in sturks,⁹ and come out
 asses,

70 Plain truth to speak,
 An' syne¹⁰ they think to climb Parnassus
 By dint o' Greek¹

Gie me ae spark o' Nature's fire!
 That's a' the learning I desire;
 75 Then, tho' I drudge thro' dub¹¹ an' mure¹²
 At pleugh or cart,
 My Muse, tho' hamely in attire,
 May touch the heart

O for a spunk¹³ o' Allan's¹⁴ glee,
 80 Or Fergusson's, the bauld an' slee,¹⁵
 Or bright Lapraik's, my friend to be.
 If I can hit it!
 That would be lear¹⁶ enough for me,
 If I could get it!

85 Now, sir, if ye hae friends enow,
 Tho' real friends, I b'lieve, are few,
 Yet, if your catalogue be fow,¹⁶

¹ rhyming

² knows

³ ink-horns

⁴ serves

⁵ shovels

⁶ hammers for break-

ing stone

⁷ fools

⁸ go

⁹ yearling steers

¹⁰ afterwards

¹¹ puddle

¹² spark

¹³ Allan Ramsay's

¹⁴ bold and ingenious

¹⁵ for e., learning

¹⁶ full

I be no¹ insist,
But gif ye want ae friend that's true,
90 I'm on your list.

I winna² blaw about mysel,
As ill I like my fauts³ to tell;
But friends an' folk that wish me well,
They sometimes roose⁴

95 Tho', I maun⁵ own, as monie still
As far abuse me

There's ae wee fant they whyles lay to
me—
I like the lasses—Gude forgie me!
For monie a plack⁶ they wheedle frae⁷
me,

100 At dance or fair,
Maybe some ither thing they gie me
They weel can spare

But Mauchline Race, or Mauchline Fann,
I should be proud to meet you there.
105 We'se⁸ gie ae night's discharge to care,
If we forgather,
And hae a swap o' rhymin-ware
Wi' ane anither

The four-gill chap. we'se gar him clat-
ter,⁹
110 An' kirsen¹⁰ him wi' reekin¹¹ water,
Sine we'll sit down an' tak our whit-
ter,¹²

To cheer our heart,
An' faith, we'se be acquainted better
Before we part

115 Awa, ye selfish warly race,
Wha think that havins,¹³ sense, an'
grace,
Ev'n love an' friendship, should give
place

To Catch-the-Plack!¹⁴
120 I dinna like to see your face,
Nor hear your crack

But ye whom social pleasure charms,
Whose hearts the tide of kindness warms.
Who hold your being on the terms,
"Each aid the others,"

125 Come to my bowl, come to my arms,
My friends, my brothers!

¹ I shall not
² will not
³ faults
⁴ praise, flatter
⁵ must
⁶ A coin worth about
one cent
⁷ from

⁸ we shall
⁹ we shall cause him
to make a noise
¹⁰ christen
¹¹ hearty draught
¹² good manners
¹³ hunt the coin (a
game)

But, to conclude my lang epistle.
As my auld pen's worn to the grissle,
Twa lines frae you wad gar me fiddle,¹
130 Who am most fervent,
While I can either sing or whistle,
Your friend and servant

EPISTLE TO THE REV. JOHN M'MATH

INCLOSING A COPY OF HOLY WILLIE'S PRAYER
WHICH HE HAD REQUESTED
1783 1808

While at the stook² the shearers cow'r
To shun the bitter blaudin³ show'r.
Or in gulihavage, munn, scow'r⁴
To pass the time,

5 To you I dedicate the hour
In idle rhyme.

My Musie, tir'd wi' monie a sonnet
On gown an' ban,⁵ an' douse⁶ black-bonnet,
Is grown right eerie⁷ now she's done it.
10 Lest they should blame
her,
An' rouse their holy thunder on it,
And anathém⁸ her.

I own 'twas rash, an' rather hardv,
That I, a simple, countra bardie,
15 Should meddle wi' a pack sae sturdv.
Wha, if they ken⁹ me,
'an easy, wi' a single wordie,
Louse¹⁰ Hell upon me.

But I gae¹¹ mad at their grimaces,
20 Their sighin, cantin,¹² grace-proud faces.
Their three-mile prayers, an' hauf-mile
graces,

Their raam¹³ conscience,
Whase¹⁴ greed, revenge, an' pride dis-
graces
Wau¹⁵ nor¹⁶ their non-
sense.

25 There's Gau'n,¹⁶ misca'd¹⁷ waur than a
beast,
Wha has mair honor in his breast
Than monie scores as guid's the priest
Wha sae abus¹⁸ him
And may a baird no crack his jest
30 What way they've use't
him?

¹ tingle with delight
² shock of sheaves
³ pelting
⁴ run and chase about
in horse-play
⁵ band (worn by clergy-
men)
⁶ sedate
⁷ concerned, fearful
⁸ pronounce a curse
upon

⁹ know
¹⁰ loose
¹¹ go
¹² tilted to one side
¹³ elastic
¹⁴ whose
¹⁵ worse than
¹⁶ (Gavin Hamilton,
(See Glossary))
¹⁷ mis-called, abused

See him, the poor man's friend, in need,
The gentleman in word an' deed—
An' shall his fame an' honor bleed
By worthless skulluns,¹
35 An' not a Muse erect her head
To cove the blellums?²

O Pope, had I thy satire's darts,
To gie the rascals their deserts,
I'd rip their rotten, hollow hearts,
40 An' tell aloud
Their jugglin hocus-pocus arts
To cheat the crowd!

God knows, I'm no the thing I should be,
Nor am I even the thing I could be,
45 But twenty times I rather would be
An atheist clean
Than under gospel colors hid be,
Just for a screen

An honest man may like a glass,
50 An honest man may like a lass,
But mean revenge, an' make fause³
He'll still disdain,
An' then cry zeal for gospel laws,
Like some we ken.

55 They take religion in their mouth;
They talk o' mercy, grace, an' truth,
For what? to gie their malice skouth⁴
On some punn wight,
An' hunt him down, o'er right an' ruth.
60 To ruin streight

All hail, Religion! Maid divine!
Pardon a Muse sae mean as mine,
Who, in her rough imperfect line,
Thus daurs to name thee
65 To stigmatise false friends of thine
Can ne'er defame thee.

Tho' blotch't an' foul wi' monie a stain,
An' far unworthy of thy train,
With trembling voice I tune my strain
70 To join with those
Who boldly dare thy cause maintain
In spite of foes.

In spite o' crowds, in spite o' mobs,
In spite of undermining jobs,
75 In spite o' dark banditti stabs
At worth an' merit,
By scoundrels, even wi' holy robes,
But hellish spirit!

¹ good-for-nothings
² blusters

³ false
⁴ vent

O Ayr! my dear, my native ground,
80 Within thy presbyterial bound,
A candid lib'ral band is found
Of public teachers,
As men, as Christians too, renown'd.
An' manly preachers
85 Sir, in that circle you are nam'd.
Sir, in that circle you are fam'd;
An' some, by whom your doctrine's
blam'd
(Which gies ye honor),
Ev'n, sir, by them your heart's esteem'd.
90 An' winning manner.
Pardon this freedom I have taen.
An' if impertinent I've been,
Impute it not, good sir, in ane
Whase heart ne'er
wiang'd ye,
95 But to his utmost would befriend
(Ought that belang'd ye

THE JOLLY BEGGARS

A CANTATA
1785 1799

RECITATIVO

When lyart¹ leaves bestow the viid.
Or, wavering like the hauckie-bird,²
Bedim could Boreas' blast.
When hailstones drive wi' bitter skvte,³
5 And infant frosts begin to bite.
In hoary cranreuch⁴ diest,
Ae night at e'en a merry core⁵
O' randie,⁶ gangrel⁷ bodies,
In Poosie-Nansie's held the splore,⁸
10 To drink their orra duddies,⁹
Wi' quaffing and laughing.
They ranted¹⁰ an' they sang,
Wi' jumping an' thumping.
The vera girdle¹¹ rang
15 First, me-t¹² the fire, in auld red rags,
Ane sat, weel brae'd wi' mealy bags¹³
And knapsack a' in order.
His doxy¹⁴ lay within his arm,
Wi' usquebae¹⁵ an' blankets warm.
20 She blinket on her sodger¹⁶
An' ay he gies the tozie drab¹⁷

¹ gray
² bat
³ dash
⁴ frost
⁵ corps, group
⁶ lawless
⁷ vagrant
⁸ carousal
⁹ spare rags or clothes
¹⁰ were jovial in a noisy way
¹¹ A plate of metal for frying cakes
¹² next

¹³ The meal bag was the chief equipment of the beggar. It usually contained oatmeal, which might be used as food, or traded, or sold. See l. 48.

¹⁴ wench
¹⁵ whisky
¹⁶ soldier
¹⁷ gives the tipsey wench

The tither skelpin kiss,¹

While she held up her greedy gab
Just like an aumous² dish
Ilk³ smack still did crack still
Like onie a cadger's whup,⁴
Then, swaggering an' staggering,
He roar'd this ditty up —

AIR
TUNE *Soldier's Joy*

I am a son of Mars, who have been in
many wars,
50 And show my cuts and scars wherever
I come,
Thus here was for a wench, and that
other in a trench,
When welcoming the French at the
sound of the drum
Lal de daudle, etc

My prenticeship I past, where my leader
breath'd his last,
35 When the bloody die was cast on the
heights of Abrám,
I serv'd out my trade when the gallant
game was play'd,
And the Moro low was laid at the
sound of the drum

I lastly was with Curtis, among the float-
ing batt'ries,
And there I left for witness an arm
and a limb,
40 Yet let my country need me, with Elcott
to head me,
I'd clatter on my stumps at the sound
of the drum

And now, tho' I must beg with a wooden
arm and leg,
And many a tatter'd rag hanging over
my bum,
I'm as happy with my wallet, my bottle
and my callet,⁵
As when I us'd in scarlet to follow
a drum

What tho' with hoary locks I must stand
the winter shocks,
Beneath the woods and rocks often
times for a home?
When the totter bag I sell,⁶ and the
totter bottle tell,⁷
I could meet a troop of hell at the
sound of a drum
Lal de daudle, etc

¹ another sounding kiss² alms³ each⁴ hawker's whip⁵ wench⁶ See l 16⁷ count another bottle

REGTATIVO

50 He ended; and the kebars sheuk¹
Aboon² the chorus roar,
While frighted rattons³ backward
leuk,
An' seek the benmost bore,⁴
55 A tany fiddler frae the neuk,⁵
He skirl'd⁶ out *Encore!*
But up arose the martial chuck,⁷
An' laid the loud uproar —

AIR

TUNE—*Sodger Laddie*

I once was a maid, tho' I cannot tell
when,
And still my delight is in proper young
men
60 Some one of a troop of dragoons was my
daddie;
No wonder I'm fond of a sodger laddie!
Sing, lal de dal, etc

The first of my loves was a swaggering
blade,
To rattle the thundering drum was his
trade,
65 His leg was so tight,⁸ and his cheek was
so ruddy,
Transported I was with my sodger laddie

But the godly old chaplain left him in the
lurch,
The sword I forsook for the sake of the
church,
He risked the soul, and I ventur'd the
body
70 'Twas then I prov'd false to my sodger
laddie

Full soon I grew sick of my sanctified
sof,
The regiment at large for a husband I
got,
From the gilded spontoon⁹ to the fife I
was ready,
I ask'd no more but a sodger laddie

75 But the peace it reduc'd me to beg in
despair,
Till I met my old boy in a Cunningham
Fair,
His rags regimental they flutter'd so
gandy,
My heart it rejoic'd at a sodger laddie

¹ rafters shook² above³ rats⁴ inmost chink⁵ nook⁶ cried; yelled⁷ hen⁸ trim, comely⁹ A weapon carried by
military officers

And now I have liv'd—I know not how long!

- 90 And still I can join in a cup and a song,
And whilst with both hands I can hold
the glass steady,
Here's, to thee, my hero, my soldier
laddie!

Sing, la! de dal, etc

RECITATIVO

- Poor Merry-Andrew in the neuk,
85 Sat guzzling wi' a tinkler-hizzie,¹
They mind't na wha the chorus teuk,
Between themselves they were sae busy.
At length with drink and courting dizzy,
He stouter'd² up an' made a face,
90 Then turn'd, an' laid a smack on Grizzie,
Syne³ turn'd his pipes wi' grieve grim-
mace—

AIR

TYNE—*Laid Sir Symon*

- Sir Wisdom's a fool when he's fou:⁴
Sir Knave is a fool in a session.⁵
He's there but a prentice I trow,
95 But I am a fool by profession.

My grannie she bought me a beuk,
An' I held awa to the school,
I fear I my talent misteuk,
But what will ye hae⁶ of a fool?

- 100 For drink I wad venture my neck,
A hizzie's the half of my craft,
But what could ye other expect
Of ane that's avowedly daft?

- I anee was tyed up like a stirk,⁷
105 For civilly swearing and quaffing,
I anee was abus'd in the kirk,
For towsing a lass i' my daffin.⁸

- Poor Andrew that tumbles for sport,
Let naeboddy name wi' a jeer
110 There's even, I'm taul, i' the Court
A tumbler ca'd the Premier

Observ'd ye yon reverend lad
Mak faces to tickle the mob?
He rails at our mountebank squad—
115 It's rivalry just i' the job

And now my conclusion I'll tell,
For faith! I'm confoundedly dry,
The chiel that's a fool for himsel,
Guid Lord! he's far dafter than I

¹ tinkler-wench
² staggered
³ then
⁴ full; drunk
⁵ court-session
⁶ have

⁷ tied up like a young
bullock or heifer—
⁸ i. e., punished with
a sort of iron collar
⁹ fun

RECITATIVO

- 120 Then niest outspak a raucle carlin,¹
Wha kent fu' weel to cleek the sterlin,²
For monie a pursie she had hooked,
An' had in monie a well been douked,
Her love had been a Highland laddie,
125 But weary fa' the waefu' woodie!³
Wi' sighs an' sobs she thus began
To wail her braw⁴ John Highlandman:—

AIR

TYNE—*O An' Ye Were Dead, Guidman*

- A Highland lad my love was born,
The Lalland⁵ laws he held in scorn,
130 But he still was faithfu' to his clan,
My gallant, braw John Highlandman.

Chorus

- Sing hey my braw John Highlandman!
Sing ho my braw John Highlandman!
There's not a lad in a' the lan'
135 Was match for my John Highlandman!

With his philibeg⁶ an' tartan plaid,⁷
An' guid claymore⁸ down his side,
The ladies' hearts he did trepan,⁹
My gallant, braw John Highlandman.

- 140 We ranged a' from Tweed to Spey,¹⁰
An' liv'd like lords an' ladies gay,
For a Lalland face he feared none,
My gallant, braw John Highlandman

- They banish'd him beyond the sea,
145 But ere the bud was on the tree,
Adown my cheeks the pearls ran,
Embracing my John Highlandman

- But, Och! they catch'd him at the last,
And bound him in a dungeon fast,
150 My curse upon them every one—
They've hang'd my braw John Highland-
man!

And now a widow, I must mourn
The pleasures that will ne'er return;
No comfort but a hearty can
155 When I think on John Highlandman.

Chorus

Sing hey my braw John Highlandman!
Sing ho my braw John Highlandman!
There's not a lad in a' the lan'
Was match for my John Highlandman!

¹ sturdy old woman
² pinch the ready cash
³ gallows (on which
her love had been
hanged)
⁴ handsome; fine
⁵ Lowland
⁶ A kind of short plaited
petticoat, reach-
ing from the waist
to the knees, worn
by Highlanders
⁷ checkered coat
⁸ A kind of broad
sword.
⁹ hence
¹⁰ That is, from one
end of the country
to the other

RECITATIVO

A pigmy scraper on a fiddle,
 Wha us'd to trystes an' fairs¹ to driddle,²
 Her strappin lumb an' gawsie³ middle
 (He reach'd nae higher)
 Had hol'd⁴ his heartie like a riddle,⁵
 An' blawn't on fife

Wi' hand on hamech,⁶ and upward e'e,
 He croon'd⁷ his gamut, one, two, three,
 Then in an *arioso*⁸ key,
 The wee Apollo
 Set off wi' *allegretto*⁹ glee
 His *giga*¹⁰ solo —

AIR

TUNE—*Whistle Oure the Lave O't*

Let me ryke up to dight¹² that tear,
 An' go wi' me an' be my dear,
 An' then your every care an' fear
 May whistle owie the lave o't

Chorus

I am a fiddler to my trade,
 And a' the tunes that e'er I play'd,
 The sweetest still to wife or maid,
 Was *Whistle Owie the Lave O't*.

At kirk¹¹ an' weddings we be there
 An' O'! sae meely we will fare!
 We'll bowse¹⁴ about till Daddie Care
 Sings *Whistle Oure the Lave O't*

Sae merrily the banes we'll pyke,¹⁵
 An' sun oursels about the dyke,¹⁶
 An' at our leisure, when ye like,
 We'll—whistle owie the lave o't!

But bless me wi' your heav'n o' charms,
 An' while I kittle him on thairms,¹⁷
 Hunger, cauld, an' a' sic harms,¹⁸
 May whistle owie the lave o't

Chorus

I am a fiddler to my trade,
 And a' the tunes that e'er I play'd.
 The sweetest still to wife or maid,
 Was *Whistle Owie the Lave O't*.

¹ cattle-markets and
 markets for hiring
 servants and farm
 laborers

² toddle
³ buxom
⁴ pierced
⁵ sieve
⁶ haunch
⁷ hummed
⁸ smooth, melodious
⁹ quick, spirited
¹⁰ A lively dance.

¹¹ remainder (See
 Burns's poem of
 this title, p. 198)
¹² reach up to wipe
¹³ harvest homes
¹⁴ booze
¹⁵ bones we'll pick
¹⁶ stone or turf fence
¹⁷ tickle hair on cat
 gut,—i.e., play on
 the violin
¹⁸ all such harms

RECITATIVO

Her charms had struck a sturdy caird,¹
 As weel as poor gut-scraper;
 He takes the fiddler by the beard,
 And draws a roosty rapier,
 200 He swoor by a' was swearing worth,
 To speet him like a pliver,²
 Unless he would from that time forth
 Relinquish her forever

Wi' ghastly e'e, poor Tweedle-Dee
 205 Upon his hunkers³ bended,
 An' pray'd for grace wi' ruefu' face,
 An' sae the quarrel ended
 But tho' his little heart did grieve
 When round the tinkler prest her,
 210 He feign'd to snuttle⁴ in his sleeve,
 When thus the caird address'd her —

AIR

TUNE—*Clout the Cauldron*

My bonie lass, I work in brass,
 A tinkler is my station,
 I've travell'd round all Christian ground,
 215 In this my occupation
 I've taen the gold,⁵ an' been enrolled
 In many a noble squadron,
 But vain they search'd, when off I march'd
 To go an' clout the cauldron.

220 Despire that shrimp, that wither'd imp.
 Wi' a' his noise an' cap'rm,
 An' take a share wi' those that bear
 The budget⁷ and the apron!
 And by that stowp,⁸ my faith an' houe!
 225 And by that dear Kilbaigie!⁹
 If e'er ye want, or meet wi' scant,
 May I ne'er weet my craigie¹⁰

RECITATIVO

The caud prevail'd th' unblushing fair
 In his embraces sunk,
 230 Partly wi' love o'ercome sae sair,¹¹
 An' partly she was drunk
 Sir Violmo, with an air
 That show'd a man o' spunk,
 Wish'd unison between the pair.
 235 An' made the bottle clunk!¹²
 To their health that night

¹ tinkler
² spit him like a
 plover
³ hams
⁴ snicker
⁵ mend
⁶ enlisted
⁷ A tinkler's bag of
 tools
⁸ jug

⁹ A kind of whiskey
 named from a noted
 distillery
¹⁰ wet my throat
¹¹ so sorely
¹² gurgle (from the
 sound of emptying
 a narrow-necked
 bottle)

But hurchin¹ Cupid shot a shaft,
That play'd a dame a shavie;²
The fiddler rak'd her fore and aft,
340 Behint the chicken cavie.³
Her lord, a wight of Homer's craft,⁴
Tho' lumping wi' the spavie,⁵
He hurpl'd⁶ up, an' lap like daft,⁷
An' shor'd⁸ them "Dainty Davie"⁹
345 O' boot¹⁰ that night.

He was a care-defying blade
As ever Bacchus listed¹¹
Tho' Fortune san upon him laid,
His heart she ever miss'd it
350 He had nae wish but—to be glad,
Nor want but—when he thirsted,
He hated nought but—to be sad,
An' thus the Muse suggested
His sang that night

AIR

TUNE—For A' That, An' A' That

355 I am a bard of no regard
Wi' gentle folks, an' a' that,
But Homer-like, the glowrin byke,¹²
Frae town to town I draw that

Chorus

360 For a' that, an' a' that,
An' twice as muckle's¹³ a' that,
I've lost but aye, I've twa behin',
I've wife enough for a' that

I never drank the Muses' stank,¹⁴
Castala's burn,¹⁵ an' a' that,
365 But there it streams, and richly reams¹⁶—
My Hebeon I ca' that

Great love I bear to a' the fair,
Their humble slave, an' a' that.
But lordly will, I hold it still
370 A mortal sin to thraw¹⁷ that

¹urchin
²trick
³coop
⁴a person of Homer's profession.—I.e., a poet (Homer is allowed to be the oldest ballad singer on record—"Burns")
⁵spavin
⁶hobbled
⁷leaped like mad
⁸offered
⁹The name of a popular song which celebrated an amorous adventure of Maas David Williamson, a seventeenth century blade, who became known as Dainty Davy. This song is printed in *The Merry Muses of Caledonia* (1911), p. 81, and *The Ancient and Modern Scots Songs* (1791) Vol. 2, p. 283. The adventure is related in *Creighton's Memoirs* (Swift ed.), 12, 19-20. (From *Healey's* note in the Cambridge ed. of Burns, p. 335.)
¹⁰to boot
¹¹enlisted, or enrolled, as a follower
¹²staring crowd
¹³as much as
¹⁴pool; ditch
¹⁵rivulet
¹⁶foams (He refers to ale as his source of inspiration)
¹⁷thwart

In raptures sweet, this hour we meet,
Wi' mutual love, an' a' that;
But for how lang the sie may stang,¹
Let inclination law² that!

275 Their tricks an' craft hae put me daft.³
They've taen me in, an' a' that,
But clear your decks, an' here's the sex!
I like the jads for a' that

Chorus

280 For a' that, an' a' that,
An' twice as muckle's a' that.
My dearest bluid, to do them guid,
They're welcome till 't⁴ for a' that!

RECITATIVO

So sang the bard, and Nansie's wa's
Shook with a thunder of applause,
285 Re-echo'd from each mouth!
They toom'd their pocks,⁵ an' pawn'd
their duds,
They scarcely left to cool their fuds,⁶
To quench their lowin drouth;⁷
Then owie again the jovial thrang,
290 The poet did request
To lowse his pack an' wale a sang.⁸
A ballad o' the best,
He, rising, rejoicing,
Between his twa Deborahs,⁹
295 Looks round him, an' found them
Impatient for the chorus—

AIR

TUNE—Jolly Mortals, Fill Your Glasses

See the smoking bowl before us!
Mark our jovial ragged ring!
Round and round take up the chorus.
300 And in raptures let us sing

Chorus

A fig for those by law protected!
Liberty's a glorious feast!
Courts, for cowards were erected,
Churches built to please the priest!
305 What is title? what is treasure?
What is reputation's care?
If we lead a life of pleasure,
'Tis no matter how or where!
With the ready trick and fable,
310 Round we wander all the day,

¹how long the sie may
²sting
³govern; rule
⁴have made me fool
⁵ish
⁶to it
⁷emptied their wallets
⁸cover their bodies
⁹raging thirst
¹⁰open his pack and choose a song
¹¹See *Judges*, 45.

And at night, in barn or stable,
Hug our doxies on the hay

Does the tram-attended carriage
Thro' the country lighter rove?
315 Does the sober bed of marriage
Witness brighter scenes of love?

Life is all a variorum,
We regard not how it goes;
Let them cant about decorum
320 Who have character to lose

Here's to budgets, bags, and wallets!
Here's to all the wandering train!
Here's our ragged brats and callets!
One and all, cry out, Amen!

Chorus

325 A fig for those by law protected!
Liberty's a glorious feast!
Courts for cowards were erected
Churches built to please the priest!

THE HOLY FAIR!

1787 1786

A robe of seeming truth and trust
Hid crafty observation,
And secret hung, with poison'd crust,
The dirk of defamation
A mask that like the gorget show'd
Ibve varying on the pigeon,
And for a mantle large and broad
He wrapt him in Religion
Hypocritae a la mode

Upon a summer Sunday morn,
When Nature's face is fair,
I walk'd forth to view the corn,
An' snuff the caller's² air
5 The rising sun owre Galston Muirs
Wi' glorious light was glintin
The hares were hurplin' down the furs,⁴
The lav' rocks⁵ they were chantin
Fu' sweet that day

10 As lightsomely I glow'd⁶ abroad,
To see a scene sae gay,
Three luzzies,⁷ enl at the road,
Cam skelpin⁸ up the way.
Twa had manteeles o' dolefu' black,
15 But ane wi' lyart⁹ humming.
The third, that gaed a wee a-back,
Was in the fashion shining
Fu' gay that day

1 "Holy Fair" is a common phrase in the West of Scotland for a sacramental occasion."
Burns
*fresh

*humpling
*furrows
*larks
*stared
*women
*clattering
*gray

The twa appear'd like sisters twin,
20 In feature, form, an' claes;¹
Their visage wither'd, lang, an' thin,
An' sour as onie slaes.²
The third cam up, hap-step-an'-lowp,³
As light as onie lambie,
25 An' wi' a eurchie⁴ low did stoop,
As soon as e'er she saw me,
Fu' kind that day

Wi' bonnet aff, quoth I. "Sweet lass,
I think ye seem to ken me;
30 I'm sure I've seen that bonie face,
But yet I canna name ye"
Quo' she, an' laughin as she spak.
An' taks me by the han's,
"Ye, for my sake, hae g'ven the feck⁵
35 Of a' the Ten Comman's
A screed⁶ some day

"My name is Fun—your cronie dear,
The nearest friend ye hae,
An' this is Superstition here.
40 An' that's Hypocrisy
I'm gaun to Mauchline Holy Fair,
To spend an hour in daffin'⁷
Gin⁸ ye'll go there, yon runkl'd⁹ pair,
We will get famous laughin
45 At them this day"

Quoth I, "Wi' a' my heart, I'll do 't,
I'll get my Sunday's sark¹⁰ on.
An' meet you on the holy spot,
Faith, we've hae¹¹ fine remarkin'¹²
50 Then I gaed hame at crowdie-time.¹³
An' soon I made me ready;
For roads were clad, frae side to side,
Wi' monie a wearie body.
In droves that day

55 Here, farmers gash,¹⁴ in midin graith¹⁵
Gaed hoddin by their cotters.¹⁶
There swankies¹⁶ young, in braw brand-
clath.¹⁷
Aie springin owre the gutters
The lasses, skelpin bareht,¹⁸ thrang.¹⁹
60 In silks an' scarlets glitter,
Wi' sweet-milk cheese, in monie a
whang.²⁰
An' tairk,²¹ bak'd wi' butter,
Fu' crump²² that day

¹ clothes

² shoe berries

³ hop step and-leap

⁴ curtsy

⁵ have given the sub-

stance

⁶ rent

⁷ fun, larking

⁸ if

⁹ wrinkled

¹⁰ shirt

¹¹ we shall have

¹² porridge time

¹³ shrewd

¹⁴ attire

¹⁵ jogging by their cot-

tagers

¹⁶ trapping fellows

¹⁷ fine broadcloth

¹⁸ hastening bare-foot

¹⁹ crowded

²⁰ thick slice

²¹ coarse cake

²² crisp

When by the plate we set our nose,
 65 Weel heaped up wi' ha'pence,
 A greedy glower,¹ black-bonnet² throws,
 An' we maun draw our tippence.
 Then in we go to see the show:
 On ev'ry side they're gath'rin;
 70 Some carryin dails,³ some chairs an'
 stools,
 An' some are busy bleth'rin'⁴
 Right loud that day.

Here stands a shed to fend the show'rs.
 An' screen our countra gentry.
 75 There Racer Jess, and twa-three whores,
 Are blinkin at the entry
 Here sits a raw of tittlin' jads,⁵
 Wi' heavin breasts an' bare neck.
 An' there a batch o' wabster⁶ lads,
 80 Blackguardin frae Kilmarnock,
 For fun this day

Here some are thinkin on their sins,
 An' some upo' their elacs,
 Ane curses feet that fyl'd⁷ his shins,
 85 Anther sighs an' prays
 On this hand sits a chosen swatch,⁸
 Wi' screw'd-up, grace-proud faces.
 On that a set o' chap⁹, at watch
 Thrang winkin on the lasses
 90 To chairs that day.

O happy is that man an' blest!¹⁰
 Nae wonder that it pride him'
 Whase ain dear lass that he likes best,
 Comes clinkin¹⁰ down beside him'
 95 Wi' arm repos'd on the chair-back.
 He sweetly does compose him,
 Which, by degrees, slips round her neck.
 An' loof¹¹ upon her bosom.
 Unkend that day

100 Now a' the congregation o'er
 Is silent expectation
 For Moodie speels¹² the holy door.
 Wi' tidings o' damnation
 Should Hornie, as in ancient days,
 105 'Mang sons o' God present lum.
 The vera sight o' Moodie's face
 To's am het haue¹³ had sent him
 Wi' fright that day

¹ look² The elder who held the collection plate at the entrance usually wore a black bonnet³ boards
⁴ chattering
⁵ row of whispering jades
⁶ weaver
⁷ soiled⁸ sample⁹ *Psalms*, 146. 2 (Scotch metrical version)¹⁰ dropping quickly¹¹ and his hand¹² climbs, — i. e., enters (Probably a caricature of his personal appearance and style of oratory)¹³ to his own hot home

Hear how he clears the points o' faith
 110 Wi' rattlin an' thumpin!
 Now meekly calm, now wild in wrath,
 He's stampin and he's jumpin!
 His lengthen'd chin, his turn'd-up snout,
 His eldritch¹ squeel an' gestures,
 115 Oh, how they fire the heart devout,
 Like cantharidian² plaisters,
 On sic³ a day!

But hark! the tent has chang'd its
 voice,
 There's peace an' rest nae langer
 120 For a' the real judges rise,
 They canna sit for anger.
 Smith opens out his cauld harangues
 On practice and on morals.
 An' aff the godly pour in thrangs,
 125 To gie the jais an' barrels
 A lift that day

What signifies his barren shine,
 Of moral pow'rs an' reason?
 130 His English style, an' gesture fine,
 Are a' clean out o' season.
 Like Socrates or Antonine,
 Or some auld pagan heathen,
 The moral man he does define,
 But ne'er a word o' faith in
 135 That's right that day

In guid time comes an antidote
 Against sic poison'd nostrum,⁴
 For Peebles, frae the water-fit,⁵
 Ascends the holy rostrum.
 140 See, up he's got the word o' God.
 An' meek an' mimm⁶ has view'd it,
 While Common Sense⁷ has taen the road,
 An' aff, an' up the Cowgate
 Fast, fast, that day.

145 Wee Miller mect⁸ the guard relieves,
 An' orthodoxy raibles,⁹
 Tho' in his heart he weel believes
 An' thinks it auld wives' fables.
 But faith! the birkie¹⁰ wants a manse.
 150 So, cannibe he hums them,¹¹
 Altho' his carnal wit an' sense
 Like haffins-wise o'ercomes him¹²
 At times that day.

¹ unearthly² made of cantharides, a preparation of dried blister beetles³ such⁴ doctrine (used figuratively)⁵ from the water foot, or river's mouth, — i. e., from Newton, situated at the mouth of the River Ayr⁶ prim; affectedly meek⁷ Supposed to refer to Burns's friend, Dr Mackenzie⁸ next⁹ rattles off¹⁰ smart young fellow¹¹ so cunningly he humbugs them¹² nearly half o'er comes him

- Now butt an' ben¹ the change-house² fills,
 155 Wi' yill-caup³ commentators;
 Here's crying out for bakes⁴ an' gills,⁵
 And there the pint-stowp⁶ clatters,
 While thick an' thrang, an' loud an' lang,
 Wi' logic an' wi' Scripture,
 160 They raise a din, that in the end,
 Is like to breed a rupture
 O' wrath that day.
- Leeze me on' drink' it gies us mair
 Than either school or college;
 165 It kindles wit, it waukens lear,⁸
 It pangs us fou⁹ o' knowledge
 Be't whisky-gill, or penny wheep,¹⁰
 Or onie stronger potion,
 It never fails, on drinkin deep,
 170 To kittle¹¹ up our notion,
 By night or day.
- The lads an' lasses, blythely bent
 To mind baith saul an' body,
 Sit round the table, weel content,
 175 An' steer about the toddy
 On this ane's dress, an' that ane's leuk,
 They're makin observations;
 While some are cozie i' the neuk,¹²
 An' forming assignations
 180 To meet some day
- But now the Lord's ain trumpet touts,
 Till a' the hills are rairn,¹³
 And echoes back return the shouts,
 Black Russell is na spairin
 185 His piercin words, like Highlan' swords,
 Divide the joints an' marrow;
 His talk o' hell, whare devils dwell,
 Our vera "sauls does harrow"¹⁴
 Wi' fright that day'
- 190 A vast, unbottom'd, boundless pit.
 Fill'd fou o' lowin brunstane,¹⁵
 Whase ragin flame, an' scorchin heat,
 Wad melt the hardest whun-stane¹⁶
 The half-asleep start up wi' fear,
 195 An' think they hear it roarin,
 When presently it does appear
 'Twas but some neebor snorin
 Asleep that day
- 'Twad be owre lang a tale to tell,
 200 How monie stories past;
- An' how they crouded to the yill,¹
 When they were a' dismist,
 How drink gaed round, in cogs² an'
 caups,³
 Among the furms⁴ an' benches,
 205 An' cheese an' bread, frae women's laps,
 Was dealt about in lunches,
 An' dawds⁵ that day
- In comes a gawsie,⁶ gash⁷ guidwife,
 An' sits down by the fire,
 210 Syne⁸ draws her kebbuck⁹ an' her
 knife;
 The lasses they are shyer
 The auld guidmen, about the grace,
 Frae side to side they bother,
 Till some ane by his bonnet lays.
 215 An' gies them't like a tether,¹⁰
 Fu' lang that day.
- Waesucks¹¹ for him that gets nae lass,
 Or lasses that hae naething!
 Sma' need has he to say a grace,
 220 Or melvie¹² his braw clathing¹
 O wives, be mindfu' ance yoursel
 How bonie lads ye wanted,
 An' dinna for a kebbuck-heel¹³
 Let lasses be affronted
 225 On sic a day!
- Now, Clinkumbell, wi' rattlin tow,¹⁴
 Begins to jow¹⁵ an' croon,¹⁶
 Some swagger hame the best they dow,¹⁷
 Some wait the afternoon
 230 At slaps¹⁸ the bilbes¹⁹ halt a blink,
 Till lasses strip their shoon,²⁰
 Wi' faith an' hope, an' love an' drink.
 They're a' in famous tune
 For crack²¹ that day
- 235 How monie hearts this day convert,
 O' sinners and o' lasses!
 Their hearts o' stane, gin night, are gane,
 As saft as onie flesh is.
 There's some are fou o' love divine
 240 There's some are fou o' brandy,
 An' monie jobs that day begin.
 May end in houghmagandie²²
 Some ither day.

¹ outer and inner
apartments.—i.e.,
kitchen and parlor
² tavern
³ ale-mug
⁴ biscuits
⁵ glasses of whisky
⁶ pint-measure (two
English quarts)

⁷ blessings on
⁸ learning
⁹ crams us full
¹⁰ small ale
¹¹ tickle
¹² nook
¹³ roaring
¹⁴ Hamlet, I, 5, 16
¹⁵ flaming brimstone
¹⁶ mill-stone

¹ ale
² wooden bowls
³ small bowls, cups
⁴ forms
⁵ in full portions and
large lumps
⁶ jolly
⁷ shrewd
⁸ then
⁹ cheese
¹⁰ That is, gives the
word to let go

¹¹ alas
¹² dust with meal
¹³ last piece of cheese
¹⁴ rope
¹⁵ swing
¹⁶ boom
¹⁷ can
¹⁸ gaps in the fence
¹⁹ young fellows
²⁰ shoes
²¹ talk
²² illicit relations

THE COTTER'S SATURDAY NIGHT

INSCRIBED TO ROBERT AIKEN, ESQ
1785 1786

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure,
Nor Grandeur hear, with a disdainful smile,
The short and simple annals of the poor
—GRAHAM'S *Etc.*

My lov'd, my honor'd, much respected
friend!

No mercenary bard his homage pays,
With honest pride, I scorn each selfish end
My dearest meed a friend's esteem and
praise.

⁵ To you I sing, in simple Scottish lays,
The lowly train in life's sequester'd scene,
The native feelings strong, the guileless
ways,

What Aiken in a cottage would have been.
Ah! tho' his worth unknown, far hap-
pier there, I ween!

¹⁰ November chill blows loud wi' angry sigh,
The short'ning winter day is near a close.
The mry beasts retreating frae the plough.
The black'ning trains o' craws¹ to their
repose,

The toil-worn cotter frae his labor goes,—
¹⁵ This night his weekly toil is at an end,—
Collects his spades, his mattocks, and his
hoes,
Hoping the morn in ease and rest to spend
And weary, o'er the moor, his course
does homeward bend

At length his lonely cot appears in view
²⁰ Beneath the shelter of an aged tree,
Th' expectant wee-things, toddlin, stacher²
through
To meet their dad, wi' flucht³ noise
and glee

His wee bit ingle,⁴ blinkin bonnie,⁵
His clean hearth-stane, his thrifty wife's
smile,

²⁵ The sleeping infant, prattling on his knee.
Does a' his weary kiaugh⁶ and care be-
guile,
An' makes him quite forget his labor
and his toil

Belyve,⁷ the elder banns come drapping in.
At service out, amang the farmers roun'.

³⁰ Some ca⁸ the plough, some herd, some
tentie⁹ rin

A cannie¹ errand to a neebor town:²
Their eldest hope, their Jenny, woman
grown,

In youthfu' bloom, love sparkling in her
e'e,

Comes hame, perhaps, to shew a braw³
new gown,

³⁵ O! deposite her sair-won penny-fee,⁴
To help her parents dear, if they in hard-
ship be

With joy unfeign'd, brothers and sisters
meet,

And each for other's weelfare kindly
spies⁵

The social hours, swift-wing'd, unnotic'd
fleet,

⁴⁰ Each tell the uncoss⁶ that he sees or hears
The parents, partial, eye then hopeful
years,

Anticipation forward points the view,
The mother, wi' her needle and her
sheers,

Gais⁷ auld claes look amais⁸ as weel's the
new;

⁴⁵ The father mixes a' wi' admonition due

Then master's and their mistress's com-
mand

The youngsters a' are warn'd to obey,
And mind their labors wi' an eydent⁹
hand,

And ne'er, tho' out o' sight, to jauk¹⁰ on
play

⁵⁰ "And O! be sure to fear the Lord alway,
And mind your duty, duly, morn and night!
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might
They never sought in vain that sought
the Lord aright!"

⁵⁵ But hark! a rap comes gently to the door.
Jenny, wha kens¹¹ the meaning o' the same.
Tells how a neebor lad came o'er the moor,
To do some errands, and convoy her
hame

The wily mother sees the conscious flame

⁶⁰ Sparkle in Jenny's e'e, and flush her
cheek;

With heart-struck, anxious care, enquires
his name,

While Jenny lassie¹¹ is afraid to speak.
Weel-pleas'd the mother hears it's nae
wild, worthless rake

¹ cottager's
² sound
³ crows
⁴ stagger
⁵ fluttering
⁶ fire-place, &c.

⁷ shining prettily
⁸ anxiety
⁹ presentiv
¹⁰ drive
¹¹ heedful

¹ careful
² farm (with its collec-
tion of buildings)
³ fine
⁴ hard-won wages
⁵ asks

⁶ news
⁷ makes
⁸ diligent
⁹ tride
¹⁰ who knows
¹¹ partly

With kindly welcome, Jenny brings him
 ben,¹
 65 A strappin' youth, he takes the mother's
 eye,
 Blythe Jenny sees the visit's no ill taen,
 The father cracks² of horses, pleughs, and
 kye³
 The youngster's artless heart o'erflows wi'
 joy,
 But, blate⁴ and laithfu',⁵ scarce can weel
 behave,
 70 The mother, wi' a woman's wiles, can spy
 What makes the youth sae bashfu' and sae
 grave,
 Weel-pleas'd to think her bairn's re-
 spected like the lave⁶

O happy love! where love like this is
 found!
 O heart-felt raptures! bliss beyond com-
 pare!
 75 I've pac'd much this weary, mortal round,
 And sage experience bids me thus declare —
 "If Heaven a draught of heavenly pleas-
 ure spare,
 One cordial in this melancholy vale,
 'Tis when a youthful, loving, modest
 pair,
 80 In other's arms, breathe out the tender tale
 Beneath the milk-white thorn that scents
 the ev'ning gale"

Is there, in human form, that bears a heart,
 A wretch! a villain! lost to love and truth!
 That can, with studied, sly, ensnaring art,
 85 Betray sweet Jenny's unsuspecting youth?
 Curse on his perjur'd arts! dissembling,
 smooth!
 Are honor, virtue, conscience, all evil'd?
 Is there no pity, no relenting ruth,
 Points to the parents fondling o'er their
 child?
 90 Then paints the ruin'd maid, and their
 distraction wild?

But now the supper crowns them simple
 board,
 The wholesome parritch,⁷ chief of Scotia's
 food
 The soupe⁸ then only hawkie⁹ does afford,
 That 'vout¹⁰ the hallan¹¹ snugly chews her
 food
 95 The dame brings forth, in complimental
 mood,

¹ in
² talk
³ cows
⁴ shy
⁵ bashful
⁶ rest others

⁷ wholesome porridge
⁸ oatmeal
⁹ milk
¹⁰ white-faced cow
¹¹ beyond
¹² partition

To grace the lad, her weel-hain'd kebbuck,¹
 fell,²
 And aft³ he's prest, and aft he ca's it
 guid;
 The frugal wife, garrulous, will tell,
 How 'twas a towmond⁴ auld, sin' lint⁵
 was i' the bell⁶

100 The cheerfu' supper done, wi' serious face,
 They, round the ingle, form a circle wide.
 The sire turns o'er, with patriarchal grace,
 The big ha'-Bible,⁷ ance his father's pride
 His bonnet rev'rently is laid aside,
 105 His lyart haffets,⁸ wearing thin and bare
 Those strains that once did sweet in Zion
 glide,
 He wales⁹ a portion with judicious care,
 And, "Let us worship God!" he says,
 with solemn air.

They chant then artless notes in simple
 guise;
 110 They tune then hearts by far the noblest
 aim;
 Perhaps *Dunder's*¹⁰ wild-warbling meas-
 ures rise,
 Or plaintive *Martyn's*,¹¹ worthy of the name,
 Or noble *Elgin*¹² beats¹³ the heavenward
 flame,
 The sweetest far of Scotia's holy lays
 115 Compar'd with these, Italian trills are
 tame;
 The tickl'd ear no heart-felt raptures raise
 Nae unison have they with our Creator's
 praise.

The priest-like father reads the sacred
 page,—
 How Abram was the friend of God on high,
 120 Or Moses bade eternal warfare wage
 With Amalek's ungracious progeny;
 Or how the royal bard¹² did groaning lie
 Beneath the stroke of Heaven's avenging
 ire,
 Or Job's pathetic plaint, and wailing cry,
 125 Or rapt Isaiah's wild, seraphic fire,
 Or other holy seers that tune the sacred
 lyre

Perhaps the Christian volume is the theme
 How guiltless blood for guilty man was
 shed,
 How He, who bore in Heaven the second
 name,

¹ well-saved cheese

² strong

³ often

⁴ twelve-month

⁵ sluce flax

⁶ blossom

⁷ half-Bible (The hall

was the general is

sembly room in
 large houses)

⁸ gray locks or temples
 chooses

⁹ A sacred melody

¹⁰ kindles

¹¹ David

¹² David

- 180 Had not on earth whereon to lay His head;
How His first followers and servants sped,
The precepts sage they wrote to many a
land;
How he,¹ who lone in Patmos banish'd,
Saw in the sun a mighty angel stand,
135 And heard great Bab'lon's doom pro-
nounc'd by Heaven's command.
- Then kneeling down to Heaven's Eternal
King,
The saint, the father, and the husband
prays
Hope "springs exulting on triumphant
wing,"²
That thus they all shall meet in future days,
140 There, ever bask in uncreated rays,
No more to sigh or shed the bitter tear,
Together hymning their Creator's praise,
In such society, yet still more dear,
While circling Time moves round in an
eternal sphere.
- 145 Compar'd with this, how poor Religion's
pride,
In all the pomp of method and of art,
When men display to congregations wide
Devotion's ev'ry grace, except the heart,
The Power, incens'd, the pageant will de-
sert,
150 The pompous strain, the sacerdotal stole,³
But haply, in some cottage far apart,
May hear, well-pleas'd, the language of the
soul,
And in His Book of Life the inmates
poor enroll
- Then homeward all take off their sev'ral
way,
155 The youngling cottagers retire to rest,
The parent-pair then secret homage pay,
And proffer up to Heaven the warm re-
quest,
That He, who stills the raven's clam'rous
nest,⁴
And decks the hly fair in flow'ry pride,⁵
160 Would, in the way His wisdom sees the
best,
For them and for their little ones provide,
But, chiefly, in their hearts with Grace
Divine preside
- From scenes like these, old Scotia's gran-
deur springs,
That makes her lov'd at home, rever'd
abroad.
- 165 Princes and lords are but the breath of
kings,
"An honest man's the noblest work of
God."⁶
And certes, in fair Virtue's heavenly road,
The cottage leaves the palace far behind.
What is a lordling's pomp? a cumbrous
load,
170 Disguising oft the wretch of human kind,
Studied in arts of Hell, in wickedness
refin'd!
- O Scotia! my dear, my native soil!
For whom my warmest wish to Heaven is
sent!
Long may thy hardy sons of rustic toil
Be blest with health, and peace, and sweet
content!
175 And O! may Heaven their simple lives pre-
vent
From Luxury's contagion, weak and vile!
Then, howe'er crowns and coronets be rent,
A virtuous populace may rise the while,
180 And stand a wall of fire around their
much-lov'd Isle.
- O Thou, who pour'd the patriotic tide
That stream'd thro' Wallace's undaunted
heart,
Who dar'd to nobly stem tyrannic pride,
Or nobly die, the second glorious part!
185 (The patriot's God, peculiarly Thou art,
His friend, inspirer, guardian, and re-
ward!)
- O never, never Scotia's realm desert,
But still the patriot and the patriot-bard
In bright succession raise, her ornament
and guard!

TO A MOUSE

ON TURNING HER UP IN HER NEST WITH
THE PLOUGH, NOVEMBER, 1785
1785 1786

Wee, sleekit,² cowrin, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty,
Wi' bickering brattle!³
1 I wad be laith⁴ to rin an' chase thee,
Wi' murdering pattle!⁵

I'm truly sorry man's dominion
Has broken Nature's social union,
An' justifies that ill opinion
10 Which makes thee startle
At me, thy poor, earth-born companion.
An' fellow mortal!

¹ John.² Pope, *Windsor Forest*,

112

³ priestly vestment⁴ See *Psalm*, 147 9.⁵ See *Matthew*, 6.28-

20

⁶ Pope, *Essay on Man*,

4.248

⁷ sleek⁸ sudden scamper⁹ would be loath¹⁰ paddle for cleaning
the plow

- I doubt na, whyles,¹ but thou may thieve,
What then? poor beastie, thou maun
live!
- 15 A daimen iker in a thrave²
'S a sma' request
I'll get a blessin wi' the lave,³
And never miss't!
- Thy wee bit housie, too, in ruin!
20 Its silly wa's the win's are strewin!
An' naething, now, to big⁴ a new ane,
O' foggage⁵ green!
An' bleak December's win's ensuin,
Baith snell⁶ an' keen!
- 25 Thou saw the fields laid bare an' waste,
An' weary winter comin fast,
An' cozie here, beneath the blast,
Thou thought to dwell,
Till crash' the cruel coulters' past
30 Out thro' thy cell.
- That wee bit heap o' leaves an' stibble
Has cost thee monie a weary nibble!
Now thou's turned out, for a' thy
trouble,
But⁷ house or hald,⁸
35 To thole¹⁰ the winter's sleety dribble,
An' cranreuch¹¹ could!
- But, Mousie, thou art no thy lane.¹²
In proving foresight may be vain
The best-laid schemes o' mice an' men,
40 Gang aft agley,¹³
An' lea'e us nought but grief an' pain
For promis'd joy!
- Still thou art blest, compared wi' me!
The present only toucheth thee
45 But och! I backward cast my e'e,
On prospects drear!
An' forward, tho' I canna see,
I guess an' fear!

ADDRESS TO THE DEIL

1785 1786

O Prince! O Chief of many throned powers!
That led th' embattl'd seraphim to war,
—MILTON—

O thou! whatever title suit thee—
Auld Hornie, Satan, Nick, or Clootie¹⁵
Wha in yon cavern grim an' sootie,

¹ at times
² an occasional ear in
a shock (of twenty-
four sheaves)
³ remainder
⁴ build
⁵ rank grass
⁶ sharp
⁷ cutter attached to
the beam of a plow
to cut the sward

⁸ without
⁹ abode
¹⁰ endure
¹¹ hoar frost
¹² not alone
¹³ awry
¹⁴ *Paradise Lost*, 1.
128-9
¹⁵ A clootie is a little
hoof

Clos'd under hatches,
5 Spairges¹ about the brunstane cootie,²
To scaud³ poor wretches!

Hear me, Auld Hangie,⁴ for a wee,⁵
An' let poor damnèd bodies be;
I'm sure sma' pleasure it can gie,
10 Ev'n to a deil,
To skelp⁶ an' scaud poor dogs like me,
An' hear us squeel

Great is thy pow'r, an' great thy fame;
Far kend an' noted is thy name:
15 An' tho' yon lowin heugh's⁷ thy hame,
Thou travels far;
An' faith! thou's neither lag,⁸ nor lame,
Nor blate, nor scaur.⁹

Whyles,¹⁰ ranging like a roarin lion,
20 For prey, a' holes an' corners trying,
Whyles, on the strong-wing'd tempest
flyn.
Tirlin the kirks;¹¹
Whyles, in the human bosom pryin,
Unseen thou lurks

I've heard my rev'rend graunie say,
In lanely¹² glens ye like to stray;
Or where auld ruin'd castles gray
Nod to the moon,
Ye fright the nightly wand'rer's way
30 Wi' eldritch croon¹³

When twilight did my graunie summon.
To say her pray'is, douce,¹⁴ honest
woman!
Aft yont¹⁵ the dyke she's heard yon
bummin,¹⁶
Wi' eerie dione,¹⁷
35 O! instlin thro' the boortrees¹⁸ comin.
Wi' heavy groan

Ae dreary, windy, winter night,
The star shot down wi' sklentim!¹⁹
light,
Wi' you mysel I gat a fright.
40 Ayont the lough,²⁰
Ye, like a rash-buss,²¹ stood in sight,
Wi' waving sugh²²

¹ splashes
² brinstone tub
³ scald
⁴ old hangman
⁵ moment
⁶ slap
⁷ flaming cavern
⁸ slow
⁹ shy nor timid
¹⁰ sometimes
¹¹ unroofing the
churches

¹² lonely
¹³ unearthly moan
¹⁴ sober
¹⁵ often beyond
¹⁶ humming
¹⁷ ghostly sound
¹⁸ elders
¹⁹ slanting
²⁰ beyond the lake
²¹ bush of rushes
²² a sound as of the
wind

The cudgel in my nieve¹ did shake,
Each bristl'd hair stood like a stake,
15 When w¹ an eldritch, stoor² "quaick,
quaick,"

Amang the springs,
Awa ye squatter'd like a drake,
On whistling wings

Let warlocks³ grim, an' wither'd hags,
50 Tell how wi' you, on ragweed nags,⁴
They skim the muirs an' dizzy crags,
Wi' wicked speed;
And in kirk-yards renew their leagues⁵
(Owre howkit⁶ dead

55 Thence, countra wives, w¹ toil an' pain,
May plunge an' plunge the kirk⁷ in vain,
For O' the yellow treasure's taen
By witching skill,
An' dawtit,⁸ twal-pint hawkie's⁹ gaen
60 As yell's the bill¹⁰

Thence, mystic knots mak great abuse
On young guidmen,¹¹ fond, keen, an'
croose,¹²

When the best waik-lume¹³ i' the house,
By cantair¹⁴ wit,
65 Is instant made no worth a louse,
Just at the bit¹⁵

When thowes¹⁶ dissolve the snawy hoord,¹⁷
An' float the jungin icy-boord,¹⁸
Then, water-kelpies¹⁹ haunt the foord,
70 By your direction,
An' nighted trav'lers are allur'd
To their destruction.

And aft²⁰ your moss-traversing spunkies²¹
Decoy the wight that late an' drunk is
75 The bleezin,²² curst, mischevous monkie's
Delude his eyes,
Till in some miry slough he sunk is,
Ne'er mair to rise

When Masons' mystic word an' grip
80 In storms an' tempests raise you up,
Some cock on cat your rage maun stop,²³
Or, strange to tell!
The youngest brother ye wad whip
Aff straight to hell

¹ fist
² harsh
³ wizards
⁴ rag-weed stems used
instead of broom-
sticks, for horses
⁵ covenants
⁶ dug up
⁷ churn
⁸ petted
⁹ twelve pint white-
faced cow's
¹⁰ as dry as the bull
¹¹ newly married men
¹² bold sure

¹³ work loom
¹⁴ magic
¹⁵ at the time when
most needed
¹⁶ thaws
¹⁷ snawy hoard
¹⁸ surface of ice
¹⁹ river-demons (usu-
ally in the form of
horses)
²⁰ often
²¹ will-o'-the-wisps
²² blazing
²³ That is, by being of-
fered as a sacrifice

85 Lang syne,¹ in Eden's bonie yard,
When youthfu' lovers first were pair'd,
An' all the soul of love they shar'd,
The raptur'd hour,
Sweet on the fragrant, flow'ry sward,
90 In shady bow'r:

Then you, ye auld, snick-drawing² dog!
Ye cam to Paradise incog,
An' play'd on man a cursed brogue³
(Black be your fa'!⁴),
95 An' gied the infant waird a shog,⁵
'Maist ruin'd a'

D'ye mind that day when in a bizz,⁶
Wi' reekit⁷ duds, an' reestatit gizz,⁸
Ye did present your smoutie phiz
100 'Mang better folk,
An' sklentet⁹ on the man of Uzz¹⁰
Your spitefu' joke?

An' how ye gat him i' your thrall,
An' brak him out o' house an' hal',
105 While scabs an' botches did him gall,
Wi' bitter claw,
And lows'd¹¹ his ill-tongu'd, wicked
scaul,¹²
Was waist ava'?

But a' your doings to rehearse,
110 Your wily snares an' fechtin¹⁴ fierce,
Sin' that day Michael did you pierce,¹⁵
Down to this time,
Wad ding a Lallan tongue, or Erse,¹⁶
In prose or rhyme

115 An' now, Auld Cloots, I ken ye're thinkin,
A certain Bardie's rantin, drinkin,
Some luckless hour will send him linkin¹⁷
To your black pit.
But, faith! he'll turn a corner jinkin,¹⁸
120 An' cheat you yet

But, fare you weel, Auld Nickie-ben!
(O, wad ye tak a thought an' men'¹
Ye aiblins¹⁹ might—I dinna ken—
Still hae 'a stake:²⁰
125 I'm wae²¹ to think upo' yon den,
Ev'n for your sake!

¹ long since
² latch-lifting, intrud-
ing
³ trick
⁴ lot
⁵ shock
⁶ flurry
⁷ smoky
⁸ mingled face
⁹ acquainted, directed
¹⁰ Job
¹¹ let loose
¹² scold
¹³ worst of all

¹⁴ fighting
¹⁵ See *Paradise Lost*,
6, 325
¹⁶ would baffle a Low-
land tongue or
Gaelic
¹⁷ skipping; tripping
¹⁸ dodging
¹⁹ perhaps
²⁰ have a position (cf
"to have a stake in
the country")
²¹ sad

A BARD'S EPITAPH
1786 1788

Is there a whim-inspired fool,
Owre fast for thought, owre hot for
rule,
Owre blate¹ to seek, owre proud to
snool?²—

Let him draw near,
5 And owre this grassy heap sing dool,³
And drap a tear.

Is there a bard of rustic song,
Who, noteless, steals the crowds among.
That weekly this aréa throng?⁴—
10 O, pass not by!
But with a frater-feeling strong,
Here heave a sigh.

Is there a man whose judgment clear
Can others teach the course to steer.
15 Yet runs himself life's mad career
Wild as the wave?⁵—
Here pause—and thro' the starting tear
Survey this grave.

The poor inhabitant below
20 Was quick to learn and wise to know.
And keenly felt the friendly glow
And softer flame,
But thoughtless follies laid him low.
And stain'd his name

25 Reader, attend! whether thy soul
Soars fancy's flights beyond the pole.
Or darkling grubs this earthly hole
In low pursuit,
Know, prudent, cautious, self-control
Is wisdom's root

ADDRESS TO THE UNCO GUID, OR,
THE RIGIDLY RIGHTEOUS
1786 1787

My Son, these maxims make a rule,
An lump them ay thegither
The Rigid Righteous is a fool,
The Rigid Wise anither
The cleanest corn that e'er was dight⁶
May hae some pyles o' ca⁷ in.
So ne'er a fellow-creature slight
For random fits o' dam⁸
SOLOMON.—Eccles, 7 10

O ye who are sae guid yoursel,
Sae pious and sae holy,
Ye've nought to do but mark and tell
Your neebors' fauts⁹ and folly,
5 Whase life is like a weel-gaun¹⁰ mill,

¹ shy
² cringe; crawl
³ sorrow
⁴ winnowed

⁵ grains of chaff
⁶ fun
⁷ faults
⁸ well-going

Supplid wi' store o' water,
The heaped hopper's¹¹ ebbing still,
An' still the clap¹² plays clatter!

Hear me, ye venerable core,¹³
10 As counsel for poor mortals
That frequent pass dounce¹⁴ Wisdom's door
For glaukit¹⁵ Folly's portals;
I, for their thoughtless, careless sakes,
Would here propone¹⁶ defences—
15 Their donsie¹⁷ tricks, their black mistakes.
Their failings and mischances.

Ye see your state wi' theirs compared,
And shudder at the niffer;¹⁸
But cast a moment's fair regard.
20 What makes the mighty differ?¹⁹
Discount what scant occasion gave,
That purity ye pride in,
And (what's aft¹⁰ mair than a' the lave²¹)
Your better art o' hidin.

25 Think, when your castigated pulse
Gies now and then a wallop,²²
What ragings must his veins convulse,
That still eternal gallop!
Wi' wind and tide fair i' your tail,
30 Right on ye scud your sea-way;
But in the teeth o' baith²³ to sail,
It makes an unco²⁴ lee-way.

See Social-life and Glee sit down,
All joyous and unthinking,
35 Till, quite transmogrify'd,²⁵ they're
grown
Debauchery and Drinking
O, would they stay to calculate
Th' eternal consequences,
Or—your more dreadful hell to state—
40 Damnation of expenses!

Ye high, exalted, virtuous dames,
Tied up in godly laces,
Before ye gie poor Frailty names,
Suppose a change o' cases;
45 A dear-lov'd lad, convenience sung,
A treach'rous inclination—
But, let me whisper i' your lug,²⁶
Ye're aiblins²⁷ nae temptation

Then gently scan your brother man,
50 Still gentler sister woman;
Tho' they may gang a kennin²⁸ wi'ang,
To step aside is human

¹¹ heaped-up hopper's
¹² clapper
¹³ corps; company
¹⁴ grave
¹⁵ giddy
¹⁶ propose
¹⁷ unlucky
¹⁸ exchange
¹⁹ difference

²⁰ often
²¹ remainder
²² quick jerk
²³ both
²⁴ wonderful
²⁵ transformed
²⁶ ear
²⁷ perhaps
²⁸ trifle

One point must still be greatly dark,
The moving *why* they do it;
55 And just as lamely can ye mark
How far, perhaps, they rue it.

Who made the heart, 'tis He alone
Decidedly can try us;
He knows each chord, its various tone,
60 Each spring, its various bias:
Then at the balance let's be mute,
We never can adjust it;
What's done we partly may compute,
But know not what's resisted

TO A MOUNTAIN DAISY

ON TURNING ONE DOWN WITH THE
PLOUGH IN APRIL, 1786
1786 1786

Wee, modest, crimson-tippèd flow'r,
Thou's met me in an evil hour,
For I maun¹ crush amang the stoure-
Thy slender stem
5 To spare thee now is past my pow'r,
Thou bonie gam.

Alas! it's no thy neebor sweet,
The bonie lark, companion meet,
Bending thee 'mang the dewy weet,
10 Wi' speckl'd breast'
When upward-springing, blythe, to greet
The purpling east

Could blew the bitter-biting north
Upon thy early, humble birth;
15 Yet cheerfully thou glinted forth
Amid the storm,
Scarce rear'd above the parent-earth
Thy tender form

The flaunting flow'rs our gardens yield.
20 High shelt'ring woods and wa'ks² maun
shield;
But thou, beneath the random bield⁴
O' clod or stane,
Adorns the histie⁵ stibble-field,
Unseen, alane

25 There, in thy scanty mantle clad,
Thy snawie bosom sun-ward spread,
Thou lifts thy unassuming head
In humble guise;
But now the share uptears thy bed,
30 And low thou lies!

¹ must
² dust
³ walls

⁴ shelter
⁵ dry; bare

Such is the fate of artless maid,
Sweet flow'ret of the rural shade!
By love's simplicity betray'd,
And guileless trust,
35 Till she, like thee, all soil'd, is laid
Low i' the dust

Such is the fate of simple bard,
On life's rough ocean, luckless starr'd!
Unskilful he to note the card¹
40 Of prudent lore,
Till billows rage, and gales blow hard,
And overwhelm him o'er!

Such fate to suffering Worth is giv'n,
Who long with wants and woes has
striv'n,
45 By human pride or cunning driv'n
To mis'ry's brink,
Till, wretch'd of ev'ry stay but Heav'n,
He, ruin'd, sink!

Ev'n thou who mourn'st the Daisy's fate,
50 That fate is thine—no distant date;
Stern Ruin's ploughshare drives elate,
Full on thy bloom,
Till crush'd beneath the furrow's weight
Shall be thy doom!

TO A LOUSE

ON SEEING ONE ON A LADY'S BONNET AT
CHURCH
1786 1786

Ha! whare ye gaun, ye crowlin² ferhe?³
Your impudence protects you sairly:⁴
I canna say but ye strut⁵ rarely
Owre gauze and lace;
5 Tho', faith! I fear ye dme but sparely
On sic a place.

Ye ugly, creepin, blastit wonner,⁶
Detested, shunn'd by saunt an' sinner,
How daur ye set your fit' upon her—
10 Sae fine a lady!
Gae somewhere else, and seek your dinner
On some poor body.

Swith!⁸ in some beggar's hauffet⁹ squat-
tle;¹⁰
There ye may creep, and sprawl, and
sprattle;¹¹
15 Wi' ither kindred, jumping cattle,

¹ compass-card
² crawling
³ wonder
⁴ greatly
⁵ strut
⁶ blasted marvel (used
contemptuously)

⁷ foot
⁸ quick
⁹ side of the head
¹⁰ sprawl
¹¹ struggle

In shoals and nations;
Where horn¹ nor bane² ne'er daur un-
settle

Your thick plantations.

Now haud³ you there! ye're out o' sight,
20 Below the fatt'rils,⁴ snug an' tight,
Na, faith ye yet!⁵ ye'll no be right
"Till ye've got on it—
The vera tapmost, tow'ring height
O' Miss's bonnet.

25 My sooth! right bauld ye set your nose out,
As plump an' gray as onie grozet;⁶
O for some rank, mercurial rozet,⁷
Or fell, red smeddum,⁸
I'd gie you sic a hearty dose o't,
30 Wad dress your droddum.⁹

I wad na been surpris'd to spy
You on an auld wife's flamen toy,¹⁰
On aiblins¹¹ some bit duddie¹² boy,
On's wyhecoat.¹³

35 But Miss's fine Lunardi¹⁴ fye!
How daur ye do't?

O Jenny, dinna toss your head,
An' set your beauties a' abroad¹⁵
Ye little ken what cursèd speed
40 The blastie's makin'¹⁶
Thae winks an' finger-ends, I dread,
Are notice takin!

O wad some Power the gifte¹⁷ gie us
To see oursels as ithers see us!
45 It wad frae monie a blunder free us,
An' foolish notion:
What airs in dress an' gait wad lea'e us,
An' ev'n devotion!

THE SILVER TASSIE¹⁸

1788 1790

Go, fetch to me a pint o' wine,
And fill it in a silver tassie,
That I may drink, before I go,
A service to my bonie lassie!
5 The boat rocks at the pier o' Leith,
Fu' loud the wind blaws frae the
feirv,
The ship rides by the Berwick-Law,
And I maun leave my bonie Mary

¹ horn comb
² poison
³ hold
⁴ ribbon ends
⁵ A reiteration of the
exclamation in 15
⁶ gooseberry
⁷ rosin
⁸ powder
⁹ breech
¹⁰ flannel cap
¹¹ perhaps
¹² small ragged

¹³ flannel vest
¹⁴ balloon bonnet
(named after
Lunardi, a famous
aeronaut)
¹⁵ abroad
¹⁶ blasted, — i. e.,
dwarfed, creature
is making (or pos-
sibly, damned crea-
ture)
¹⁷ small gift
¹⁸ goblet

The trumpets sound, the banners fly,
10 The glittering spears are ranked
ready;

The shouts o' war are heard afar,
The battle closes deep and bloody.
It's not the roar o' sea or shore
Wad make me langer wish to tarry;
15 Nor shouts o' war that's heard afar—
It's leaving thee, my bonie Mary

OF A' THE AIRTS¹

1788 1790

Of a' the airts the wind can blaw,
I dearly like the west,
For there the bonie lassie lives,
The lassie I lo'e best.
5 There wild woods grow, and rivers row,²
And monie a hill between;
But day and night my fancy's flight
Is ever wi' my Jean

I see her in the dewy flowers,
10 I see her sweet and fair:
I hear her in the tunefu' birds,
I hear her charm the air.
There's not a bonie flower that springs
By fountain, shaw,³ or green,
15 There's not a bonie bird that sings,
But minds me o' my Jean

AULD LANG SYNE⁴

1788 1796

Chorus

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet
For auld lang syne!

5 Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne?

And surely ye'll be your pint-stowp,⁵
10 And surely I'll be mine;
And we'll tak a cup o' kindness yet
For auld lang syne!

We twa hae run about the braes,⁶
And pou'd⁷ the gowans⁸ fine;
15 But we've wandered monie a weary fit⁹
Sin' auld lang syne.

¹ directions
² roll
³ wood
⁴ old long since (old
times)

⁵ be good for your
three-pint measure
⁶ hill-sides
⁷ pulled
⁸ daisies
⁹ foot

We twa hae paidl'd¹ in the burn,²
 Frae morning sun till dine,³
 But seas between us braid⁴ hae roar'd
 20 Sin' auld lang syne.

And there's a hand, my trusty fiere,⁵
 And gie's a hand o' thine;
 And we'll tak a right guid-wilhe waught⁶
 For auld lang syne.

Chorus

25 For auld lang syne, my dear,
 For auld lang syne,
 We'll tak a cup o' kindness yet
 For auld lang syne!

WHISTLE O'ER THE LAVE O'T'
 1789 1790

First when Maggie was my care,
 Heav'n, I thought, was in her air,
 Now we're married—spier nae mair⁷—
 But—whistle o'er the lave o't!

5 Meg was meek, and Meg was mild,
 Sweet and harmless as a child:
 Wiser men than me's beguil'd—
 Whistle o'er the lave o't!

How we live, my Meg and me,
 10 How we love, and how we gree,⁸
 I care na by¹⁰ how few may see—
 Whistle o'er the lave o't!
 Wha I wish were maggots' meat,
 Dish'd up in her winding-sheet,
 15 I could write—but Meg wad see't—
 Whistle o'er the lave o't!

MY HEART'S IN THE HIGHLANDS
 1789 1790

Chorus

My heart's in the Highlands, my heart
 is not here;
 My heart's in the Highlands, a-chasing
 the deer,
 A-chasing the wild deer, and following
 the roe—
 My heart's in the Highlands, wherever
 I go.

5 Farewell to the Highlands, farewell to the
 North,
 The birthplace of valor, the country of
 worth,
 Wherever I wander, wherever I rove,
 The hills of the Highlands forever I
 love

¹ paddled
² brook
³ dinner-time
⁴ broad
⁵ comrade

⁶ hearty, good-will
⁷ draught
⁸ rest of it
⁹ ask no more
¹⁰ agree
¹¹ I care not

Farewell to the mountains, high-cover'd
 with snow;
 10 Farewell to the straths¹ and green val-
 leys below;
 Farewell to the forests and wild-hanging
 woods;
 Farewell to the torrents and loud-
 pouring floods.

Chorus

My heart's in the Highlands, my heart
 is not here,
 My heart's in the Highlands, a-chasing
 the deer,
 15 A-chasing the wild deer, and following
 the roe—
 My heart's in the Highlands, wherever
 I go

JOHN ANDERSON MY JO²
 1789 1790

John Anderson my jo, John,
 When we were first acquent,
 Your locks were like the raven,
 Your bonie brow was bent,¹
 5 But now your brow is beld,⁴ John,
 Your locks are like the snaw,
 But blessings on your frosty pow,⁸
 John Anderson my jo!

John Anderson my jo, John,
 10 We clamb the hill thegither,
 And monie a cantie⁶ day, John,
 We've had wi' ane anither,
 Now we maun totter down, John,
 And hand in hand we'll go.
 15 And sleep thegither at the foot,
 John Anderson my jo!

SWEET AFTON
 1789 1790

Flow gently, sweet Afton, among thy
 green braes,⁷
 Flow gently, I'll sing thee a song in thy
 praise;
 My Mary's asleep by thy murmuring
 stream—
 Flow gently, sweet Afton, disturb not
 her dream

5 Thou stock-dove, whose echo resound-
 thro' the glen,
 Ye wild whistling blackbirds in yon
 thorny den.

¹ broad vales
² sweetheart
³ smooth
⁴ bald

⁵ head
⁶ happy
⁷ hills

Thou green-crested lapwing, thy screaming
forbear—
I charge you, disturb not my slumbering
fair.

How lofty, sweet Aiton, thy neighbor-
ing hills,
10 Far mark'd with the courses of clear,
winding rills!
There daily I wander as noon rises high,
My flocks and my Mary's sweet cot in
my eye

How pleasant thy banks and green val-
leys below,
Where wild in the woodlands the prim-
roses blow;
15 There oft, as mild Ev'ning weeps over
the lea,
The sweet-scented birch¹ shades my Mary
and me

Thy crystal stream, Aiton, how lovely
it glides,
And winds by the cot where my Mary
resides!
How wanton thy waters her snowy feet
lave,
20 As gathering sweet flowerets she stems
thy clear wave!

Flow gently, sweet Aiton, among thy
green braes,
Flow gently, sweet river, the theme of
my lays.
My Mary's asleep by thy murmuring
stream—
Flow gently, sweet Aiton, disturb not
her dream

WILLIE BREW'D A PECK OF MAUT:
1789 1790

Chorus

We are na fou, we're nae that fou,
But just a drappie⁶ in our e'e!
The cock may craw, the day may daw,
And ay we'll taste the barley-bree!

6 O, Willie brew'd a peck o' mant,
And Rob and Allan cam to see;
Three blyther hearts, that lee-lang⁶
night,
Ye wad na found in Christendie.

Here are we met, three merry boys,
10 Three merry boys, I trow, are we;

¹ birch
² malt
³ full drunk

⁴ small drop
⁵ brew
⁶ lee long

And monie a night we've merry been,
And monie mae¹ we hope to be!

It is the moon, I ken her horn,
That's blinkin in the lift² sae hie;
15 She shines sae bright to wyle³ us hame,
But, by my sooth, she'll wait a wee!

Wha first shall rise to gang awa,
A cuckold, coward loun is he!
Wha first beside his chair shall fa',
20 He is the king amang us three!

Chorus

We are na fou, we're nae that fou,
But just a drappie in our e'e!
The cock may craw, the day may daw,
And ay we'll taste the barley-bree!

TAM GLEN

1789 1789

My heart is a-breaking, dear tittle!⁴
Some counsel unto me come len'.
To anger them a' is a pity,
But what will I do wi' Tam Glen?

5 I'm thinking, wi' sic a braw⁵ fellow,
In poortith⁶ I might mak a fen'⁷
What care I in riches to wallow,
If I mauna⁸ marry Tam Glen?

There's Lowrie, the laird o' Drumeller,
10 "Gud day to you"—brute! he comes
ben:⁹
He brags and he blows o' his siller,
But when will he dance like Tam Glen?

My minnie¹⁰ does constantly deave¹¹ me,
And bids me beware o' young men;
15 They flatter, she says, to deceive me—
But wha can think sae o' Tam Glen?

My daddie says, gin¹² I'll forsake him,
He'll gie me gud hunder marks¹³ ten:
But, if it's ordain'd I maun take him,
20 O, wha will I get but Tam Glen?

Yestreen at the valentines' dealing,
My heart to my mou¹⁴ gried a sten,¹⁵
For thrice I drew ane without failing,
And thrice it was written, "Tam Glen!"

¹ more
² sky
³ entice
⁴ sister
⁵ such a fine
⁶ poverty
⁷ shift
⁸ may not

⁹ in
¹⁰ mother
¹¹ deafen
¹² if
¹³ Scotch coins, worth
20 cents each
¹⁴ mouth
¹⁵ gave a leap

- ²⁵ The last Halloween I was waukin
My droukit sark-sleeve,¹ as ye ken;-
His likeness cam up the house staukin,²
And the very gray breeks³ o' Tam Glen!

- Come, counsel, dear tittle, don't tarry!
³⁰ I'll gie you my bonie black hen,
Gif ye will advise me to marry
The lad I lo'e dearly, Tam Glen

THOU LING'RING STAR

1789 1790

- Thou ling'ring stai with less'ning ray,
That lov'st to greet the early morn,
Again thou usher'st in the day
My Mary from my soul was torn
⁵ O Mary, dear departed shade!
Where is thy place of blissful rest?
See'st thou thy lover lowly laid?
Hear'st thou the groans that rend his
breast?

- That sacred hour can I forget,
¹⁰ Can I forget the hallow'd grove,
Where, by the winding Ayr, we met
To live one day of parting love?
Eternity cannot efface
Those records dear of transports past,
¹⁵ Thy image at our last embrace—
Ah! little thought we 'twas our last!

- Ayr, gurgling, kiss'd his pebb'l'd shore,
O'erhuing with wild woods, thickening
green;
The fragrant birch and hawthorn hoar
²⁰ Twin'd amorous round the raptur'd
scene;
The flowers sprang wanton to be prest,
The birds sang love on every spray.
Till too, too soon, the glowing west
Proclaim'd the speed of winged day

- ²⁵ Still o'er these scenes my mem'ry wakes
And fondly broods with miser-care.
Time but th' impression stronger makes,
As streams their channels deeper wear.

¹ watching my
drenched shirt-
sleeve

² "You go out, one or
more (for this is a
social spell), to a
south-running
spring, or rivulet,
where 'three lairds'
lands meet, and dip
your left shirt-
sleeve. Go to bed
in sight of a fire,
and hang your wet
sleeve before it to

dry. Lie awake;
and some time near
midnight, an appa-
rition, having the
exact figure of the
grand object in ques-
tion (future hus-
band), will come
and turn the sleeve,
as if to dry the
other side."—
Burns's note on
Halloween, at 24

³ stalking
⁴ breeches

- O Mary, dear departed shade!
³⁰ Where is thy place of blissful rest?
See'st thou thy lover lowly laid?
Hear'st thou the groans that rend his
breast?

TAM O' SHANTER

A TALE

1790 1791

Of Brownjis and of Bogillis' full is this Buke.
—GAWIN DOUGLAS.¹

- When chapman billies² leave the street,
And drouthy³ neebors, neebors meet,
As market-days are wearin late,
An' folk begin to tak the gate,⁴
⁵ While we sit bousing at the nappy,⁵
An' gettin' fou⁶ and unco⁷ happy,
We think na on the lang Scots miles,⁸
The mosses, waters, slaps,¹⁰ and styles,
That lie between us and our hame,
¹⁰ Whare sits our sulky, sullen dame,
Gathering her brows like gathering
storm,
Nursing her wrath to keep it warm.

- This truth fand¹¹ honest Tam o'
Shanter,
As he frae Ayr ae night did canter:
¹⁵ (Auld Ayr, wham ne'er a town surpasses,
For honest men and bonie lasses).

- O Tam, hadst thou but been sae wise,
As taen thy ain wife Kate's advice!
She tauld thee weel thou was a skellum¹²
²⁰ A blethering,¹³ blustering, drunken blel-
lum;¹⁴
That frae November till October,
Ae market-day thou was nae sober;
That ilka melder¹⁵ wi' the miller,
Thou sat as lang as thou had miller,
²⁵ That ev'ry naig was ca'd¹⁶ a shoe on,
The smith and thee gat roaring fou on.
That at the Lord's house, even on Sunday,
Thou drank wi' Kirkton Jean till Mon-
day.

- She prophesied that, late or soon,
³⁰ Thou would be found deep drown'd in
Doon,
Or catch'd wi' warloeks¹⁷ in the mirk¹⁸
By Alloway's auld, haunted kirk.

¹ hobgoblins longer than the
English mile.
² Translation of the
Æneid, Prologue 6,
15

³ peddler fellows.

⁴ thirsty

⁵ take the way,—

go home

⁶ drinking ale

⁷ full; drunk

⁸ very

⁹ The old Scotch mile

was 216 yards

¹⁰ gaps; openings in
fences

¹¹ found

¹² scamp

¹³ idly-talking

¹⁴ babler

¹⁵ every grist or grind-

ing

¹⁶ driven

¹⁷ wisards

¹⁸ dark

Ah, gentle dames! it gars me greet¹
 To think how monie counsels sweet,
 35 How monie lengthen'd, sage advices,
 The husband frae the wife despises!

But to our tale —Ae market-night,
 Tam had got planted unco right;
 Fast by an ingle,² bleezing finely,
 40 Wi' reaming swats,³ that drank di-
 vinely,

And at his elbow, Souter⁴ Johnie,
 His ancient, trusty, drouthy cronie,
 Tam lo'ed him like a very brither;
 They had been fou for weeks thegither!
 45 The night drave on wi' sangs and clatter;
 And ay the ale was growing better.
 The landlady and Tam grew gracious
 Wi' secret favors, sweet and precious,
 The Souter tauld his queerest stories,
 50 The landlord's laugh was ready chorus.
 The storm without might rair and rustle,
 Tam did na mind the storm a whistle

Care, mad to see a man sae happy,
 E'en drown'd himsel amang the nappy
 55 As bees flec hame wi' lades o' treasure,
 The minutes wing'd their way wi'
 pleasure
 Kings may be blest, but Tam was glorious,
 O'er a' the ills o' life victorious!

But pleasures are like poppies spread;
 60 You seize the flow'r, its bloom is shed,
 Or like the snow falls in the river,
 A moment white—then melts forever,
 Or like the borealis race,
 That fit ere you can point their place.
 65 Or like the rainbow's lovely form,
 Evanishing amid the storm
 Nae man can tether time or tide:
 The hour approaches Tam maun ride
 That hour, o' night's black arch the key-
 stone,
 70 That dreary hour Tam mounts his beast
 in;
 And sic a night he takes the road in.
 As ne'er poor sinner was abroad in

The wind blew as 'twad blawn its last;
 The rattling showers rose on the blast.
 75 The speedy gleams the darkness swal-
 low'd,
 Loud, deep, and lang, the thunder hel-
 low'd:
 That night, a child might understand,
 The Deil had business on his hand.

¹ makes me grieve
² fire-side

³ foaming ale
⁴ cobbler

Weel-mounted on his gray mare, Meg—
 80 A better never lifted leg—
 Tam skelpit¹ on thro' dub² and mire,
 Despising wind, and rain, and fire;
 Whiles holding fast his guid blue bonnet,
 Whiles crooning³ o'er some auld Scot-
 sonnet,⁴
 85 Whiles glow'ring round wi' prudent cares,
 Lest bogles⁵ catch him unawares;
 Kirk-Alloway was drawing nigh,
 Where ghaists and houlets⁶ nightly cry

By this time he was cross the ford,
 90 Where in the snaw the chapman
 smoor'd,⁷
 And past the birks⁸ and meikle⁹ stane,
 Where drunken Charlie brak's neckbane;
 And thro' the whins,¹⁰ and by the cairn,¹¹
 Where hunters fand the murder'd hain,¹²
 95 And near the thorn, aboon the well,
 Where Mungo's mither hang'd hersel
 Before him Doon pours all his floods:
 The doubling storm roars thro' the woods,
 The lightnings flash from pole to pole;
 100 Near and more near the thunders roll;
 When, glimmering thro' the groaning
 trees,
 Kirk-Alloway seem'd in a bleeze,¹³
 Thro' ilka boie¹⁴ the beams were glancing.
 And loud resounded mirth and dancing

105 Inspiring bold John Barleycorn,
 What dangers thou canst make us scorn!
 Wi' tippenny,¹⁵ we fear nae evil;
 Wi' usquabae,¹⁶ we'll face the devil!
 The swats¹⁷ we ream'd¹⁸ in Tamme's noddle,
 110 For play, he ca'd na deils a boddle!¹⁹
 But Maggie stood, right sair astonish'd.
 Till, by the heel and hand admonish'd.
 She ventur'd forward on the light,
 And, wow! Tam saw an unco¹⁹ sight!

115 Warlocks²⁰ and witches in a dance;
 Nae cotillion, hient-new²¹ frae France,
 But hornpipes, jigs, strathspeys, and
 reels,²²

Put life and mettle in their heels
 At winnock-bunker²³ in the east,
 120 There sat Auld Nick, in shape o' beast,
 A tousie tyke,²⁴ black, grim, and large,

¹ clattered
² puddle
³ humming
⁴ song
⁵ goblin
⁶ owls
⁷ smothered
⁸ birches
⁹ great
¹⁰ furze
¹¹ stone heap
¹² child
¹³ blaze

¹⁴ every crevice
¹⁵ two-penny ale
¹⁶ whiskey
¹⁷ ale so foamed
¹⁸ copper
¹⁹ strange
²⁰ wizard
²¹ brand-new
²² Names of Scottish
 dances
²³ window-seat
²⁴ tousled shaggy cur

To gie them music was his charge;
He screw'd the pipes and gart them
skirl,¹

Till roof and rafters a' did dirl.²
135 Coffins stood round, like open presses,
That shaw'd the dead in their last
dresses;

And, by some devilish cantraip sleight,³
Each in its cauld hand held a light,
By which heroic Tam was able

180 To note upon the haly⁴ table,
A murderer's banes in gibbet-ains,⁵
Twa span-lang, wee, unchristen'd bairns,
A thief, new-cutted frae a rape,⁶

Wi' his last gasp his gab⁷ did gape.
135 Five tomahawks, wi' bluid red-rusted.
Five scymitars, wi' murder crusted,
A garter, which a babe had strangled,
A knife, a father's throat had mangled,
Whom his ain son o' life bereft—

140 The gray hairs yet stack to the heft,
Wi' mair o' horrible an' awefu',
Which even to name wad be unlawfu'

As Tammie glowr'd,⁸ amaz'd, and
curious,

The mirth and fun grew fast and furious:
145 The piper loud and louder blew,
The dancers quick and quicker flew,
They reel'd, they set, they cross'd, they
cleekit,⁹

Till ilka carlin¹⁰ swat and reekit,¹¹
And coost her duddies to the wark,¹²
150 And lunket at it in her sark¹³

Now Tam! O Tam! had thae been
queans¹⁴

A' plump and strapping in their teens!
Their sarks, instead o' creeshie¹⁵ flannels,
Been snaw-white seventeen hunder linen!¹⁶

175 Thir breeks¹⁷ o' mine, my only pair,
That ance were plush, o' guid blue hair,
I wad hae gi'en them aff my hurdies,¹⁸
For ae blink o' the bonie burdies!¹⁹

But wither'd beldams, auld and droll,

160 Rigwoodie²⁰ hags wad spean²¹ a foal,
Louping and flinging on a crummock,²²
I wonder did na turn thy stomach!

¹ made them shriek

² ring

³ magic trick

⁴ holy

⁵ bones in gibbet

⁶ iron

⁷ rope

⁸ mouth

⁹ stared

¹⁰ linked arms

¹¹ each old woman

¹² sweated and steamed

¹³ cast her clothes to
the work

¹⁴ went at it in her

¹⁵ shirt

¹⁶ wench

¹⁷ greasy

¹⁸ very fine linen, with

¹⁹ 1700 threads to a

²⁰ width

²¹ these breeches

²² hips

²³ lassies

²⁴ lean; skinny

²⁵ wean (by disgust)

²⁶ leaping and caper-
ing on a crooked
staff

But Tam kend what was what fu'
brawlie¹

There was ae winsome wench and wawlie,²

165 That night enlsted in the core,³

Lang after kend on Carrick shore

(For monie a beast to dead she shot,

An' perish'd monie a bonie boat,

And shook baith meikle corn and bear,⁴

170 And kept the country-side in fear);

Hei cutty sark,⁵ o' Paisley harn,⁶

That while a lassie she had worn,

In longitude tho' sorely scanty,

It was hei best, and she was vauntie⁷

175 Ah! little kend thy reverend grannie,

That sark she coft⁸ for her wee Nannie,

Wi' twa pund Scots⁹ ('twas a' her riches),
Wad ever grac'd a dance of witches!

But here my Muse her wing maun
cour,¹⁰

180 Sic flights are far beyond hei power,

To sing how Nannie lap and flang¹¹

(A souple jad she was, and strang),

And how Tam stood like ane bewitch'd.

And thought his very een enrich'd;

185 Even Satan glow'd, and fidg'd fu' fain,¹²

And hotted¹³ and blew wi' might and

man

Till first ae caper, syne anther,

Tam tint¹⁴ his reason a' thegither,

And roars out "Weel done, Cutty-sark!"

190 And in an instant all was dark;

And scarcely had he Maggie rallied,

When out the hellish legion sallied.

As bees hizz out wi' angry fyke,¹⁵

When plundering herds¹⁶ assail their

byke,¹⁷

195 As open¹⁸ pussie's¹⁹ mortal foes,

When, pop! she starts before their nose;

As eager runs the market-crowd,

When "'atch the thief!" resounds

aloud;

So Maggie runs, the witches follow,

200 Wi' monie an eldritch²⁰ skriech and hollo.

Ah, Tam! ah, Tam! thou'lt get thy
farrn²¹

In hell they'll roast thee like a herrin!

In vain thy Kate awaits thy comin!

¹ full well

² vigorous

³ company

⁴ wheat and barley

⁵ short shirt

⁶ coarse linen

⁷ proud

⁸ bought

⁹ A pound Scots is

worth about forty

cents

¹⁰ must stoop

¹¹ leaped and kicked

¹² fidgeted with eager

ness

¹³ hitched, jerked

¹⁴ lost

¹⁵ fuss

¹⁶ herders of cattle

¹⁷ hive

¹⁸ begin to bark

¹⁹ the hare's

²⁰ unearthly

²¹ reward (literally, a
present from a fair)

Kate soon will be a woetu' woman'
 205 Now, do thy speedy utmost, Meg,
 And win the key-stane of the brig,¹
 There, at them thou thy tail may toss,
 A running stream they dare na cross,
 But ere the key-stane she could make,
 210 The fient² a tail she had to shake,
 For Nannie, far before the rest,
 Hard upon noble Maggie prest,
 And flew at Tam wi' furious ettle,³
 But little wist⁴ she Maggie's mettle—
 215 Ae spring brought off her master hale,
 But left behind her ain gray tail.
 The carlin claut⁵ her by the rump,
 And left poor Maggie scarce a stump

Now, wha this tale o' truth shall read,
 220 Ilk man and mother's son take heed
 Whene'er to drink you are inclin'd,
 Or cutty sarks run in your mind,
 Think' ye may buy the joys o'er dear,
 Remember Tam o' Shanter's mare

YE FLOWERY BANKS

1791 1808

Ye flowery banks o' bonie Doon,
 How can ye blume sae fair?
 How can ye chant, ye little birds,
 And I sae tu' o' care?

5 Thou'll break my heart, thou bonie bird,
 That sings upon the bough,
 Thou minds me o' the happy days
 When my fause⁶ luvie was true

Thou'll break my heart, thou bonie bird,
 10 That sings beside thy mate,
 For sae I sat, and sae I sang,
 And wist na⁷ o' my fate

Aft⁸ hae I lov'd by bonie Doon,
 To see the woodbine twine,
 15 And ilka⁹ bird sang o' its luvie,
 And sae did I o' mine

Wi' lightsome heart I pu'd a rose,
 Frae aff its thornie tree,
 And my fause luvie staw¹⁰ my rose,
 20 But left the thorn wi' me

AE FOND KISS

1791 1792

Ae fond kiss, and then we sever,
 Ae farewell, and then, forever¹
 Deep in heart-wrung tears I'll pledge thee,

Warring sighs and groans I'll wage¹ thee
 5 Whod shall say that Fortune grieves him,
 While the star of hope she leaves him?
 Me, nae cheerfu' twinkle lichts me,
 Dark despair around benights me

I'll ne'er blame my partial fancy,
 10 Naething could resist my Nancy.
 But to see her was to love her,
 Love but her, and love forever.
 Had we never lov'd sae kindly,
 Had we never lov'd sae blindly,
 15 Never met—or never parted—
 We had ne'er been broken-hearted

Fare-thee-weel, thou first and fauest'
 Fare-thee-weel, thou best and dearest'
 Thine be ilka² joy and treasure,
 20 Peace, enjoyment, love, and pleasure!
 Ae fond kiss, and then we sever;
 Ae farewell, alas, forever!
 Deep in heart-wrung tears I'll pledge
 thee,
 Warring sighs and groans I'll wage thee!

THE DEIL'S AWA WI' TH' EXCISEMAN

1792 1792

Chorus

The deil's awa, the deil's awa,
 5 The deil's awa wi' th' Exciseman,
 He's dane'd awa, he's dane'd awa,
 He's dane'd awa wi' th' Exciseman!

5 The deil can hddim thro' the town
 And dane'd awa wi' th' Exciseman,
 And ilka² wife cries "Auld Mahoun,"
 I wish you luck o' the prize, man!

"We'll mak our maut,⁴ we'll brew our
 drink,
 10 We'll laugh, sing, and rejoice, man,
 And monie braw⁵ thanks to the meikle⁶
 black deil,
 That dane'd awa wi' th' Exciseman"

There's threesome reels⁷ there's foursome
 reels,
 There's hornpipes and strathspeys,⁸
 man;
 15 But the ae best dance e'er cam to the
 land
 Was *The Deil's Awa wi' th' Excise-
 man*

¹ bridge
² devil
³ intention, aim
⁴ knew
⁵ seized
⁶ false

⁷ knew
⁸ often
⁹ every
¹⁰ stole
¹¹ one

¹ pledge
² every
³ Old Mahomet (an an-
 cient name for the
 devil)
⁴ malt

⁵ many fine
⁶ great
⁷ reels in which three
 take part
⁸ lively Scottish
 dances

Chorus

- The deil's awa, the deil's awa,
The deil's awa wi' th' Exciseman;
He's danc'd awa, he's danc'd awa,
20 He's danc'd awa wi' th' Exciseman!

SAW YE BONIE LESLEY

1792

1798

- O, saw ye bonie Lesley,
As she gaed o'er the border?
She's gane, like Alexander,
To spread her conquests farther.
5 To see her is to love her,
And love but her forever;
For Nature made her what she is,
And never made anither!
Thou art a queen, fair Lesley—
10 Thy subjects we, before thee:
Thou art divine, fair Lesley—
The hearts o' men adore thee.

- The deil he could na skaith¹ thee,
Nor aught that wad belang thee;
15 He'd look into thy bonie face,
And say "I canna wrang thee"

- The Powers aboon will tent² thee.
Misfortune sha' na steer³ thee
Thou'rt like themsel' sae lovely,
20 That ill they'll ne'er let near thee.

Return again, fair Lesley,
Return to Caledonie!
That we may brag we hae a lass
There's nane again sae bonie

HIGHLAND MARY

1792

1799

- Ye banks and braes⁴ and streams
around
The castle o' Montgomery,
Green be your woods, and fair your
flowers,
Your waters never drumlie!⁵
5 There Summer first unfald her robes,
And there the longest tarry;
For there I took the last fareweel,
O' my sweet Highland Mary
How sweetly bloom'd the gay, green birch.⁶
10 How rich the hawthorn's blossom,
As underneath their fragrant shade
I clasp'd her to my bosom!

¹ injure
² take care of
³ molest

⁴ slopes
⁵ muddy
⁶ birch

- The golden hours, on angel wings,
Flew o'er me and my dearie;
15 For dear to me as light and life,
Was my sweet Highland Mary

- Wi' monie a vow and lock'd embrace
Our parting was fu' tender,
And, pledging aft' to meet again,
20 We tore oursel's asunder.
But O, fell Death's untimely frost,
That nipt my flower sae early!
Now green's the sod, and cauld's the
clay,
That wraps my Highland Mary!

- 25 O, pale, pale now, those rosy lips
I aft hae kiss'd sae fondly,
And clos'd for ay, the sparkling glance,
That dwalt on me sae kindly.
And mouldering now in silent dust,
30 That heart that lo'ed me dearly!
But still within my bosom's core
Shall live my Highland Mary

LAST MAY A BRAW' WOOER

1794

1799

- Last May a braw wooer cam down the
lang glen,
And saw⁷ wi' his love he did deave⁸ me
I said there was naething I hated like men
The deuce gae wi'm⁹ to believe me, be-
lieve me—
5 The deuce gae wi'm to believe me!
He spak o' the darts in my bonie black een,
And vow'd for my love he was dym
I said he might die when he liket¹⁰ for Jean
The Lord forgie me for lym, for lym—
10 The Lord forgie me for lym!

- A weel-stocket mailen,⁷ himsel for the
laird,
And marriage aff-hand were his pro-
fers:
I never loot on that I kenn'd it or ear'd,
But thought I might hae waur offers,⁸
waur offers—
15 But thought I might hae waur offers

But what wad ye think? In a fortnight or
less
(The Deil tak his taste to gae near her!)
He up the Gate-Slack to my black cousin,
Bess!

⁷ often
⁸ fine; handsome
⁹ sorely
¹⁰ dearest

⁷ with him
⁸ liked; pleased
⁹ farm
¹⁰ have worse offers

Guess ye how, the jad! I could bear her,
could bear her—

20 Guess ye how, the jad! I could bear her.

But a' the niest¹ week, as I petted² wi'
care,

I gaed to the tryste³ o' Dalgarnock,
And wha but my fine fickle lover was there?

I glowi⁴ 'd as I'd seen a warlock,⁴ a war-
lock—

25 I glowi⁴ 'd as I'd seen a warlock.

But owre my left shouther I gae him a
blink,

Lest neebors might say I was saucy.
My wooer he caper'd as he'd been in
drink,

And vow'd I was his dear lassie, dear
lassie—

30 And vow'd I was his dear lassie

I spier'd⁵ for my cousin fu' couthy and
sweet,

Gin⁶ she had recover'd her hearin',
And how her new shoon fit her auld,
shachl'd⁷ feet—

But heavens! how he fell a swearin', a
swearin'—

35 But heavens! how he fell a swearin'

He beggèd, for Gudesake, I wad be his
wife,

Or else I wad kill him wi' sorrow,
So, e'en to preserve the poor body in life,
I think I maun⁸ wed him tomorrow, to-
morrow—

40 I think I maun wed him tomorrow'

SCOTS, WHA HAE

1793

1794

Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led,
Welcome to your gory bed,
Or to Victorie!

5 Now's the day, and now's the hour;
See the front o' battle lour;
See approach proud Edward's⁹ power—
Chains and slavery!

Wha will be a traitor knave?
10 Wha can fill a coward's grave?
Wha sae base as be a slave?—
Let him turn and flee!

¹ next
² was vexed
³ went to the fair
⁴ wizard
⁵ asked

⁶ whether
⁷ shapeless
⁸ must
⁹ Edward II, of Eng-
land.

Wha for Scotland's king and law
Freedom's sword will strongly draw,
15 Freeman stand, or freeman fa';
Let him follow me!

By Oppression's woes and pains,
By your sons in servile chains,
We will drain our dearest veins,
20 But they shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!—
Let us do or die!

A RED, RED ROSE

1794

1796

O, my luve is like a red, red rose,
That's newly sprung in June:
O, my luve is like the melodie
That's sweetly played in tune.

5 As fair art thou, my bonie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
10 And the rocks melt wi' the sun;
And I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee well a while!
15 And I will come again, my luve,
Tho' it were ten thousand mile!

MY NANIE'S AWA

1794

1799

Now in her green mantle blythe Nature
arrays,
And listens the lambkins that bleat o'er
the braes,¹
While birds warble welcomes in ilka
green shaw,²
But to me it's delightless—my Nanie's
awa!

5 The snawdrap and primrose our wood-
lands adorn,
And violets bathe in the weat³ o' the
morn;
They pain my sad bosom, sae sweetly
they blaw;
They mind me o' Nanie—and Nanie's awa!
Thou lav'rock,⁴ that springs frae the
dews of the lawn

10 The shepherd to warn o' the gray-breaking
dawn,
⁵ slopes
⁶ every green wood
⁷ wet
⁸ lark

And thou mellow mavis,¹ that hails the
night-fa,
Give over for pity—my Nanie's awa!

Come autumn, sae pensive, in yellow and
gray,
And soothe me wi' tidings o' Nature's
decay:

15 The dark, dreary winter, and wild-driving
snow,
Alane can delight me—now Nanie's awa

CONTENTED WI' LITTLE

1794 1790

Contented wi' little, and cantie² wi' man,
Whene'er I forgather wi' Sorrow and
Care,
I gie them a skelp,³ as they're creepin
alang,
Wi' a cog⁴ o' guid swat⁵ and an auld
Scottish sang

5 I whyles⁶ claw⁷ the elbow o' troublesome-
Thought,
But man is a soger,⁸ and life is a
faught;⁹
My mirth and guid humor are coin in
my pouch,
And my Freedom's my landship nae
monarch dau touch

A towmond¹⁰ o' trouble, should that be
my fa',¹¹

10 A night o' guid fellowship sowther¹²
it a':
When at the blythe end o' our journey
at last,
Wha the deil ever thinks o' the road he
has past?

Blind Chance, let her snapper and
stoyte¹³ on her way;
Be 't to me, be 't frae me, e'en let the
jade gae.

15 Come Ease, or come Travail, come Pleas-
ure or Pain,
My warst word is, "Welcome, and wel-
come again!"

LASSIE WI' THE LINT-WHITE¹⁴ LOCKS

1794 1800

Chorus

Lassie wi' the lint-white locks,
Bonie lassie, artless lassie,

¹ thrush
² merry
³ slap
⁴ cup
⁵ ale
⁶ sometimes
⁷ scratch
⁸ soldier

⁹ fight
¹⁰ twelve-month
¹¹ lot
¹² soulders; mends
¹³ stumble and stagger
¹⁴ flax-colored (a pale
yellow)

Wilt thou wi' me tent¹ the flocks?
Wilt thou be my dearie, O?

5 Now Nature cleeds² the flowery lea,
And a' is young and sweet like thee;
O wilt thou share its joy wi' me,
And say thou'lt be my dearie, O?

The primrose bank, the wimpling burn,³
10 The cuckoo on the milk-white thorn,
The wanton lambs at early morn,
Shall welcome thee, my dearie, O

And when the welcome summer shower
Has cheer'd ilk drooping little flower,
15 We'll to the breathing woodbine bower
At sultry noon, my dearie, O

When Cynthia lights, wi' silver ray,
The weary shearer's hameward way,
Thro' yellow waving fields we'll stray
20 And talk o' love, my dearie, O

And when the howling wintry blast
Disturbs my lassie's midnight rest,
Enclasped to my faithfu' breast,
I'll comfort thee, my dearie, O

Chorus

25 Lassie wi' the lint-white locks,
Bonie lassie, artless lassie,
Wilt thou wi' me tent the flocks?
Wilt thou be my dearie, O?

IS THERE FOR HONEST POVERTY

1794 1795

Is there for honest poverty,
That tings his head, an' a' that?
The coward slave, we pass him by—
We dare be poor for a' that!

5 For a' that, an' a' that,
Our toils obscure, an' a' that,
The rank is but the guinea's stamp.
The man's the gowd⁴ for a' that

What though on hamely fare we dine,
10 Wear hodden gray⁵, an' a' that?
Gie fools their silks, and knaves their
wine—

A man's a man for a' that!
For a' that, an' a' that,
Their tinsel show, an' a' that.

15 The honest man, tho' e'er sae poor,
Is king o' men for a' that

Ye see yon birkie,⁶ ca'd "a lord,"
Wha struts, an' stares, an' a' that?

¹ care for
² clothes
³ meandering brook

⁴ gold
⁵ coarse gray cloth
⁶ young fellow

- Tho' hundreds worship at his word,
 20 He's but a cuif¹ for a' that
 For a' that, an' a' that,
 His ribband, stai, an' a' that.
 The man o' independent mind,
 He looks an' laughs at a' that.
- 25 A prince can mak a belted knight,
 A marquis, duke, an' a' that.
 But an honest man's aboon² his might—
 Gud faith, he mauna ta'³ that!
 For a' that, an' a' that.
- 30 Their dignities, an' a' that,
 The pith o' sense, and pride o' worth,
 Are higher rank than a' that.

- Then let us pray that come it may.
 As come it will for a' that,
 35 That sense and worth, o'er a' the earth,
 Shall bear the greet⁴ an' a' that;
 For a' that, an' a' that,
 It's comin yet for a' that.
 That man to man, the world o'er.
 40 Shall brethren be for a' that!

O, WERT THOU IN THE CAULD BLAST
 1796 1800

- O, wert thou in the cauld blast
 On yonder lea, on yonder lea.
 My plaidie to the angry air,⁵
 I'd shelter thee, I'd shelter thee
- 5 (Or did misfortune's bitter storms
 Around thee blaw, around thee blaw,
 Thy bield⁶ should be my bosom,
 'To share it a', to share it a')
- O! were I in the wildest waste.
 10 Sae black and bare, sae black and bare.
 The desert were a paradise,
 If thou wert there, if thou wert there
 O! were I monarch of the globe.
 Wi' thee to reign, wi' thee to reign.
- 15 The brightest jewel in my crown
 Wad be my queen, wad be my queen

O, LAY THY LOOF⁷ IN MINE, LASS
 1796 1803

Chorus

- O, lay thy loof in mine, lass,
 In mine, lass, in mine, lass,
 And swear on thy white hand, lass,
 That thou wilt be my ain.
- 5 A slave to Love's unbounded sway,
 He aft has wrought me meikle wae;⁸

But now he is my deadly fae,¹
 Unless thou be my ain

- There's monie a lass has broke my rest,
 10 That for a blink I hae lo'ed best,
 But thou art queen within my breast,
 Forever to remain.

Chorus

- O, lay thy loof in mine, lass,
 In mine, lass, in mine, lass,
 15 And swear on thy white hand, lass,
 That thou wilt be my ain.

PREFACE TO THE FIRST, OR KILMAR-
 NOCK EDITION OF BURNS'S POEMS
 1786 1786

- The following trifles are not the pro-
 duction of the poet, who, with all the ad-
 vantages of learned art, and, perhaps,
 amid the elegancies and idlenesses of
 5 upper life, looks down for a rural theme,
 with an eye to Theocritus or Virgil. To
 the author of this, these and other cele-
 brated names (their countrymen) are, at
 least in their original language, "a foun-
 tain shut up, and a book sealed" Un-
 acquainted with the necessary requisites
 for commencing poet² by rule, he sings the
 sentiments and manners he felt and saw
 in himself and his rustic compeers around
 15 him, in his and their native language
 Though a rhymers from his earliest years
 at least from the earliest impulses of the
 softer passions, it was not till very lately
 that the applause, perhaps the partiality,
 20 of friendship, awakened his vanity so far
 as to make him think any thing of his was
 worth showing; and none of the following
 works were composed with a view to the
 press To amuse himself with the little
 25 creations of his own fancy, amid the toil
 and fatigues of a laborious life; to tran-
 scribe the various feelings, the loves, the
 griefs, the hopes, the fears, in his own
 breast; to find some kind of counterpoise
 30 to the struggles of a world, always an
 alien scene, a task uncouth to the poetical
 mind; these were his motives for courting
 the Muses, and in these he found poetry
 to be its own reward
- 35 Now that he appears in the public char-
 acter of an author, he does it with fear
 and trembling. So dear is fame to the
 rhyming tribe, that even he, an obscure,
 nameless bard, shrinks aghast at the
 40 thought of being branded as "An imper-

¹ fool
² above
³ may not claim
⁴ prize

⁵ windy quarter
⁶ shelter
⁷ palm of the hand
⁸ much woe

¹ foe
 - for beginning the vocation of a poet

tinent blockhead, obtruding his nonsense on the world; and, because he can make shift to jingle a few doggerel Scotch rhymes together, looks upon himself as a poet of no small consequence forsooth."

It is an observation of that celebrated poet,¹ whose divine Elegies do honor to our language, our nation, and our species—that "Humility has depressed many a genius to a hermit, but never raised one to fame." If any critic catches at the word *genius*, the author tells him, once for all, that he certainly looks upon himself as possessed of some poetic abilities. otherwise his publishing in the manner he has done would be a maneuver below the worst character which, he hopes, his worst enemy will ever give him. But to the genius of a Ramsay, or the glorious dawnings of the poor, unfortunate Fergusson, he, with equal unaffected sincerity, declares that, even in his highest pulse of vanity, he has not the most distant pretensions. These two justly admired Scotch poets he has often had in his eye in the following pieces, but rather with a view to kindle at their flame, than for servile imitation.

To his subscribers the author returns his most sincere thanks. Not the mercenary bow over a counter, but the heart-throbbing gratitude of the bard, conscious how much he is indebted to benevolence and friendship for gratifying him, if he deserves it, in that dearest wish of every poetic bosom—to be distinguished. He begs his readers, particularly the learned and the polite, who may honor him with a perusal, that they will make every allowance for education and circumstances of life; but if, after a fair, candid, and impartial criticism, he shall stand convicted of dulness and nonsense, let him be done by as he would in that case do by others—let him be condemned without mercy, to contempt and oblivion.

DEDICATION TO THE SECOND, OR
EDINBURGH EDITION OF
BURNS'S POEMS
1787 1787

TO THE NOBLEMEN AND GENTLEMEN OF THE
CALEDONIAN HUNT²

My LORDS AND GENTLEMEN:

A Scottish bard, proud of the name, and whose highest ambition is to sing in his country's service—where shall he so

properly look for patronage as to the illustrious names of his native laud; those who bear the honors and inherit the virtues of their ancestors? The poetic genius of my country found me, as the prophetic bard Elijah did Elisha—at the plough;¹ and threw her inspiring mantle over me. She bade me sing the loves, the joys, the rural scenes and rural pleasures of my native soil, in my native tongue. I tuned my wild, artless notes, as she inspired. She whispered me to come to this ancient metropolis of Caledonia and lay my songs under your honored protection: I now obey her dictates.

Though much indebted to your goodness, I do not approach you, my Lords and Gentlemen, in the usual style of dedication, to thank you for past favors; that path is so hackneyed by prostituted learning that honest rusticity is ashamed of it. Nor do I present this address with the venal soul of a servile author, looking for a continuation of those favors. I was bred to the plough, and am independent. I come to claim the common Scottish name with you, my illustrious countrymen; and to tell the world that I glory in the title. I come to congratulate my country, that the blood of her ancient heroes still runs uncontaminated; and that from your courage, knowledge, and public spirit, she may expect protection, wealth, and liberty. In the last place, I come to proffer my warmest wishes to the great fountain of honor, the monarch of the universe, for your welfare and happiness.

When you go forth to waken the echoes, in the ancient and favorite amusement of your forefathers, may pleasure ever be of your party, and may social joy await your return! When harassed in courts or camps with the jostlings of bad men and bad measures, may the honest consciousness of injured worth attend your return to your native seats; and may domestic happiness, with a smiling welcome, meet you at your gates! May corruption shrink at your kindling, indignant glance; and may tyranny in the ruler, and licentiousness in the people, equally find you an inexorable foe!

I have the honor to be, with the sincerest gratitude and highest respect,

My Lords and Gentlemen,

Your most devoted humble Servant,
ROBERT BURNS.

EDINBURGH, April 4, 1787

¹ See 1 *Kinga*, 19 19

¹ Shenstone

² An association of Scottish huntmen.

II. NINETEENTH CENTURY ROMANTICISTS

SAMUEL ROGERS (1763-1855)

THE PLEASURES OF MEMORY

1792

1792

From PART I

Twilight's soft dew's steal o'er the village
green,
With magic tints to harmonize the scene.
Stilled is the hum that thro' the hamlet
broke.
When round the ruins of their ancient oak
5 The peasants flocked to hear the minstrel
play,
And games and carols closed the busy day.
Her wheel at rest, the matron thrills no
more
With treasured tales, and legendary lore.
All, all are fled; nor mirth nor music flows
10 To chase the dreams of innocent repose.
All, all are fled; yet still I linger here!
What secret charms this silent spot en-
dear!
Mark yon old mansion frowning thro'
the trees,
Whose hollow turret woos the whistling
breeze.
15 That casement, arched with ivy's brownest
shade,
First to these eyes the light of heaven con-
veyed.
The mouldering gateway strews the grass-
grown court,
Once the calm scene of many a simple
sport;
When all things pleased, for life itself was
new,
20 And the heart promised what the fancy
drew.
.
As thro' the garden's desert paths I
rove,
70 What fond illusions swarm in every
grove!
How oft, when purple evening tinged
the west.

We watched the emmet¹ to her grainy
nest;
Welcomed the wild bee home on weary
wing,
Laden with sweets, the choicest of the
spring!
75 How oft inscribed, with Friendship's
votive rhyme,
The bark now silvered by the touch of
Time;
Soared in the swing, half pleased and
half afraid,
Thro' sister elms that waved their sum-
mer shade;
Or strewed with crumbs yon root-inwoven
seat,
80 To lure the redbreast from his lone
retreat!
Childhood's loved group revisits every
scene;
The tangled wood-walk and the tufted
green!
Indulgent Memory wakes, and lo, they live!
('lothed with far softer hues than Light
can give.
85 Thou first, best friend that Heaven
assigns below
To sooth and sweeten all the cares we
know;
Whose glad suggestions still each vain
alarm,
When nature fades and life forgets to
charm;
Thee would the Muse invoke!—to thee
belong
90 The sage's precept and the poet's song.
What softened views thy magic glass
reveals,
When o'er the landscape Time's meek
twilight steals!
As when in ocean sinks the orb of day.
Long on the wave reflected lustres play;
95 Thy tempered gleams of happiness re-
signed
Glance on the darkened mirror of the
mind.

¹ ant

- The school's lone porch, with reverend
mosses gray,
Just tells the pensive pilgrim where it lay
Mute is the bell that rung at peep of dawn,
100 Quickening my truant feet across the
lawn,
Unheard the shout that rent the noon-
tide air,
When the slow dial gave a pause to care.
Up springs, at every step, to claim a
tear,
Some little friendship formed and cher-
ished here,
105 And not the lightest leaf, but trembling
teems
With golden visions and romantic
dreams!
Down by yon hazel copse, at evening,
blazed
The Gipsy's fagot—there we stood and
gazed.
Gazed on her sun-burnt face with silent
awe.
110 Her tattered mantle, and her hood of
straw;
Her moving lips, her caldron humming
o'er,
The drowsy brood that on her back she
bore,
Imps, in the barn with mousing owl
bred,
From rifled roost at nightly revel fed;
115 Whose dark eyes flashed thro' locks of
blackest shade,
When in the breeze the distant watch-
dog bayed —
And heroes fled the Sibyl's muttered call,
Whose elfin prowess scaled the orchard-
wall
As o'er my palm the silver piece she
drew,
120 And traced the line of life with search-
ing view,
How throbb'd my fluttering pulse with
hopes and fears,
To learn the color of my future years!
Ah, then, what honest triumph flushed
my breast;
This truth once known—To bless is to
be blest!
125 We led the bending beggar on his way.
(Bare were his feet, his tresses silver-
gray)
Soothed the keen pangs his aged spirit
felt,
And on his tale with mute attention dwelt
As in his scrip we dropt our little store,
130 And sigh'd to think that little was no
more,
- He breathed his prayer, "Long may such
goodness live!"
'Twas all he gave, 'twas all he had to
give.
Angels, when Mercy's mandate winged
their flight,
Had stopt to dwell with pleasure on the
sight.
135 But hark! thro' those old firs, with
sullen swell,
The church-clock strikes! ye tender
scenes, farewell!
It calls me hence, beneath their shade,
to trace
The few fond lines that Time may soon
efface.
On yon gray stone, that fronts the
chancel door,
140 Worn smooth by busy feet now seen no
more,
Each eve we shot the marble thro' the ring.
When the heart danced, and life was in
its spring,
Alas! unconscious of the kindred earth
That faintly echoed to the voice of mirth
145 The glow-worm loves her emerald-light
to shed
Where now the sexton rests his hoary
head
Oft, as he turned the greensward with
his spade,
He lectured every youth that round him
played,
And, calmly pointing where our fathers
lay,
150 Roused us to rival each, the hero of his
day
Hush, ye fond flutterings, hush! while
here alone
I search the records of each mouldering
stone
Guides of my life! Instructors of my
youth!
Who first unveiled the hallowed form of
Truth!
155 Whose every word enlightened and
endeared;
In age beloved, in poverty revered,
In Friendship's silent register ye live,
Nor ask the vain memorial Art can give
But when the sons of peace, of pleas-
ure sleep,
160 When only Sorrow wakes, and wakes
to weep,
What spells entrance my visionary mind
With sighs so sweet, with transports so
refined?

AN ITALIAN SONG
1793

Dear is my little native vale,
The ring-dove builds and murmurs there,
Close by my cot she tells her tale
To every passing villager
5 The squirrel leaps from tree to tree.
And shells his nuts at liberty

In orange groves and myrtle bowers,
That breathe a gale of fragrance round
I charm the fairy-footed hours
10 With my loved lute's romantic sound.
Or crowns of living laurel weave.
For those that win the race at eve

The shepherd's horn at break of day,
The ballet danced in twilight glade
15 The canzonet¹ and roundelay²
Sung in the silent green-wood shade
These simple joys, that never fail,
Shall bind me to my native vale

WRITTEN AT MIDNIGHT
1806

While thro' the broken pane the tem-
pest sighs,
And my step falters on the faithless floor,
Shades of departed joys around me rise,
With many a face that smiles on me no
more,
7 With many a voice that thrills of trans-
port gave,
Now silent as the grass that tufts their
grave¹

WRITTEN IN THE HIGHLANDS OF
SCOTLAND
1812

Blue was the loch,³ the clouds were gone,
Ben-Lomond in his glory shone.
When, Luss, I left thee, when the breeze
Bore me from thy silver sands,
7 Thy kirk-yard wall among the trees,
Where gray with age, the dial stands;
That dial so well known to me¹
--Tho' many a shadow it had shed.
Beloved sister,⁴ since with thee
10 The legend on the stone was read
The fairy isles fled far away;
That with its woods and uplands green,
Where shepherd huts are dimly seen,
And songs are heard at close of day,
15 That too, the deer's wild covert, fled,
And that, the asylum of the dead²

¹ A short song, light ring word, phrase, or line

² A song with a recur- lake
the sister Sarah

While, as the boat went merrily,
Much of Rob Roy the boat-man told,
His arm that fell below his knee,
20 His cattle-fold and mountain-hold
Tarbat, thy shore I climbed at last.
And, thy shady region passed,
Upon another shore I stood,
And looked upon another flood,
25 Great Ocean's self! ('Tis He who fills
That vast and awful depth of hills.)
Where many an elf was playing round
Who treads unshod his classic ground,
And speaks, his native rocks among.
30 As Fingal spoke, and Ossian sung
Night fell, and dark and darker grew
That narrow sea, that narrow sky
As o'er the glimmering waves we flew,
The sea-bird rustling, waiting by
35 And now the giannus, half-deserted,
Black and huge above the tide,
The cliffs and promontories there,
Front to front, and broad and bare,
Each beyond each, with giant feet
40 Advancing as in haste to meet;
The shattered fortress, whence the Dane
Blew his shrill blast, nor rushed in vain,
Tyrant of the dear domain.
All into midnight shadow sweep—
45 When day springs upward from the deep
Kindling the waters in its flight.
The prow wakes splendor, and the oar,
That rose and fell unseen before,
Flashes in a sea of light!
50 Glad sign, and sure¹ for now we hail
Thy flowers, Glentinnart, in the gale
And bright indeed the path should be
That leads to friendship and to thee¹
Oh blest retreat, and sacred too!
55 Sacred as when the bell of prayer
Tolled duly on the desert air,
And crosses decked thy summits blue
Oft, like some loved romantic tale,
Oft shall my weary mind recall,
60 Amid the hum and stir of men,
Thy beechen grove and waterfall,
Thy ferry with its gliding sail,
And her—the Lady of the Glen¹

AN INSCRIPTION IN THE CRIMEA
1812

Shepherd, or huntsman, or worn mariner.
Whate'er thou art, who wouldst allay
thy thirst,
Drink and be glad This cistern of white
stone,
Arched, and o'erwrought with many a
sacred verse,
5 This non cup chained for the general
use,

And these rude seats of earth within the
 grove,
 Were given by Fatima. Borne hence a
 bride,
 'Twas here she turned from her beloved
 sire,
 To see his face no more. Oh, if thou
 canst,
 10 ('Tis not far off) visit his tomb with
 flowers,
 And with a drop of this sweet water
 fill
 The two small cells scooped in the
 marble there,
 That birds may come and drink upon
 his grave,
 Making it holy¹

THE BOY OF EGREMOND

1819

1819

"Say, what remains when Hope is fled?"
 She answered, "Endless weeping!"
 For in the herdsman's eve she read,
 Who in his shroud lay sleeping
 5 At Embsay rung the matin bell,
 The stag was roused on Barden fell.
 The mingled sounds were swelling, dying.
 And down the Wharfe a hern² was flying,
 When near the cabin in the wood,
 10 In tartan clad and forest-green,
 With hound in leash and hawk in hood,
 The Boy of Egremond was seen
 Blithe was his song, a song of yore,
 But where the rock is rent in two,
 15 And the river rushes through,
 His voice was heard no more!
 'Twas but a step! the gulf he passed.
 But that step—it was his last!
 As through the mist he winged his way,
 20 (A cloud that hovers night and day,)
 The hound hung back, and back he drew
 The master and his merlin³ too
 That narrow place of noise and strife
 Received their little all of life!
 25 There now the matin bell is rung,
 The "Miserere" duly sung;
 And holy men in cowl and hood
 Are wandering up and down the wood
 But what avail they? Ruthless Lord,
 30 Thou didst not shudder when the sword
 Here on the young its fury spent.
 The helpless and the innocent.
 Sit now and answer, groan for groan
 The child before thee is thy own.
 35 And she who wildly wanders there,
 The mother in her long despair,

Shall oft remind thee, waking, sleeping,
 Of those who by the Wharfe were
 weeping;
 Of those who would not be consoled
 40 When red with blood the river rolled.

From ITALY

1819-1834

1822-34

THE LAKE OF GENEVA

Day glimmered in the east, and the white
 moon
 Hung like a vapor in the cloudless sky,
 Yet visible, when on my way I went,
 Glad to be gone, a pilgrim from the North,
 5 Now more and more attracted as I drew
 Nearer and nearer. Ere the artisan
 Had from his window leant, drowsy,
 half-clad,
 To snuff the morn, or the caged lark
 poured forth,
 From his green sod upspringing as to
 heaven,
 10 (His tuneful bill o'erflowing with a song
 Old in the days of Homer, and his wings
 With transport quivering) on my way I
 went,
 Thy gates, Geneva, swinging heavily,
 Thy gates so slow to open, swift to shut,
 15 As on that Sabbath eve when he arrived,¹
 Whose name is now thy glory, now by thee,
 Such virtue dwells in those small syllables,
 Inscribed to consecrate the narrow street,
 His birth-place,—when, but one short
 step too late,
 20 In his despair, as though the die were cast,
 He flung him down to weep, and wept till
 dawn;
 Then rose to go, a wanderer through the
 world.

'Tis not a tale that every hour brings
 with it
 Yet at a city gate, from time to time,
 25 Much may be learnt; nor, London, least
 at thine,
 Thy hive the busiest, greatest of them all,
 Gathering, enlarging still. Let us stand by,
 And note who passes. Here comes one,
 a youth,
 (Glowing with pride, the pride of con-
 scious power,
 30 A Chatterton—in thought admired, ca-
 ressed,
 And crowned like Petrarch in the Capitol;
 Ere long to die, to fall by his own hand,
 And fester with the vilest. Here come two,

¹A Turkish superstition

²heron

³small European falcon

¹Jean Jacques Rousseau, who visited Geneva,
 his birthplace, in 1754. He had left there in
 1728, when sixteen years of age

25 Less feverish, less exalted—soon to part,
 A Garrick and a Johnson; Wealth and
 Fame
 Awaiting one, even at the gate; Neglect
 And Want the other. But what multi-
 tudes,
 Urged by the love of change, and, like
 myself,
 Adventurous, careless of tomorrow's fare,
 40 Press on—though but a rill entering the sea,
 Entering and lost! Our task would never
 end.

Day glimmered and I went, a gentle
 breeze
 Ruffling the Leman Lake Wave after
 wave,
 If such they might be called, dashed as
 in sport,
 45 Not anger, with the pebbles on the beach
 Making wild music, and far westward
 caught
 The sunbeam—where, alone and as en-
 tranced,
 Counting the hours, the fisher in his skiff
 Lay with his circular and dotted line
 50 On the bright waters. When the heart
 of man
 Is light with hope, all things are sure to
 please;
 And soon a passage-boat swept gaily by.
 Laden with peasant girls and fruits and
 flowers
 And many a chanticleer and parrulet¹ caged
 55 For Vevey's market place—a motley group
 Seen through the silvery haze But soon
 'twas gone
 The shifting sail flapped idly to and fro,
 Then bore them off I am not one of
 those
 So dead to all things in this visible world,
 60 So wondrously profound, as to move on
 In the sweet light of heaven, like him of
 old²
 (His name is justly in the Calendar³),
 Who through the day pursued this pleas-
 ant path
 That winds beside the mirror of all
 beauty,
 65 And, when at eve his fellow pilgrims bade,
 Discoursing of the lake, asked where it was.
 They marvelled as they might; and so
 must all,
 Seeing what now I saw: for now 'twas day,
 And the bright sun was in the firmament,
 70 A thousand shadows of a thousand hues

Chequering the clear expanse. Awhile
 his orb
 Hung o'er thy trackless fields of snow,
 Mont Blanc,
 Thy seas of ice and ice-built promon-
 tories,
 That change their shapes forever as in
 sport,
 75 Then travelled onward and went down
 behind
 The pine-clad heights of Jura, lighting up
 The woodman's casement, and perchance
 his axe
 Borne homeward through the forest in
 his hand;
 And, on the edge of some o'erhanging cliff,
 80 That dungeon-fortress¹ never to be named,
 Where, like a lion taken in the toils,
 Toussaint breathed out his brave and
 generous spirit
 Little did he,² who sent him there to die,
 Think, when he gave the word, that he
 himself,
 85 Great as he was, the greatest among men.
 Should in like manner be so soon conveyed
 Athwart the deep,—and to a rock so small
 Amid the countless multitude of waves,
 That ships have gone and sought it, and
 returned,
 90 Saying it was not!

THE GONDOLA

Boy, call the Gondola; the sun is set
 It came, and we embarked, but instantly.
 As at the waving of a magic wand,
 Though she had stept on board so light
 of foot,
 5 So light of heart, laughing she knew not
 why,
 Sleep overcame her, on my arm she slept
 From time to time I waked her; but the
 boat
 Rocked her to sleep again. The moon
 was now
 Rising full-orbed, but broken by a cloud
 10 The wind was hushed, and the sea
 mirror-like.
 A single zephyr, as enamored, played
 With her loose tresses, and drew more
 and more
 Her veil across her bosom Long I lay
 Contemplating that face so beautiful,
 15 That rosy mouth, that cheek dimpled
 with smiles,
 That neck but half-concealed, whiter
 than snow

¹ cock and hen

² Bernard, Abbot of Clairvaux (1001-1153)

³ list of saints

¹ The Castle of Joux in Franche-Comté

² Napoleon, who sent Toussaint L'Ouverture to prison, and who was later banished to St Helena

- 'Twas the sweet slumber of her early age
I looked and looked, and felt a flush of joy
I would express but cannot. Oft I wished
20 Gently—by stealth—to drop asleep myself,
And to incline yet lower that sleep might
come.
Oft closed my eyes as in forgetfulness
'Twas all in vain Love would not let
me rest
But how delightful when at length she
waked!
- 25 When, her light hair adjusting, and her veil
So rudely scattered, she resumed her place
Beside me; and, as gaily as before,
Sitting unconsciously nearer and nearer,
Poured out her innocent mind!
- So, not long since.
30 Sung a Venetian; and his lay of love.
Dangerous and sweet, charmed Venice
For myself,
(Less fortunate, if love be happiness)
No curtain drawn, no pulse beating alarm.
I went alone beneath the silent moon,
35 Thy square, St Mark, thy churches,
palaces,
Glittering and frost-like and, as day
drew on,
Melting away, an emblem of themselves
Those porches passed, thro' which the
water-breeze
Plays, though no longer on the noble forms
40 That moved there, sable-vested—and the
quay,
Silent, grass-grown—adventurer-like I
launched
Into the deep, ere long discovering
Isles such as cluster in the southern seas.
All verdure Everywhere, from bush and
brake.
- 45 The musky odor of the serpents came.
Their slimy tract across the woodman's
path
Bright in the moonshine, and, as round
I went,
Dreaming of Greece, whither the waves
were gliding.
I listened to the venerable pines
50 Then in close converse, and, if right I
guessed,
Delivering many a message to the winds,
In secret, for their kindred on Mount Ida.
Nor when again in Venice, when again
In that strange place, so stirring and so
still,
55 Where nothing comes to drown the
human voice
But music, or the dashing of the tide,
Ceased I to wander. Now a Jessica
Sung to her lute, her signal as she sat
- At her half-open window Then, me-
thought,
60 A serenade broke silence, breathing hope
Thro' walls of stone, and torturing the
proud heart
Of some Priuli. Once, we could not err,
(It was before an old Palladian house,
As between night and day we floated by)
65 A gondolier lay singing; and he sung,
As in the time when Venice was herself,
Of Tancred and Erminia On our oars
We rested, and the verse was verse divine!
We could not err—perhaps he was the
last—
70 For none took up the strain, none an-
swered him;
And, when he ceased, he left upon my ear
A something like the dying voice of
Venice!
- The moon went down, and nothing
now was seen
Save where the lamp of a Madonna shone
75 Faintly—or heard, but when he spoke,
who stood
Over the lantern at the prow and cried,
Turning the corner of some reverend pile,
Some school or hospital of old renown.
Tho' haply none were coming, none were
near,
80 "Hasten or slacken" But at length
Night fled;
And with her fled, scattering, the sons of
Pleasure
Star after star shot by, or, meteor-like,
Crossed me and vanished—lost at once
among
Those hundred isles that tower majes-
tically,
85 That rise abruptly from the water-mark,
Not with rough crag, but marble and the
work
Of noblest architects I lingered still,
Nor sought my threshold, till the hour
was come
And past, when, flitting home in the gray
light,
90 The young Bianca found her father's door.
That door so often with a trembling hand.
So often—then so lately left ajar,
Shut, and, all terror, all perplexity.
Now by her lover urged, now by her love.
95 Fled o'er the waters to return no more.

THE FOUNTAIN¹

It was a well
Of whitest marble, white as from the
quarry;

¹ "The place here described is near Mola di
Gaeta, in the kingdom of Naples"—Rogers

And richly wrought with many a high
 relief,
 Greek sculpture—in some earlier day
 perhaps
 5 A tomb, and honored with a hero's ashes
 The water from the rock filled and o'er-
 flowed,
 Then dashed away, playing the prodigal,
 And soon was lost—stealing unseen, un-
 heard,
 Thro' the long grass, and round the
 twisted roots
 10 Of aged trees, discovering¹ where it ran
 By the fresh verdure Overcome with heat
 I threw me down, admiring, as I lay,
 That shady nook, a singing-place for birds,
 That grove so intricate, so full of flowers,
 15 More than enough to please a child
 a-Maying

The sun had set, a distant convent-bell
 Ringing the *Angelus*,—and now ap-
 proached
 The hour for stu and village-gossip there,
 The hour Rebekah came, when from the
 well
 20 She drew with such alacrity to serve
 The stranger and his camels² Soon I
 heard
 Footsteps, and lo, descending by a path
 Trodden for ages, many a nymph ap-
 peared,
 Appeared and vanished, bearing on her
 head
 25 Her earthen pitcher It called up the day
 Ulysses landed there,⁴ and long I gazed,
 Like one awaking in a distant time

At length there came the loveliest of
 them all,
 Her little brother dancing down before her,
 30 And ever as he spoke, which he did ever,
 Turning and looking up in warmth of
 heart
 And brotherly affection Stopping there,
 She joined her rosy hands and, filling
 them
 With the pure element, gave him to drink,
 35 And, while he quenched his thirst, stand-
 ing on tip-toe,
 Looked down upon him with a sister's
 smile,
 Nor stirred till he had done, fixed as a
 statue

Then hadst thou seen them as they
 stood, Canova,
 Thou hadst endowed them with immortal
 youth;
 40 And they had evermore lived undivided,
 Winning all hearts—of all thy works the
 fairest.

WILLIAM GODWIN (1756-1836)

ENQUIRY CONCERNING POLITICAL
 JUSTICE

1793 1793

FROM BOOK I. OF THE POWERS OF MAN CON-
 sidered in His Social Capacity

CHAPTER III SPIRIT OF POLITICAL INSTITUTIONS

Additional perspicuity will be communi-
 cated to our view of the evils of political
 society, if we reflect with farther and
 closer attention upon what may be called
 5 its interior and domestic history

Two of the greatest abuses relative to
 the interior policy of nations, which at this
 time prevail in the world, consist in the
 irregular transfer of property, either first
 by violence, or secondly by fraud 11
 among the inhabitants of any country,
 there existed no desire in one individual
 to possess himself of the substance of an-
 other, or no desire so vehement and rest-
 less as to prompt him to acquire it by
 means inconsistent with order and justice,
 undoubtedly in that country guilt could
 scarcely be known but by report If every
 man could with perfect facility obtain the
 20 necessaries of life, and, obtaining them,
 feel no uneasy craving after its super-
 fluites, temptation would lose its power
 Private interest would visibly accord with
 public good, and civil society become what
 poetry has feigned of the golden age 25
 Let us enquire into the principles to which
 these evils are indebted for their existence

First, then, it is to be observed that in
 the most refined states of Europe, the in-
 equality of property has arisen to an
 alarming height Vast numbers of their
 inhabitants are deprived of almost every
 accommodation that can render life toler-
 able or secure Their utmost industry
 35 scarcely suffices for their support The
 women and children lean with an insup-
 portable weight upon the efforts of the
 man, so that a large family has in the
 lower orders of life become a proverbial
 expression for an uncommon degree of
 poverty and wretchedness If sickness or
 some of those casualties which are per-

¹ disclosing² That is, the summons to the Angelus, a service
 commemorating the incarnation of Christ³ See *Genesis*, 24 15-20⁴ A tradition, recorded in Strabo's *Geographica*,
 V, 4, 5 See the *Odyssey*, 11.

petually incident to an active and laborious life be added to these burdens, the distress is yet greater.

It seems to be agreed that in England there is less wretchedness and distress than in most of the kingdoms of the continent. In England, the poor's rates¹ amount to the sum of two millions sterling *per annum*. It has been calculated that one person in seven of the inhabitants of this country derives at some period of his life assistance from this fund. If to this we add the persons who, from pride, a spirit of independence, or the want of a legal settlement, though in equal distress, receive no such assistance, the proportion will be considerably increased.

I lay no stress upon the accuracy of this calculation; the general fact is sufficient to give us an idea of the greatness of the abuse. The consequences that result are placed beyond the reach of contradiction. A perpetual struggle with the evils of poverty, if frequently ineffectual, must necessarily render many of the sufferers desperate. A painful feeling of their oppressed situation will itself deprive them of the power of surmounting it. The superiority of the rich, being thus unmercifully exercised, must inevitably expose them to reprisals; and the poor man will be induced to regard the state of society as a state of war, an unjust combination, not for protecting every man in his rights and securing to him the means of existence, but for engrossing all its advantages to a few favored individuals, and reserving for the portion of the rest want, dependence, and misery.

A second source of those destructive passions by which the peace of society is interrupted is to be found in the luxury, the pageantry, and magnificence with which enormous wealth is usually accompanied. Human beings are capable of encountering with cheerfulness considerable hardships, when those hardships are impartially shared with the rest of the society, and they are not insulted with the spectacle of indolence and ease in others, no way deserving of greater advantages than themselves. But it is a bitter aggravation of their own calamity to have the privileges of others forced on their observation, and, while they are perpetually and vainly endeavoring to secure for themselves and their families the poorest conveniences, to find others reveling in

¹ Taxes levied for the relief of the poor.

the fruits of their labors. This aggravation is assiduously administered to them under most of the political establishments at present in existence. There is a numerous class of individuals who, though rich, have neither brilliant talents nor sublime virtues, and however highly they may prize their education, their affability, their superior polish, and the elegance of their manners, have a secret consciousness that they possess nothing by which they can so securely assert their preeminence and keep their inferiors at a distance as the splendor of their equipage, the magnificence of their retinue, and the sumptuousness of their entertainments. The poor man is struck with this exultation; he feels his own miseries; he knows how unwearied are his efforts to obtain a slender pittance of this prodigal waste, and he mistakes opulence for felicity. He cannot persuade himself that an embroidered garment may frequently cover an aching heart.

A third disadvantage that is apt to connect poverty with discontent consists in the insolence and usurpation of the rich. If the poor man would in other respects compose himself in philosophic indifference, and, conscious that he possesses everything that is truly honorable to man as fully as his rich neighbor, would look upon the rest as beneath his envy, his neighbor would not permit him to do so. He seems as if he could never be satisfied with his possessions unless he can make the spectacle of them grating to others, and that honest self-esteem, by which his inferior might otherwise arrive at apathy, is rendered the instrument of galling him with oppression and injustice. In many countries justice is avowedly made a subject of solicitation, and the man of the highest rank and most splendid connections almost infallibly carries his cause against the unprotected and friendless. In countries where this shameless practice is not established, justice is frequently a matter of expensive purchase, and the man with the longest purse is proverbially victorious. A consciousness of these facts must be expected to render the rich little cautious of offence in his dealings with the poor, and to inspire him with a temper, overbearing, dictatorial, and tyrannical. Nor does this indirect oppression satisfy his despotism. The rich are in all such countries, directly or indirectly, the legislators of the state; and of consequence are perpetually reducing oppression into a

system, and depriving the poor of that little commonage of nature, as it were, which might otherwise still have remained to them.

The opinions of individuals, and of consequence their desires, for desire is nothing but opinion maturing for action, will always be in a great degree regulated by the opinions of the community. But the manners prevailing in many countries are accurately calculated to impress a conviction that integrity, virtue, understanding, and industry are nothing, and that opulence is everything. Does a man whose exterior denotes indigence expect to be well received in society, and especially by those who would be understood to dictate to the rest? Does he find or imagine himself in want of their assistance and favor? He is presently taught that no merits can atone for a mean appearance. The lesson that is read to him is, "Go home; enrich yourself by whatever means; obtain those superfluities which are alone regarded as estimable; and you may then be secure of an amicable reception." Accordingly, poverty in such countries is viewed as the greatest of demerits. It is escaped from with an eagerness that has no leisure for the scruples of honesty. It is concealed as the most indelible disgrace. While one man chooses the path of undistinguishing accumulation, another plunges into expenses which are to impose him upon the world as more opulent than he is. He hastens to the reality of that penury, the appearance of which he dreads; and, together with his property, sacrifices the integrity, veracity, and character, which might have consoled him in his adversity.

Such are the causes that, in different degrees under the different governments of the world, prompt mankind openly or secretly to encroach upon the property of each other. Let us consider how far they admit either of remedy or aggravation from political institution. Whatever tends to decrease the injuries attendant upon poverty, decreases, at the same time, the inordinate desire and the enormous accumulation of wealth. Wealth is not pursued for its own sake, and seldom for the sensual gratification it can purchase, but for the same reasons that ordinarily prompt men to the acquisition of learning, eloquence, and skill, for the love of distinction and fear of contempt. How few would prize the possession of riches if they were condemned to enjoy their equi-

page, their palaces, and their entertainments in solitude, with no eye to wonder at their magnificence, and no sordid observer ready to convert that wonder into an adulation of the owner! If admiration were not generally deemed the exclusive property of the rich, and contempt the constant lackey of poverty, the love of gain would cease to be an universal passion. Let us consider in what respects political institution is rendered subservient to this passion.

First, then, legislation is in almost every country grossly the favorer of the rich against the poor. Such is the character of the game laws, by which the industrious rustic is forbidden to destroy the animal that preys upon the hopes of his future subsistence, or to supply himself with the food that unsought thrusts itself in his path. Such was the spirit of the late revenue laws of France, which in several of their provisions fell exclusively upon the humble and industrious, and exempted from their operation those who are best able to support it. Thus, in England, the land tax at this moment produces half a million less than it did a century ago, while the taxes on consumption have experienced an addition of thirteen millions *per annum* during the same period. This is an attempt, whether effectual or no, to throw the burden from the rich upon the poor, and as such is an exhibition of the spirit of legislation. Upon the same principle, robbery and other offences, which the wealthier part of the community have no temptation to commit, are treated as capital crimes, and attended with the most rigorous, often the most inhuman punishments. The rich are encouraged to associate for the execution of the most partial and oppressive positive laws: monopolies and patents are lavishly dispensed to such as are able to purchase them; while the most vigilant policy is employed to prevent combinations of the poor to fix the price of labor, and they are deprived of the benefit of that prudence and judgment which would select the scene of their industry.

Secondly, the administration of law is not less iniquitous than the spirit in which it is framed. Under the late government of France,¹ the office of judge was a matter of purchase, partly by an open price advanced to the crown, and partly by a secret *douceur*² paid to the minister. He

¹ Before the Revolution. ² gift; bribe

who knew best how to manage this market in the retail trade of justice, could afford to purchase the good will of its functions at the highest price. To the client, justice was avowedly made an object of personal solicitation, and a powerful friend, a handsome woman, or a proper present, were articles of a much greater value than a good cause. In England, the criminal law is administered with greater impartiality so far as regards the trial itself, but the number of capital offences, and of consequence the frequency of pardons, open a wide door to favor and abuse. In causes relating to property, the practice of law is arrived at such a pitch as to render all justice ineffectual. The length of our chancery suits, the multiplied appeals from court to court, the enormous fees of counsel, attorneys, secretaries, clerks, the drawing of briefs, bills, replications, and rejoinders, and what has sometimes been called the glorious uncertainty of the law, render it frequently more advisable to resign a property than to contest it, and particularly exclude the impoverished claimant from the faintest hope of redress.

Thirdly, the inequality of conditions usually maintained by political institution is calculated greatly to enhance the imagined excellence of wealth. In the ancient monarchies of the East, and in Turkey at the present day, an eminent station could scarcely fail to excite implicit deference. The timid inhabitant trembled before his superior, and would have thought it little less than blasphemy to touch the veil drawn by the proud satrap over his inglorious origin. The same principles were extensively prevalent under the feudal system. The vassal, who was regarded as a sort of live stock upon the estate, and knew of no appeal from the arbitrary fiat of his lord, would scarcely venture to suspect that he was of the same species. This, however, constituted an unnatural and violent situation. There is a propensity in man to look farther than the outside, and to come with a writ of enquiry into the title of the upstart and the successful. By the operation of these causes, the insolence of wealth has been in some degree moderated. Meantime, it cannot be pretended that even among ourselves the inequality is not strained, so as to give birth to very unfortunate consequences. If, in the enormous degree in which it prevails in some parts of the world, it wholly debilitate and emasculate the human race, we shall see

some reason to believe that, even in the milder state in which we are accustomed to behold it, it is still pregnant with the most mischievous effects.

FROM CHAPTER V THE VOLUNTARY ACTIONS OF MEN ORIGINATE IN THEIR OPINIONS

The corollaries respecting political truth, deducible from the simple proposition, which seems clearly established by the reasonings of the present chapter, that the voluntary actions of men are in all instances conformable to the deductions of their understanding, are of the highest importance. Hence, we may infer what are the hopes and prospects of human improvement. The doctrine which may be founded upon these principles may, perhaps, best be expressed in the five following propositions: sound reasoning and truth, when adequately communicated, must always be victorious over error, sound reasoning and truth are capable of being so communicated; truth is omnipotent, the vices and moral weakness of man are not invincible, man is perfectible, or, in other words, susceptible of perpetual improvement.

These propositions will be found in part synonymous with each other. But the time of the enquirer will not be unprofitably spent in copiously clearing up the foundations of moral and political system. It is extremely beneficial that truth should be viewed on all sides, and examined under different aspects. The propositions are even little more than so many different modes of stating the principal topic of this chapter. But if they will not admit each of a distinct train of arguments in its support, it may not, however, be useless to bestow upon each a short illustration.

The first of these propositions is so evident that it needs only be stated in order to the being universally admitted. Is there any one who can imagine that when sound argument and sophistry are fairly brought into comparison, the victory can be doubtful? Sophistry may assume a plausible appearance, and contrive to a certain extent to bewilder the understanding. But it is one of the prerogatives of truth to follow it in its mazes and strip it of disguise. Nor does any difficulty from this consideration interfere with the establishment of the present proposition. We suppose truth not merely

to be exhibited, but adequately communicated; that is, in other words, distinctly apprehended by the person to whom it is addressed. In this case the victory is too sure to admit of being controverted by the most inveterate skepticism.

The second proposition is that sound reasoning and truth are capable of being adequately communicated by one man to another. This proposition may be understood of such communication, either as it affects the individual or the species. First of the individual.

In order to its due application in this point of view, opportunity for the communication must necessarily be supposed. The incapacity of human intellect at present requires that this opportunity should be of long duration or repeated recurrence. We do not always know how to communicate all the evidence we are capable of communicating, in a single conversation and much less in a single instant. But if the communicator be sufficiently master of his subject, and if the truth be altogether on his side, he must ultimately succeed in his undertaking. We suppose him to have sufficient urbanity to conciliate the good will, and sufficient energy to engage the attention of the party concerned. In that case there is no prejudice, no blind reverence for established systems, no false fear of the inferences to be drawn, that can resist him. He will encounter these one after the other, and he will encounter them with success. Our prejudices, our undue reverence and imaginary fears flow out of some views the mind has been induced to entertain; they are founded in the belief of some propositions. But every one of these propositions is capable of being refuted. The champion we describe proceeds from point to point; if in any his success have been doubtful, that he will retrace and put out of the reach of mistake; and it is evidently impossible that with such qualifications and such perseverance he should not ultimately accomplish his purpose.

Such is the appearance which this proposition assumes when examined in a loose and practical view. In strict consideration, it will not admit of debate. Man is a rational being. If there be any man who is incapable of making inferences for himself, or understanding, when stated in the most explicit terms, the inferences of another, him we consider as an abortive production, and not in strictness belong-

ing to the human species. It is absurd, therefore, to say that sound reasoning and truth cannot be communicated by one man to another. Whenever in any case he fails, it is that he is not sufficiently laborious, patient, and clear. We suppose, of course, the person who undertakes to communicate the truth really to possess it, and be master of his subject, for it is scarcely worth an observation to say that that which he has not himself he cannot communicate to another.

If truth, therefore, can be brought home to the conviction of the individual, let us see how it stands with the public or the world. Now in the first place, it is extremely clear that if no individual can resist the force of truth, it can only be necessary to apply this proposition from individual to individual and we shall at length comprehend the whole. Thus the affirmation in its literal sense is completely established.

With respect to the chance of success this will depend, first, upon the precluding all extraordinary convulsions of nature and after this upon the activity and energy of those to whose hands the sacred cause of truth may be intrusted. It is apparent that if justice be done to its merits, it includes in it the indestructible germ of ultimate victory. Every new convert that is made to its cause, if he be taught its excellence as well as its reality, is a fresh apostle to extend its illuminations through a wider sphere. In this respect it resembles the motion of a falling body, which increases its rapidity in proportion to the squares of the distances. Add to which, that when a convert to truth has been adequately informed, it is barely possible that he should ever fail in his adherence, whereas error contains in it the principle of its own mortality. Thus the advocates of falsehood and mistake must continually diminish, and the well-informed adherents of truth incessantly multiply.

It has sometimes been affirmed that whenever a question is ably brought forward for examination, the decision of the human species must ultimately be on the right side. But this proposition is to be understood with allowances. Civil policy, magnificent emoluments, and sinister motives may upon many occasions, by distracting the attention, cause the worse reason to pass as if it were the better. It is not absolutely certain that in the con-

troversy brought forward by Clarke and Wilson against the doctrine of the Trinity, or by Collins and Woolston against the Christian revelation, the innovators had altogether the worst of the argument. Yet fifty years after the agitation of these controversies, their effects could scarcely be traced, and things appeared on all sides as if the controversies had never existed. Perhaps it will be said that though the effects of truth may be obscured for a time, they will break out in the sequel with double lustre. But this, at least, depends upon circumstances. No comet must come in the meantime and sweep away the human species, no Attila must have it in his power once again to lead back the flood of barbarism to deluge the civilized world, and the disciples, or at least the books, of the original champions must remain, or their discoveries and demonstrations must be nearly lost upon the world.

The third of the propositions enumerated is that truth is omnipotent. This proposition, which is convenient for its brevity, must be understood with limitations. It would be absurd to affirm that truth unaccompanied by the evidence which proves it to be such, or when that evidence is partially and imperfectly stated, has any such property. But it has sufficiently appeared from the arguments already adduced, that truth, when adequately communicated, is, so far as relates to the conviction of the understanding, irresistible. There may, indeed, be propositions which, though true in themselves, may be beyond the sphere of human knowledge, or respecting which human beings have not yet discovered sufficient arguments for their support. In that case, though true in themselves, they are not truths to us. The reasoning by which they are attempted to be established, is not sound reasoning. It may, perhaps, be found that the human mind is not capable of arriving at absolute certainty upon any subject of enquiry; and it must be admitted that human science is attended with all degrees of certainty, from the highest moral evidence to the slightest balance of probability. But human beings are capable of apprehending and weighing all these degrees; and to know the exact quantity of probability which I ought to ascribe to any proposition, may be said to be in one sense the possessing certain knowledge. It would farther be absurd, if we regard truth in relation to its empire over our

conduct, to suppose that it is not limited in its operations by the faculties of our frame. It may be compared to a connoisseur, who, however consummate be his talents, can extract from a given instrument only such tones as that instrument will afford. But within these limits the deduction which forms the principal substance of this chapter, proves to us that whatever is brought home to the conviction of the understanding, so long as it is present to the mind, possesses an undisputed empire over the conduct. Nor will he who is sufficiently conversant with the science of intellect be hasty in assigning the bounds of our capacity. There are some things which the structure of our bodies will render us forever unable to effect, but in many cases the lines which appear to prescribe a term to our efforts will, like the mists that arise from a lake, retire farther and farther, the more closely we endeavor to approach them.

Fourthly, the vices and moral weakness of man are not invincible. This is the preceding proposition with a very slight variation in the statement. Vice and weakness are founded upon ignorance and error; but truth is more powerful than any champion that can be brought into the field against it, consequently, truth has the faculty of expelling weakness and vice, and placing nobler and more beneficent principles in their stead.

Lastly, man is perfectible. This proposition needs some explanation.

By perfectible it is not meant that he is capable of being brought to perfection. But the word seems sufficiently adapted to express the faculty of being continually made better and receiving perpetual improvement, and in this sense it is here to be understood. The term perfectible, thus explained, not only does not imply the capacity of being brought to perfection, but stands in express opposition to it. If we could arrive at perfection, there would be an end of our improvement. There is, however, one thing of great importance that it does imply, every perfection or excellence that human beings are competent to conceive, human beings, unless in cases that are palpably and unequivocally excluded by the structure of their frame, are competent to attain.

This is an inference which immediately follows from the omnipotence of truth. Every truth that is capable of being communicated is capable of being brought

home to the conviction of the mind. Every principle which can be brought home to the conviction of the mind will infallibly produce a correspondent effect upon the conduct. If there were not something in the nature of man incompatible with absolute perfection, the doctrine of the omnipotence of truth would afford no small probability that he would one day reach it. Why is the perfection of man impossible?

The idea of absolute perfection is scarcely within the grasp of human understanding. If science were more familiarized to speculations of this sort, we should perhaps discover that the notion itself was pregnant with absurdity and contradiction.

It is not necessary in this argument to dwell upon the limited nature of human faculties. We can neither be present to all places nor to all times. We cannot penetrate into the essences of things, or rather, we have no sound and satisfactory knowledge of things external to ourselves, but merely of our own sensations. We cannot discover the causes of things, or ascertain that in the antecedent which connects it with the consequent, and discern nothing but their contiguity. With what pretence can a being thus shut in on all sides lay claim to absolute perfection?

But not to insist upon these considerations, there is one principle in the human mind which must forever exclude us from arriving at a close of our acquisitions, and confine us to perpetual progress. The human mind, so far as we are acquainted with it, is nothing else but a faculty of perception. All our knowledge, all our ideas, every thing we possess as intelligent beings, comes from impression. All the minds that exist set out from absolute ignorance. They received first one impression, and then a second. As the impressions became more numerous, and were stored by the help of memory, and combined by the faculty of association; so the experience increased, and with the experience, the knowledge, the wisdom, every thing that distinguishes man from what we understand by a "clod of the valley."¹ This seems to be a simple and incontrovertible history of intellectual beings; and if it be true, then as our accumulations have been incessant in the time that is gone; so, as long as we continue to perceive, to remember or reflect, they must perpetually increase.

¹ See Job, 21. 33

FROM BOOK V OF LEGISLATIVE AND EXECUTIVE POWER

CHAPTER IV OF A VIRTUOUS DESPOTISM

There is a principle frequently maintained upon this subject, which is well entitled to our impartial consideration. It is granted by those who espouse it, "that absolute monarchy, from the imperfection of those by whom it is administered, is most frequently attended with evil," but they assert, "that it is the best and most desirable of all forms under a good and virtuous prince. It is exposed," say they, "to the fate of all excellent natures, and from the best thing frequently, if corrupted, becomes the worst." This remark is certainly not very decisive of the general question, so long as any weight shall be attributed to the arguments which have been adduced to evince, what sort of character and disposition may be ordinarily expected in princes. It may, however, be allowed, if true, to create in the mind a sort of partial retrospect to this happy and perfect despotism, and if it can be shown to be false, it will render the argument for the abolition of monarchy, so far as it is concerned, more entire and complete.

Now, whatever dispositions any man may possess in favor of the welfare of others, two things are necessary to give them validity: discernment and power. I can promote the welfare of a few persons, because I can be sufficiently informed of their circumstances. I can promote the welfare of many in certain general articles, because for this purpose it is only necessary that I should be informed of the nature of the human mind as such, not of the personal situation of the individuals concerned. But for one man to undertake to administer the affairs of millions, to supply, not general principles and perspicuous reasoning, but particular application, and measures adapted to the necessities of the moment, is of all undertakings the most extravagant and absurd.

The most simple and obvious of all proceedings is for each man to be the sovereign arbiter of his own concerns. If the imperfection, the narrow views, and the mistakes of human beings render this in certain cases inexpedient and impracticable, the next resource is to call in the opinion of his peers, persons who from their vicinity may be presumed to have some general knowledge of the case, and

who have leisure and means minutely to investigate the merits of the question. It cannot reasonably be doubted that the same expedient which men employed in their civil and criminal concerns, would by uninstructed mortals be adopted in the assessment of taxes, in the deliberations of commerce, and in every other article in which their common interests were involved, only generalizing the deliberative assembly or panel in proportion to the generality of the question to be decided.

Monarchy, instead of referring every question to the persons concerned or their neighbors, refers it to a single individual placed at the greatest distance possible from the ordinary members of the society. Instead of distributing the causes to be judged into as many parcels as they would conveniently admit for the sake of providing leisure and opportunities of examination, it draws them to a single centre, and renders enquiry and examination impossible. A despot, however virtuously disposed, is obliged to act in the dark, to derive his knowledge from other men's information, and to execute his behests by other men's instrumentality. Monarchy seems to be a species of government proscribed by the nature of man, and those persons who furnished their despot with integrity and virtue forgot to add omniscience and omnipotence, qualities not less necessary to fit him for the office they have provided.

Let us suppose this honest and incorruptible despot to be served by ministers, avaricious, hypocritical, and interested. What will the people gain by the good intentions of their monarch? He will mean them the greatest benefits, but he will be altogether unacquainted with their situation, their character, and their wants. The information he receives will frequently be found the very reverse of the truth. He will be taught that one individual is highly meritorious and a proper subject of reward, whose only merit is the profligate cruelty with which he has served the purposes of his administration. He will be taught that another is the pest of the community, who is indebted for this report to the steady virtue with which he has traversed and defeated the wickedness of government. He will mean the greatest benefits to his people; but when he prescribes something calculated for their advantage, his servants under pretence of complying shall in reality perpetrate dan-

metrically the reverse. Nothing will be more dangerous than to endeavor to remove the obscurity with which his ministers surround him. The man who attempts so hardy a task will become the incessant object of their hatred. However unalterable may be the justice of the sovereign, the time will come when his observation will be laid asleep, while malice and revenge are ever vigilant. Could he unfold the secrets of his prison houses of state, he would find men committed in his name whose crimes he never knew, whose names he never heard of, perhaps men whom he honored and esteemed. Such is the history of the benevolent and philanthropic despots whom memory has recorded; and the conclusion from the whole is, that wherever despotism exists, there it will always be attended with the evils of despotism,—capricious measures and arbitrary infliction.

“But will not a wise king take care to provide himself with good and virtuous servants?” Undoubtedly he will effect a part of this, but he cannot supersede the essential nature of things. He that executes any office as a deputy will never discharge it in the same perfection as if he were the principal. Either the minister must be the author of the plans which he carries into effect, and then it is of little consequence, except so far as relates to his integrity in the choice of his servants, what sort of mortal the sovereign shall be found, or he must play a subordinate part, and then it is impossible to transmute into his mind the perspicacity and energy of his master. Wherever despotism exists, it cannot remain in a single hand, but must be transmitted whole and entire through all the progressive links of authority. To render despotism auspicious and benign it is necessary, not only that the sovereign should possess every human excellence, but that all his officers should be men of penetrating genius and unspotted virtue. If they fall short of this, they will, like the ministers of Elizabeth, be sometimes specious profligates,¹ and sometimes men who, however admirably adapted for the technical emergencies of business, consult on many occasions exclusively their private advantage, worship the rising sun, enter into vindictive cabals, and cuff down new-fledged merit.² Wherever the continuity is

¹ *Hamlet*, I, 5, 14.

² “Dudley, Earl of Leicester”—Godwin.

³ “Cecil, Earl of Salisbury, Lord Treasurer, Howard, Earl of Nottingham Lord Admiral”—Godwin.

broken, the flood of vice will bear down all before it. One weak or disingenuous man will be the source of unbounded mischief. It is the nature of monarchy under all its forms to confide greatly in the discretion of individuals. It provides no resource for maintaining and diffusing the spirit of justice. Everything rests upon the permanence and extent of personal virtue

Another position, not less generally asserted than that of the desirableness of a virtuous despotism, is, "that republicanism is a species of government, practicable only in a small state, while monarchy is best fitted to embrace the concerns of a vast and flourishing empire" The reverse of this, so far at least as relates to monarchy, appears at first sight to be the truth. The competence of any government cannot be measured by a purer standard than the extent and accuracy of its information. In this respect monarchy appears in all cases to be wretchedly deficient, but if it can ever be admitted, it must surely be in those narrow and limited instances where an individual can, with least absurdity, be supposed to be acquainted with the affairs and interests of the whole

CHAPTER VI MORAL EFFECTS OF ARISTOCRACY

There is one thing, more than all the rest, of importance to the well-being of mankind,—justice Can there be any thing problematrical or paradoxical in this fundamental principle,—that all injustice is injury, and a thousand times more injurious by its effects in perverting the understanding and overturning our calculations of the future, than by the immediate calamity it may produce?

All moral science may be reduced to this one head,—calculation of the future We cannot reasonably expect virtue from the multitude of mankind if they be induced by the perverseness of the conductors of human affairs to believe that it is not their interest to be virtuous. But this is not the point upon which the question turns. Virtue is nothing else but the pursuit of general good Justice is the standard which discriminates the advantage of the many and of the few, of the whole and a part. If this first and most important of all subjects be involved in obscurity, how shall the well-being of mankind be substantially promoted? The most benevolent of our species will be engaged in crusades of error, while the cooler and more phleg-

matic spectators, discerning no evident clue that should guide them amidst the labyrinth, sit down in selfish neutrality, and leave the complicated scene to produce its own *dénouement*.

It is true that human affairs can never be reduced to that state of depravation as to reverse the nature of justice. Virtue will always be the interest of the individual as well as of the public Immediate virtue will always be beneficial to the present age, as well as to their posterity. But though the depravation cannot rise to this excess, it will be abundantly sufficient to obscure the understanding and mislead the conduct. Human beings will never be so virtuous as they might easily be made, till justice be the spectacle perpetually presented to their view, and injustice be wondered at as a prodigy

Of all the principles of justice there is none so material to the moral rectitude of mankind as this that no man can be distinguished but by his personal merit Why not endeavor to reduce to practice so simple and sublime a lesson? When a man has proved himself a benefactor to the public, when he has already by laudable perseverance cultivated in himself talents which need only encouragement and public favor to bring them to maturity, let that man be honored In a state of society where fictitious distinctions are unknown, it is impossible he should not be honored But that a man should be looked up to with servility and awe because the king has bestowed on him a spurious name or decorated him with a ribbon, that another should wallow in luxury because his ancestor three centuries ago bled in the quarrel of Lancaster or York,—do we imagine that these iniquities can be practiced without injury?

Let those who entertain this opinion converse a little with the lower orders of mankind. They will perceive that the unfortunate wretch, who with unremitted labor finds himself incapable adequately to feed and clothe his family, has a sense of injustice rankling at his heart.

One whom distress has spited with the world
Is he whom tempting fiends would pitch upon
To do such deeds as make the prosperous men
Lift up their hands and wonder who could do
them?

Such is the education of the human species Such is the fabric of political society

¹ John Home, *Douglas*, III. 109 12

But let us suppose that their sense of injustice were less acute than it is here described. What favorable inference can be drawn from that? Is not the injustice real? If the minds of men be so withered and stupified by the constancy with which it is practiced, that they do not feel the rigor that grinds them into nothing, how does that improve the picture?

Let us for a moment give the reins to reflection, and endeavor accurately to conceive the state of mankind where justice should form the public and general principle. In that case our moral feelings would assume a firm and wholesome tone, for they would not be perpetually counteracted by examples that weakened their energy and confounded their clearness. Men would be fearless because they would know that there were no legal snares lying in wait for their lives. They would be courageous because no man would be pressed to the earth that another might enjoy immoderate luxury, because every one would be secure of the just reward of his industry and prize of his exertions. Jealousy and hatred would cease, for they are the offspring of injustice. Every man would speak truth with his neighbor, for there would be no temptation to falsehood and deceit. Mind would find its level, for there would be everything to encourage and to animate. Science would be unspeakably improved, for understanding would convert into a real power, no longer an *ignis fatuus*, shining and expiring by turns, and leading us into sloughs of sophistry, false science, and specious mistake. All men would be disposed to avow their dispositions and actions; none would endeavor to suppress the just eulogium of his neighbor, for so long as there were tongues to record, the suppression would be impossible; none fear to detect the misconduct of his neighbor, for there would be no laws converting the sincere expression of our convictions into a libel.

Let us fairly consider for a moment what is the amount of injustice included in the institution of aristocracy. I am born, suppose, a Polish prince, with an income of £300,000 *per annum*. You are born a manorial serf or a Creolian negro, attached to the soil and transferable by barter or otherwise to twenty successive

lords. In vain shall be your most generous efforts and your unwearied industry to free yourself from the intolerable yoke. Doomed by the law of your birth, to wait at the gates of the palace you must never enter, to sleep under a ruined weather-beaten roof while your master sleeps under canopies of state, to feed on putrid offals while the world is ransacked for delicacies for his table, to labor without moderation or limit under a parching sun while he basks in perpetual sloth, and to be rewarded at last with contempt, reprimand, stripes, and mutilation. In fact the case is worse than this. I could endure all that injustice or caprice could inflict, provided I possessed in the resource of a firm mind the power of looking down with pity on my tyrant, and of knowing that I had that within, that sacred character of truth, virtue, and fortitude, which all his injustice could not reach. But a slave and a serf are condemned to stupidity and vice as well as to calamity.

Is all things nothing? Is all this necessary for the maintenance of civil order? Let it be recollected that, for this distinction, there is not the smallest foundation, in the nature of things, that, as we have already said, there is no particular mould for the construction of lords; and that they are born neither better nor worse than the poorest of their dependents. It is this structure of aristocracy in all its sanctuaries and fragments against which reason and philosophy have declared war. It is alike unjust, whether we consider it in the castes of India, the villainage of feudal system, or the despotism of the patricians of ancient Rome dragging their debtors into personal servitude to expiate loans they could not repay. Mankind will never be in an eminent degree virtuous and happy till each man shall possess that portion of distinction, and no more, to which he is entitled by his personal merits. The dissolution of aristocracy is equally the interest of the oppressor and the oppressed. The one will be delivered from the listlessness of tyranny, and the other from the brutalizing operation of servitude. How long shall we be told in vain, "that mediocrity of fortune is the true rampart of personal happiness?"

WILLIAM WORDSWORTH
(1770-1850)

EXTRACT

FROM THE CONCLUSION OF A POEM, COMPOSED
IN ANTICIPATION OF LEAVING SCHOOL
1786 1815

Dear native regions, I foretell,
From what I feel at this farewell,
That, wheresoe'er my steps may tend.
And whensoe'er my course shall end
If in that hour a single tie
Survive of local sympathy,
My soul will cast the backward view.
The longing look alone on you

Thus, while the sun sinks down to rest
10 Far in the regions of the west,
Though to the vale no parting beam
Be given, not one memorial gleam.
A lingering light he fondly throws
On the dear hills where first he rose

WRITTEN IN VERY EARLY YOUTH
1786 1802

Calm is all nature as a resting wheel
The kine are couched upon the dewy grass,
The horse alone, seen dimly as I pass,
Is cropping audibly his later meal
5 Dark is the ground, a slumber seems to
steal
O'er vale, and mountain, and the star-
less sky
Now, in this blank of things, a harmony,
Home-felt, and home-created, comes to heal
That grief for which the senses still
supply
10 Fresh food; for only then, when memory
Is hushed, am I at rest My friends'
restrain
Those busy cares that would allay my pain,
Oh' leave me to myself, nor let me feel
The officious touch that makes me droop
again.

From AN EVENING WALK
1787-89 1793

Dear Brook, farewell! Tomorrow's
noon again
Shall hide me, wooing long thy wild-
wood strain;
But now the sun has gained his western
road,
And eve's mild hour invites my steps
abroad.

90 While, near the midway cliff, the silvered
kite
In many a whistling circle wheels her
flight;
Slant watery lights, from parting clouds,
apace
Travel along the precipice's base,
Cheering its naked waste of scattered stone.
95 By lichens gray, and scanty moss, o'er-
grown,
Where scarce the foxglove peeps, or
thistle's beard,
And restless stone-chat,¹ all day long, is
heard

How pleasant, as the sun declines, to
view
The spacious landscape change in form
and hue!
100 Here, vanish, as in mist, before a flood
Of bright obscurity, hill, lawn, and wood.
There, objects, by the searching beams
betrayed,
Come forth, and here retire in purple
shade,
Even the white stems of birch, the cot-
tage white.
105 Soften then glare before the mellow light,
The skiffs, at anchor where with um-
brage wide
Yon chestnuts half the latticed boat-
house hide,
Shed from their sides, that face the
sun's slant beam,
Strong flakes of radiance on the trem-
ulous stream
110 Raised by yon travelling flock, a dusty
cloud
Mounts from the road, and spreads its
moving shroud.
The shepherd, all involved in wreaths of
flee,
Now shows a shadowy speck, and now is
lost entire

LINES

LEFT UPON A SEAT IN A YEW-TREE WHICH
STANDS NEAR THE LAKE OF ESTHWAITE,
ON A DESOLATE PART OF THE SHORE,
COMMANDING A BEAUTIFUL PROSPECT
1795 1798

Nay, traveller! rest This lonely yew-tree
stands
Far from all human dwelling what if here
No sparkling rivulet spread the verdant
herb?

¹ A common European singing bird

What if the bee love not these barren
boughs?
5 Yet, if the wind breathe soft, the curling
waves,
That break against the shore, shall lull
thy mind
By one soft impulse saved from vacancy.
Who he was
That piled these stones and with the
mossy sod
10 First covered, and here taught this aged
tree
With its dark arms to form a circling
bower,
I well remember.¹—He was one who
owned
No common soul In youth by science
nursed,
And led by Nature into a wild scene
15 Of lofty hopes, he to the world went forth
A favored Being, knowing no desire
Which genius did not hallow, 'gainst
the taint
Of dissolute tongues, and jealousy, and
hate,
And scorn,—against all enemies prepared.
20 All but neglect The world, for so it
thought.
Owed him no service, wherefore he at once
With indignation turned himself away.
And with the food of pride sustained his
soul
In solitude — Stranger! these gloomy
boughs
25 Had charms for him, and here he loved
to sit,
His only visitants a straggling sheep.
The stone-chat,² or the glancing sand-
piper
And on these barren rocks, with fern
and heath,
And juniper and thistle, sprinkled o'er.
30 Fixing his downcast eye, he many an hour
A morbid pleasure nourished, tracing here
An emblem of his own unfruitful life
And, lifting up his head, he then would
gaze
On the more distant scene,—how lovely 'tis
35 Thou seest,—and he would gaze till it
became
Far lovelier, and his heart could not
sustain
The beauty, still more beauteous! Nor,
that time,

¹ "He was a gentleman of the neighborhood, a man of talent and learning, who had been educated at one of our universities, and returned to pass his time in seclusion on his own estate."—Wordsworth

² A common European singing bird

When Nature had subdued him to her-
self,
Would he forget those Beings to whose
minds,
40 Warm from the labors of benevolence,
The world and human life appeared a
scene
Of kindred loveliness: then he would sigh,
Inly disturbed, to think that others felt
What he must never feel: and so, lost
Man!
45 On visionary views would fancy feed,
Till his eye streamed with tears In this
deep vale
He died,—this seat his only monument

If thou be one whose heart the holy
forms
Of young imagination have kept pure,
50 Stranger! henceforth be warned; and
know that pride,
Howe'er disguised in its own majesty,
Is littleness, that he who feels contempt
For any living thing, hath faculties
Which he has never used, that thought
with him
55 Is in its infancy The man whose eye
Is ever on himself doth look on one,
The least of Nature's works, one who
might move
The wise man to that scorn which wis-
dom holds
Unlawful, ever O be wiser, thou!
60 Instructed that true knowledge leads to
love;
True dignity abides with him alone
Who, in the silent hour of inward thought,
Can still suspect, and still revere himself,
In lowliness of heart.

THE REVERIE OF POOR SUSAN

1797

1800

At the corner of Wood Street, when
daylight appears,
Hangs a thrush that sings loud, it has
sung for three years:
Poor Susan has passed by the spot, and
has heard
In the silence of morning the song of
the bird.
5 'Tis a note of enchantment; what ails
her? She sees
A mountain ascending, a vision of
trees;
Bright volumes of vapor through Loth-
bury glide,
And a river flows on through the vale of
Cheapside

Green pastures she views in the midst of
the dale,
10 Down which she so often has tripped
with her pail;
And a single small cottage, a nest like
a dove's,
The one only dwelling on earth that she
loves.

She looks, and her heart is in heaven
but they fade,
The mist and the river, the hill and the
shade:
15 The stream will not flow, and the hill
will not rise,
And the colors have all passed away
from her eyes!

WE ARE SEVEN
1798 1798

—A simple child,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?

5 I met a little cottage girl
She was eight years old, she said,
Her hair was thick with many a curl
That clustered round her head

She had a rustic, woodland air,
10 And she was wildly clad.
Her eyes were fair, and very fair.
—Her beauty made me glad

“Sisters and brothers, little maid,
How many may you be?”
15 “How many? Seven in all,” she said,
And wondering looked at me

“And where are they? I pray you tell”
She answered, “Seven are we;
And two of us at Conway dwell,
20 And two are gone to sea

“Two of us in the churchyard lie,
My sister and my brother;
And, in the churchyard cottage, I
Dwell near them with my mother”

25 “You say that two at Conway dwell,
And two are gone to sea,
Yet ye are seven! I pray you tell.
Sweet maid, how this may be”

Then did the little maid reply,
30 “Seven boys and girls are we,
Two of us in the churchyard lie,
Beneath the churchyard tree”

“You run about, my little maid,
Your limbs they are alive,
35 If two are in the churchyard laid,
Then ye are only five.”

“Their graves are green, they may be
seen,”
The little maid replied,
“Twelve steps or more from my mother's
door,
40 And they are side by side

“My stockings there I often knit,
My kerchief there I hem,
And there upon the ground I sit,
And sing a song to them

45 “And often after sunset, sir,
When it is light and fair,
I take my little porringer,
And eat my supper there

“The first that died was sister Jane,
50 In bed she moaning lay,
Till God released her of her pain.
And then she went away

“So in the churchyard she was laid
And, when the grass was dry,
55 Together round her grave we played,
My brother John and I.

“And when the ground was white with
snow,
And I could run and slide,
My brother John was forced to go,
60 And he lies by her side”

“How many are you, then,” said I.
“If they two are in heaven!”
Quick was the little maid's reply,
“O master! we are seven”

65 But they are dead; those two are dead!
Their spirits are in heaven!”
’Twas throwing words away; for still
The little maid would have her will,
And said, “Nay, we are seven”

THE THORN
1798 1798

“There is a Thorn—it looks so old.
In truth, you'd find it hard to say
How it could ever have been young.
It looks so old and gray.

5 Not higher than a two years' child
It stands erect, this aged Thorn;
No leaves it has, no prickly points;
It is a mass of knotted joints,

A wretched thing forlorn.

- 10 It stands erect, and like a stone
With lichens is it overgrown.

- "Like rock or stone, it is o'ergrown,
With lichens to the very top,
And hung with heavy tufts of moss,
15 A melancholy crop
Up from the earth these mosses creep,
And this poor Thorn they clasp it round
So close, you'd say that they are bent
With plain and manifest intent
20 To drag it to the ground,
And all have joined in one endeavor
To bury this poor Thorn forever

- "High on a mountain's highest ridge,
Where oft the stormy winter gale
25 Cuts like a scythe, while through the clouds
It sweeps from vale to vale,
Not five yards from the mountain path.
This Thorn you on your left espy,
And to the left, three yards beyond,
30 You see a little muddy pond
Of water—never dry.
Though but of compass small and bare
To thirsty suns and parching air

- "And, close beside this aged Thorn,
35 There is a fresh and lovely sight,
A beauteous heap, a hill of moss,
Just half a foot in height
All lovely colors there you see,
All colors that were ever seen,
40 And mossy network too is there,
As if by hand of lady fair
The work had woven been,
And cups, the darlings of the eye,
So deep is then vermilion dye

- 45 "Ah me! what lovely tints are there
Of olive green and scarlet bright,
In spikes, in branches, and in stars,
Green, red, and pearly white!
This heap of earth o'ergrown with moss,
50 Which close beside the Thorn you see,
So fresh in all its beauteous dyes,
Is like an infant's grave in size,
As like as like can be
But never, never anywhere,
55 An infant's grave was half so fair

- "Now would you see this aged Thorn,
This pond, and beauteous hill of moss,
You must take care and choose your time
The mountain when to cross
60 For oft there sits between the heap,
So like an infant's grave in size,
And that same pond of which I spoke,

A woman in a scarlet cloak,
And to herself she cries,
65 'Oh misery! oh misery!
Oh woe is me! oh misery!'

- "At all times of the day and night
This wretched woman thither goes,
And she is known to every star,
70 And every wind that blows,
And there, beside the Thorn, she sits
When the blue daylight's in the skies,
And when the whirlwind's on the hill,
Or frosty air is keen and still,
75 And to herself she cries,
'Oh misery! oh misery!
Oh woe is me! oh misery!'

- "Now wherefore, thus, by day and night,
In rain, in tempest, and in snow,
80 Thus to the dreary mountain-top
Does this poor woman go?
And why sits she beside the Thorn
When the blue daylight's in the sky
Or when the whirlwind's on the hill,
85 Or frosty air is keen and still,
And wherefore does she cry?—
(O wherefore? wherefore? tell me why
Does she repeat that doleful cry?)"

- "I cannot tell, I wish I could,
90 For the true reason no one knows
But would you gladly view the spot,
The spot to which she goes,
The hillock like an infant's grave,
The pond—and Thorn, so old and gray,
95 Pass by her door—'tis seldom shut—
And if you see her in her hut
Then to the spot away!
I never heard of such a dare
Approach the spot when she is there."

- 100 "But wherefore to the mountain-top
Can this unhappy woman go,
Whatever star is in the skies,
Whatever wind may blow?"
"Full twenty years are past and gone
105 Since she (her name is Martha Ray)
Gave with a maiden's true good-will
Her company to Stephen Hill
And she was blithe and gay,
While friends and kindred all approved
110 Of him whom tenderly she loved.

- "And they had fixed the wedding day,
The morning that must wed them both,
But Stephen to another maid
Had sworn another oath.
115 And, with this other maid, to church
Unthinking Stephen went—

Poor Martha! on that woeful day
 A pang of pitiless dismay
 Into her soul was sent;
 120 A fire was kindled in her breast,
 Which might not burn itself to rest.
 "They say, full six months after this,
 While yet the summer leaves were green,
 She to the mountain-top would go,
 125 And there was often seen.
 What could she seek?—or wish to hide?
 Her state to any eye was plain,
 She was with child, and she was mad,
 Yet often was she sober sad
 130 From her exceeding pain.
 O guilty father—would that death
 Had saved him from that breach of faith!

"Sad case for such a brain to hold
 Communion with a stirring child!
 135 Sad case, as you may think, for one
 Who had a brain so wild!
 Last Christmas-eve we talked of this,
 And gray-haired Wilfred of the glen
 Held that the unborn infant wrought
 140 About its mother's heart, and brought
 Her senses back again
 And, when at last her time drew near,
 Her looks were calm, her senses clear

"More know I not, I wish I did,
 145 And it should all be told to you;
 For what became of this poor child
 No mortal ever knew,
 Nay—if a child to her was born
 No earthly tongue could ever tell,
 150 And if 'twas born alive or dead,
 Far less could this with proof be said,
 But some remember well
 That Martha Ray about this time
 Would up the mountain often climb

"And all that winter, when at night
 The wind blew from the mountain-peak,
 'Twas worth your while, though in the
 dark,
 The churchyard path to seek.
 For many a time and oft were heard
 160 Cries coming from the mountain head
 Some plainly living voices were,
 And others, I've heard many swear,
 Were voices of the dead.
 I cannot think, whate'er they say,
 165 They had to do with Martha Ray.

"But that she goes to this old Thorn,
 The Thorn which I described to you.
 And there sits in a scarlet cloak.
 I will be sworn is true.

170 For one day with my telescope,
 To view the ocean wide and bright,
 When to this country first I came,
 Ere I had heard of Martha's name,
 I climbed the mountain's height—
 175 A storm came on, and I could see
 No object higher than my knee.

"'Twas mist and rain, and storm and rain
 No screen, no fence could I discover,
 And then the wind! in sooth, it was
 180 A wind full ten times over.
 I looked around, I thought I saw
 A jutting crag,—and off I ran,
 Head-foremost, through the driving rain
 The shelter of the crag to gain,
 185 And, as I am a man,
 Instead of jutting crag I found
 A woman seated on the ground

"I did not speak—I saw her face,
 Her face!—it was enough for me,
 190 I turned about and heard her cry.
 'Oh misery! oh misery!'
 And there she sits, until the moon
 Through half the clear blue sky will go
 And when the little breezes make
 195 The waters of the pond to shake,
 As all the country know,
 She shudders, and you hear her cry.
 'Oh misery! oh misery!'"

"But what's the Thorn? and what the
 pond?
 200 And what the hill of moss to her?
 And what the creeping breeze that comes
 The little pond to stir?"
 "I cannot tell, but some will say
 She hanged her baby on the tree;
 205 Some say she drowned it in the pond,
 Which is a little step beyond
 But all and each agree,
 The little babe was buried there,
 Beneath that hill of moss so fair

"I've heard, the moss is spotted red
 With drops of that poor infant's blood.
 But kill a new-born infant thus,
 I do not think she could;
 Some say if to the pond you go,
 215 And fix on it a steady view,
 The shadow of a babe you trace,
 A baby and a baby's face,
 And that it looks at you;
 Whene'er you look on it, 'tis plain
 220 The baby looks at you again.

"And some had sworn an oath that she
 Should be to public justice brought;

And for the little infant's bones
 With spades they would have sought.
 225 But instantly the hill of moss
 Before their eyes began to stir!
 And, for full fifty yards around,
 The grass—it shook upon the ground!
 Yet all do still aver
 230 The little babe lies buried there,
 Beneath that hill of moss so fair

“I cannot tell how this may be,
 But plain it is the Thorn is bound
 With heavy tufts of moss that strive
 235 To drag it to the ground,
 And this I know, full many a time,
 When she was on the mountain high.
 By day, and in the silent night,
 When all the stars shone clear and bright,
 240 That I have heard her cry.
 ‘Oh misery! oh misery!’
 Oh woe is me! oh misery!’”

GOODY BLAKE AND HARRY GILL

A TRUE STORY
 1798 1798

Oh! what's the matter? what's the matter?
 What is't that ails young Harry Gill?
 That evermore his teeth they chatter,
 Chatter, chatter, chatter still!
 5 Of waistcoats Harry has no lack,
 Good duffle¹ gray, and flannel fine,
 He has a blanket on his back,
 And coats enough to smother nine

In March, December, and in July,
 10 'Tis all the same with Harry Gill,
 The neighbors tell, and tell you truly,
 His teeth they chatter, chatter still
 At night, at morning, and at noon,
 'Tis all the same with Harry Gill,
 15 Beneath the sun, beneath the moon,
 His teeth they chatter, chatter still!

Young Harry was a lusty drover,
 And who so stout of limb as he?
 His cheeks were red as ruddy clover;
 20 His voice was like the voice of three.
 Old Goody Blake was old and poor;
 Ill fed she was, and thinly clad,
 And any man who passed her door
 Might see how poor a hut she had.

25 All day she spun in her poor dwelling:
 And then her three hours' work at night,
 Alas! 'twas hardly worth the telling.
 It would not pay for candle-light.
 Remote from sheltered village-green,
 30 On a hill's northern side she dwelt,

¹ A kind of coarse woollen cloth having a thick nap.

Where from sea-blasts the hawthorns lean,
 And hoary dews are slow to melt.

By the same fire to boil their pottage,
 Two poor old dames, as I have known,
 35 Will often live in one small cottage;
 But she, poor woman! housed alone.
 'Twas well enough, when summer came,
 The long, warm, lightsome summer-day,
 Then at her door the canty¹ dame
 40 Would sit, as any linnet, gay

But when the ice our streams did fetter.
 Oh then how her old bones would shake!
 You would have said, if you had met her,
 'Twas a hard time for Goody Blake
 45 Her evenings then were dull and dead
 Sad case it was, as you may think,
 For very cold to go to bed,
 And then for cold not sleep a wink.

O joy for her! whene'er in winter
 50 The winds at night had made a rout,
 And scattered many a lusty splinter
 And many a rotten bough about
 Yet never had she, well or sick,
 As every man who knew her says,
 55 A pile beforehand, turf or stick,
 Enough to warm her for three days

Now, when the frost was past enduring,
 And made her poor old bones to ache,
 Could anything be more alluring
 60 Than an old hedge to Goody Blake?
 And, now and then, it must be said,
 When her old bones were cold and chill,
 She left her fire, or left her bed,
 To seek the hedge of Harry Gill.

65 Now Harry he had long suspected
 This trespass of old Goody Blake,
 And vowed that she should be detected—
 That he on her would vengeance take
 And oft from his warm fire he'd go,
 70 And to the fields his road would take,
 And there, at night, in frost and snow,
 He watched to seize old Goody Blake.

And once, behind a rick of barley,
 Thus looking out did Harry stand.
 75 The moon was full and shining clearly,
 And crisp with frost the stubble land
 —He hears a noise—he's all awake—
 Again?—on tip-toe down the hill
 He softly creeps—'tis Goody Blake:
 80 She's at the hedge of Harry Gill!

Right glad was he when he beheld her:
 Stick after stick did Goody pull:

¹ cheerful

He stood behind a bush of elder,
Till she had filled her apron full
85 When with her load she turned about,
The by-way back again to take;
He started forward, with a shout,
And sprang upon poor Goody Blake

And fiercely by the arm he took her,
90 And by the arm he held her fast,
And fiercely by the arm he shook her,
And cried, "I've caught you then at last!"
Then Goody, who had nothing said,
Her bundle from her lap let fall,
95 And, kneeling on the sticks, she prayed
To God that is the judge of all

She prayed, her withered hand uprearing,
While Harry held her by the arm—
"God! who art never out of hearing.
100 O may he never more be warm!"
The cold, cold moon above her head.
Thus on her knees did Goody pray,
Young Harry heard what she had said
And icy cold he turned away.

105 He went complaining all the morrow
That he was cold and very chill:
His face was gloom, his heart was sorrow,
Alas! that day for Harry Gill!
That day he wore a riding-coat.
110 But not a whit the warmer he
Another was on Thursday brought,
And ere the Sabbath he had three.

'Twas all in vain, a useless matter,
And blankets were about him pinned,
115 Yet still his jaws and teeth they clatter,
Like a loose casement in the wind
And Harry's flesh it fell away,
And all who see him say, 'tis plain,
That, live as long as live he may.
120 He never will be warm again.

No word to any man he utters,
A-bed or up, to young or old;
But ever to himself he mutters,
"Poor Harry Gill is very cold."
125 A-bed or up, by night or day;
His teeth they chatter, chatter still
Now think, ye farmers all, I pray,
Of Goody Blake and Harry Gill!

HER EYES ARE WILD
1798 1798

Her eyes are wild, her head is bare,
The sun has burnt her coal-black hair;
Her eyebrows have a rusty stain,
And she came far from over the main
5 She had a baby on her arm.

Or else she were alone.
And underneath the hay-stack warm,
And on the greenwood stone,
She talked and sung the woods among,
10 And it was in the English tongue

"Sweet babe! they say that I am mad,
But nay, my heart is far too glad,
And I am happy when I sing
Full many a sad and doleful thing
15 Then, lovely baby, do not fear!
I pray thee have no fear of me,
But safe as in a cradle, here,
My lovely baby! thou shalt be
To thee I know too much I owe;
20 I cannot work thee any woe.

"A fire was once within my brain,
And in my head a dull, dull pain,
And fiendish faces, one, two, three,
Hung at my breast, and pulled at me.
25 But then there came a sight of joy,
It came at once to do me good,
I waked, and saw my little boy.
My little boy of flesh and blood.
Oh joy for me that sight to see!
30 For he was here, and only he.

"Suck, little babe, oh suck again!
It cools my blood, it cools my brain,
Thy lips I feel them, baby! they
Draw from my heart the pain away
35 Oh! press me with thy little hand,
It loosens something at my chest;
About that tight and deadly band
I feel thy little fingers press
The breeze I see is in the tree
40 It comes to cool my babe and me

"Oh! love me, love me, little boy!
Thou art thy mother's only joy,
And do not dread the waves below,
When o'er the sea-rock's edge we go.
45 The high crag cannot work me harm.
Nor leaping torrents when they howl.
The babe I carry on my arm,
He saves for me my precious soul.
Then happy lie; for blest am I;
50 Without me my sweet babe would die

"Then do not fear, my boy! for thee
Bold as a lion will I be;
And I will always be thy guide,
Through hollow snows and rivers wide
55 I'll build an Indian bower; I know
The leaves that make the softest bed:
And if from me thou wilt not go,
But still be true till I am dead,
My pretty thing! then thou shalt sing
60 As merry as the birds in spring

"Thy father cares not for my breast,
 'Tis thine, sweet baby, there to rest;
 'Tis all thine own!—and if its hue
 Be changed, that was so fair to view,
 65 'Tis fair enough for thee, my dove!
 My beauty, little child, is flown,
 But thou wilt live with me in love;
 And what if my poor cheek be brown?
 'Tis well for me thou canst not see
 70 How pale and wan it else would be.

 "Dread not their taunts, my little life,
 I am thy father's wedded wife;
 And underneath the spreading tree
 We two will live in honesty.
 75 If his sweet boy he could forsake,
 With me he never would have stayed:
 From him no harm my babe can take,
 But he, poor man! is wretched made.
 And every day we two will pray
 80 For him that's gone and far away

 "I'll teach my boy the sweetest things.
 I'll teach him how the owl sings—
 My little babe! thy lips are still,
 And thou hast almost sucked thy fill
 85 —Where art thou gone, my own dear child?
 What wicked looks are those I see?
 Alas! Alas! that look so wild,
 It never, never came from me
 If thou art mad, my pretty lad,
 90 Then I must be forever sad

 "Oh! smile on me, my little lamb!
 For I thy own dear mother am.
 My love for thee has well been tried
 I've sought thy father far and wide
 95 I know the poisons of the shade,
 I know the earth-nuts fit for food
 Then, pretty dear, be not afraid
 We'll find thy father in the wood
 Now laugh and be gay, to the woods away!
 100 And there, my babe, we'll live for aye."

SIMON LEE

THE OLD HUNTSMAN, WITH AN INCIDENT IN
 WHICH HE WAS CONCERNED
 1798 1798

In the sweet shire of Cardigan.
 Not far from pleasant Ivor-hall,
 An old man dwells, a little man,—
 'Tis said he once was tall.
 5 Full five and thirty years he lived
 A running huntsman merry;
 And still the centre of his cheek
 Is red as a ripe cherry.

 No man like him the horn could sound,
 10 And hill and valley rang with glee

When Echo bandied, round and round,
 The halloo of Simon Lee.

In those proud days, he little cared
 For husbandry or tillage,
 15 To blither tasks did Simon rouse
 The sleepers of the village.

 He all the country could outrun,
 Could leave both man and horse behind,
 And often, ere the chase was done,
 20 He reeled, and was stone-blind
 And still there's something in the world
 At which his heart rejoices.
 For when the chiming hounds are out,
 He dearly loves their voices!

 But, oh the heavy change!—bereft
 Of health, strength, friends, and kin-
 dred, see!
 Old Simon to the world is left
 In liveried poverty.
 His master's dead,—and no one now
 30 Dwells in the Hall of Ivor,
 Men, dogs, and horses, all are dead.
 He is the sole survivor

 And he is lean, and he is sick,
 His body, dwindled and awry,
 35 Rests upon ankles swollen and thick:
 His legs are thin and dry
 One prop he has, and only one,
 His wife, an aged woman,
 Lives with him, near the waterfall,
 40 Upon the village common

 Beside their moss-grown hut of clay,
 Not twenty paces from the door,
 A scrap of land they have, but they
 Are poorest of the poor
 45 This scrap of land he from the heath
 Enclosed when he was stronger,
 But what to them avails the land
 Which he can till no longer?

 Oft, working by her husband's side
 50 Ruth does what Simon cannot do,
 For she, with scanty cause for pride
 Is stouter of the two
 And, though you with your utmost skill
 From labor could not wean them,
 55 'Tis little, very little—all
 That they can do between them

 Few months of life has he in store
 As he to you will tell,
 For still, the more he works, the more
 60 Do his weak ankles swell.
 My gentle reader, I perceive

How patiently you've waited,
And now I fear that you expect
Some tale will be related

- 65 O reader! had you in your mind
Such stores as silent thought can bring,
O gentle reader! you would find
A tale in every thing
What more I have to say is short.
70 And you must kindly take it
It is no tale, but, should you think,
Perhaps a tale you'll make it

- One summer-day I chanced to see
This old man doing all he could
75 To unearth the root of an old tree,
A stump of rotten wood
The mattock tottered in his hand,
No vain was his endeavor,
That at the root of the old tree
80 He might have worked forever

- "You're overtasked, good Simon Lee,
Give me your tool," to him I said,
And at the word right gladly he
Received my proffered aid
85 I struck, and with a single blow
The tangled root I severed,
At which the poor old man so long
And vainly had endeavored

- The tears into his eyes were brought
90 And thanks and praises seemed to run
So fast out of his heart, I thought
They never would have done
—I've heard of hearts unkind, kind deeds
With coldness still returning.
95 Alas! the gratitude of men
Hath oftener left me mourning

LINES WRITTEN IN EARLY SPRING
1798 1798

I heard a thousand blended notes,
While in a grove I sat reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind

- 5 To her fair works did Nature link
The human soul that through me ran.
And much it grieved my heart to think
What man has made of man

- Through primrose tufts, in that green
bower,
10 The periwinkle trailed its wreaths,
And 'tis my faith that every flower
Enjoys the air it breathes

- The birds around me hopped and played,
Their thoughts I cannot measure.—
15 But the least motion which they made,
It seemed a thrill of pleasure.

- The budding twigs spread out their fan,
To catch the breezy air,
And I must think, do all I can,
20 That there was pleasure there

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

TO MY SISTER
1798 1798

It is the first mild day of March
Each minute sweeter than before,
The redbreast sings from the tall larch
That stands beside our door

- ' There is a blessing in the air,
Which seems a sense of joy to yield
To the bare trees, and mountains bare
And grass in the green field

- My sister! ('tis a wish of mine)
10 Now that our morning meal is done,
Make haste, your morning task resign
Come forth and feel the sun

- Edward will come with you,—and, pray
Put on with speed your woodland dress
15 And bring no book for this one day
We'll give to idleness

- No joyless forms shall regulate
Our living calendar
We from today, my friend, will date
20 The opening of the year

Love, now a universal birth,
From heart to heart is stealing
From earth to man, from man to earth
—It is the hour of feeling

- 25 One moment now may give us more
Than years of toiling season
Our minds shall drink at every pore
The spirit of the season

- Some silent laws our hearts will make,
30 Which they shall long obey.
We for the year to come may take
Our temper from today

¹ Dorothy Wordsworth

And from the blessed power that rolls
About, below, above,
35 We'll frame the measure of our souls.
They shall be tuned to love.

Then come, my sister! come, I pray,
With speed put on your woodland dress;
And bring no book for this one day
40 We'll give to idleness.

A WHIRL-BLAST FROM BEHIND THE HILL

1798

1800

A whirl-blast from behind the hill
Rush'd o'er the wood with startling sound,
Then—all at once the air was still,
And showers of hailstones pattered round
5 Where leafless oaks towered high above,
I sat within an undergrove
Of tallest holies, tall and green;
A fairer bower was never seen.
From year to year the spacious floor
10 With withered leaves is covered o'er,
And all the year the bower is green.
But see! where'er the hailstones drop
The withered leaves all skip and hop;
There's not a breeze—no breath of air—
15 Yet here, and there, and everywhere
Along the floor, beneath the shade
By those embowering holies made,
The leaves in myriads jump and spring,
As if with pipes and music rare
20 Some Robin Good-fellow were there.
And all those leaves, in festive glee,
Were dancing to the minstrelsy.

EXPOSTULATION AND REPLY

1798

1798

"Why, William, on that old gray stone,
Thus for the length of half a day,
Why, William, sit you thus alone,
And dream your time away?

5 "Where are your books?—that light
bequeathed
To beings else forlorn and blind!
Up! up! and drink the spirit breathed
From dead men to their kind.

"You look round on your Mother Earth,
10 As if she for no purpose bore you;
As if you were her first-born birth,
And none had lived before you!"

One morning thus, by Esthwaite lake.
When life was sweet, I knew not why.

15 To me my good friend Matthew¹ spake,
And thus I made reply:

"The eye—it cannot choose but see;
We cannot bid the ear be still;
Our bodies feel, where'er they be,
20 Against or with our will.

"Nor less I deem that there are Powers
Which of themselves our minds impress;
That we can feed this mind of ours
In a wise passiveness.

25 "Think you, 'mid all this mighty sum
Of things forever speaking,
That nothing of itself will come.
But we must still be seeking?

"—Then ask not wherefore, here, alone,
30 Conversing as I may,
I sit upon this old gray stone,
And dream my time away."

THE TABLES TURNED

AN EVENING SCENE ON THE SAME SUBJECT

1798

1798

Up! up! my friend, and quit your books,
Or surely you'll grow double.
Up! up! my friend, and clear your looks;
Why all this toil and trouble?

5 The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has
spread,
His first sweet evening yellow

'Books! 'tis a dull and endless strife.'
10 Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
15 Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
20 Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

¹ "A friend who was somewhat unreasonably attached to modern books of moral philosophy"
Wordsworth

25 Sweet is the lore which Nature brings;
 Our meddling intellect
 Misshapes the beauteous forms of
 things:—
 We murder to dissect
 Enough of Science and of Art.
 30 Close up those barren leaves,
 Come forth, and bring with you a heart
 That watches and receives

LINES

COMPOSED A FEW MILES ABOVE TINTERA
 ABBEY, ON REVISITING THE BANKS OF THE
 WYE DURING A TOUR, JULY 11, 1798
 1798 1798

Five years have past; five summers, with
 the length
 Of five long winters! and again I hear
 These waters, rolling from their moun-
 tain-springs
 With a soft inland murmur—Once again
 5 Do I behold these steep and lofty cliffs,
 That on a wild secluded scene impress
 Thoughts of more deep seclusion; and
 connect
 The landscape with the quiet of the sky
 The day is come when I again repose
 10 Here, under this dark sycamore, and view
 These plots of cottage-ground, these
 orchard-tufts,
 Which at this season, with their unripe
 fruits,
 Are clad in one green hue, and lose
 themselves
 'Mid groves and copses. Once again I see
 15 These hedgerows, hardly hedgerows, little
 lines
 Of sportive wood run wild: these pas-
 toral farms,
 Green to the very door, and wreaths of
 smoke
 Sent up, in silence, from among the trees,
 With some uncertain notice, as might seem
 20 Of vagrant dwellers in the houseless woods,
 Or of some hermit's cave, where by his fire
 The hermit sits alone

These beauteous forms,
 Through a long absence, have not been
 to me
 25 As is a landscape to a blind man's eye
 But oft, in lonely rooms, and 'mid the din
 Of towns and cities, I have owed to them,
 In hours of weariness, sensations sweet,
 Felt in the blood, and felt along the heart,
 And passing even into my purer mind.
 30 With tranquil restoration:—feelings too
 Of unremembered pleasure: such, perhaps,
 As have no slight or trivial influence

On that best portion of a good man's life,
 His little, nameless, unremembered acts
 35 Of kindness and of love. Nor less, I trust,
 To them I may have owed another gift,
 Of aspect more sublime, that blessed mood,
 In which the burthen of the mystery,
 In which the heavy and the weary weight
 40 Of all this unintelligible world,
 Is lightened—that serene and blessed
 mood,
 In which the affections gently lead us on,—
 Until, the breath of this corporeal frame
 And even the motion of our human blood
 45 Almost suspended, we are laid asleep
 In body, and become a living soul.
 While with an eye made quiet by the power
 Of harmony, and the deep power of joy,
 We see into the life of things.

If this
 50 Be but a vain belief, yet, oh! how oft—
 In darkness and amid the many shapes
 Of joyless daylight, when the fretful
 stir
 Unprofitable, and the fever of the world,
 Have hung upon the beatings of my
 heart—
 55 How oft, in spirit, have I turned to thee,
 O sylvan Wye! thou wanderer thro' the
 woods,
 How often has my spirit turned to thee!

And now, with gleams of half-extin-
 guished thought,
 With many recognitions dim and faint,
 60 And somewhat of a sad perplexity,
 The picture of the mind revives again
 While here I stand, not only with the sense
 Of present pleasure, but with pleasing
 thoughts
 That in this moment there is life and food
 65 For future years. And so I dare to hope,
 Though changed, no doubt, from what I
 was when first
 I came among these hills, when like a roe
 I bounded o'er the mountains, by the sides
 Of the deep rivers, and the lonely streams,
 70 Wherever nature led more like a man
 Flying from something that he dreads
 than one
 Who sought the thing he loved. For
 nature then
 (The coarser pleasures of my boyish days,
 And their glad animal movements all
 gone by)
 75 To me was all in all.—I cannot paint
 What then I was. The sounding cataract
 Haunted me like a passion: the tall rock,
 The mountain, and the deep and gloomy
 wood,

- Their colors and their forms, were then
 to me
 80 An appetite; a feeling and a love,
 That had no need of a remoter charm,
 By thought supplied, nor any interest
 Unborrowed from the eye.—That time is
 past,
 85 And all its aching joys are now no more.
 And all its dizzy raptures Not for this
 Faint I, nor mourn nor murmur, other
 gifts
 Have followed; for such loss, I would
 believe,
 Abundant recompense For I have learned
 To look on nature, not as in the hour
 90 Of thoughtless youth; but hearing often-
 times
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample
 power
 To chasten and subdue And I have felt
 A presence that disturbs me with the joy
 95 Of elevated thoughts, a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 And the blue sky, and in the mind of man
 100 A motion and a spirit, that impels
 All thinking things, all objects of all
 thought,
 And rolls through all things Therefore
 am I still
 A lover of the meadows and the woods,
 And mountains; and of all that we behold
 105 From this green earth, of all the mighty
 world
 Of eye, and ear,—both what they half
 create,
 And what perceive: well pleased to rec-
 ognize
 In nature and the language of the sense
 The anchor of my purest thoughts, the
 nurse,
 110 The guide, the guardian of my heart,
 and soul
 Of all my moral being.
 Nor perchance,
 If I were not thus taught, should I the more
 Suffer my genial spirits to decay
 For thou art with me here upon the banks
 115 Of this fair river; thou my dearest friend,
 My dear, dear friend; and in thy voice
 I catch
 The language of my former heart, and read
 My former pleasures in the shooting lights
 Of thy wild eyes Oh! yet a little while
 120 May I behold in thee what I was once,
 My dear, dear sister! and this prayer
 I make,
 Knowing that Nature never did betray
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life,
 to lead
 125 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil
 tongues,
 Rash judgments, nor the sneers of selfish
 men,
 130 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith, that all which we
 behold
 Is full of blessings Therefore let the moon
 135 Shine on thee in thy solitary walk;
 And let the misty mountain-winds be free
 To blow against thee and, in after years
 When these wild ecstasies shall be matured
 Into a sober pleasure; when thy mind
 140 Shall be a mansion for all lovely forms
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies—
 oh! then,
 If solitude, or fear, or pain, or grief,
 Should be thy portion, with what heal-
 ing thoughts
 145 Of tender joy wilt thou remember me,
 And these my exhortations! Nor, per-
 chance—
 If I should be where I no more can hear
 Thy voice, nor catch from thy wild eyes
 these gleams
 Of past existence—wilt thou then forget
 150 That on the banks of this delightful stream
 We stood together, and that I, so long
 A worshipper of Nature, hither came
 Unwearied in that service rather say
 With warmer love—oh! with far deeper
 zeal
 155 Of holier love Nor wilt thou then forget
 That after many wanderings, many years
 Of absence, these steep woods and lofty
 cliffs,
 And this green pastoral landscape, were
 to me
 More dear, both for themselves and for
 thy sake!

THE OLD CUMBERLAND BEGGAR

1798

1800

- I saw an aged beggar in my walk;
 And he was seated, by the highway side,
 On a low structure of rude masonry
 Built at the foot of a huge hill, that they
 5 Who lead their horses down the steep
 rough road

May thence remount at ease. The aged man
 Had placed his staff across the broad smooth stone
 That overlays the pile, and, from a bag
 All white with flour, the dole of village
 10 dames,
 He drew his scraps and fragments, one by one,
 And scanned them with a fixed and serious look
 Of idle computation In the sun,
 Upon the second step of that small pile,
 Surrounded by those wild unpeopled hills,
 15 He sat, and ate his food in solitude
 And ever scattered from his palsied hand.
 That, still attempting to prevent the waste,
 Was baffled still, the crumbs in little
 showers
 Fell on the ground, and the small mountain birds,
 20 Not venturing yet to peck their destined meal,
 Approached within the length of half his staff

 Him from my childhood have I known
 and then
 He was so old, he seems not older now.
 He travels on, a solitary man
 25 So helpless in appearance, that for him
 The sauntering horseman throws not
 with a slack
 And careless hand his alms upon the ground,
 But stops,—that he may safely lodge the coin
 Within the old man's hat, nor quits him so,
 30 But still, when he has given his horse
 the rein,
 Watches the aged beggar with a look
 Sidelong, and half-reverted She who
 tends
 The toll-gate, when in summer at her door
 She turns her wheel, if on the road she sees
 35 The aged beggar coming, quits her work,
 And lifts the latch for him that he may
 pass
 The post-boy, when his rattling wheels
 o'ertake
 The aged beggar in the woody lane,
 Shouts to him from behind, and, if thus
 warned
 40 The old man does not change his course.
 the boy
 Turns with less noisy wheels to the
 roadside,
 And passes gently by, without a curse
 Upon his lips or anger at his heart.

He travels on, a solitary man,
 45 His age has no companion. On the ground
 His eyes are turned, and, as he moves
 along,
 They move along the ground, and, ever-
 more,
 Instead of common and habitual sight
 Of fields with rural works, of hill and dale,
 50 And the blue sky, one little span of earth
 is all his prospect. Thus, from day to day,
 Bow-bent, his eyes forever on the ground,
 He plies his weary journey, seeing still,
 And seldom knowing that he sees, some
 straw,
 55 Some scattered leaf, or marks which, in
 one track,
 The nails of cart or chariot-wheel have
 left
 Impressed on the white road,—in the
 same line,
 At distance still the same. Poor traveller!
 His staff trails with him; scarcely do his
 feet
 60 Disturb the summer dust; he is so still
 In look and motion, that the cottage eurs,
 Ere he has passed the door, will turn away,
 Weary of barking at him Boys and girls,
 The vacant and the busy, maids and
 youths,
 65 And urchins newly breeched—all pass
 him by
 Him even the slow-paced wagon leaves
 behind

 But deem not this man useless —
 Statesmen! ye
 Who are so restless in your wisdom, ye
 Who have a broom still ready in your hands
 70 To rid the world of nuisances, ye proud,
 Heart-sworn, while in your pride ye con-
 template
 Your talents, power, or wisdom, deem
 him not
 A burthen of the earth! 'Tis Nature's law
 That none, the meanest of created things,
 75 Of forms created the most vile and brute,
 The dullest or most noxious, should exist
 Divorced from good—a spirit and pulse
 of good,
 A life and soul, to every mode of being
 Inseparably linked Then be assured
 80 That least of all can aught—that ever
 owned
 The heaven-regarding eye and front sub-
 lime
 Which man is born to—sink, howe'er
 depressed,
 So low as to be scorned without a sin;
 Without offence to God cast out of view;

- 85 Like the dry remnant of a garden flower
Whose seeds are shed, or as an implement
Worn out and worthless. While from
door to door,
This old man creeps, the villagers in him
Behold a record which together binds
- 90 Past deeds and offices of charity,
Else unremembered, and so keeps alive
The kindly mood in hearts which lapse
of years,
And that half-wisdom half-experience
gives.
Make slow to feel, and by sure steps resign
- 95 To selfishness and cold oblivious cares.
Among the farms and solitary huts,
Hamlets and thinly-scattered villages,
Where'er the aged beggar takes his rounds,
The mild necessity of use compels
- 100 To acts of love; and habit does the work
Of reason; yet prepares that after-joy
Which reason cherishes. And thus the soul,
By that sweet taste of pleasure unpursued,
Doth find herself insensibly disposed
- 105 To virtue and true goodness
- Some there are,
By their good works exalted, lofty minds,
And meditative, authors of delight
And happiness, which to the end of time
Will live, and spread, and kindle even
such minds
- 110 In childhood, from this solitary being,
Or from like wanderer haply have received
(A thing more precious far than all that
books
Or the solitudes of love can do!)
- That first mild touch of sympathy and
thought,
- 115 In which they found their kindred with
a world
Where want and sorrow were The easy
man
Who sits at his own door.—and, like the
pear
That overhangs his head from the green
wall,
Feeds in the sunshine; the robust and
young,
- 120 The prosperous and unthinking, they
who live
Sheltered, and flourish in a little grove
Of their own kindred;—all behold in him
A silent monitor, which on their minds
Must needs impress a transitory thought
- 125 Of self-congratulation, to the heart
Of each recalling his peculiar boons,
His charters and exemptions; and, per-
chance,
Though he to no one give the fortitude
And circumspection needful to preserve
- 130 His present blessings, and to husband up
The respite of the season, he, at least,
And 'tis no vulgar service, makes them felt
- Yet further.—Many, I believe, there are
Who live a life of virtuous decency,
- 135 Men who can hear the Decalogue and feel
No self-reproach; who of the moral law
Established in the land where they abide
Are strict observers, and not negligent
In acts of love to those with whom they
dwell,
- 140 Their kindred, and the children of their
blood.
Praise be to such, and to their slumbers
peace!
—But of the poor man ask, the abject
poor;
- (io, and demand of him, if there be here
In this cold abstinence from evil deeds,
And these inevitable charities,
- 145 Wherewith to satisfy the human soul?
No—man is dear to man; the poorest poor
Long for some moments in a weary life
When they can know and feel that they
have been,
- 150 Themselves, the fathers and the dealers-out
Of some small blessings, have been kind
to such
As needed kindness, for this single cause,
That we have all of us one human heart
—Such pleasure is to one kind being
known,
- 155 My neighbor, when with punctual care,
each week,
Duly as Friday comes, though pressed
herself
By her own wants, she from her store of
meal
Takes one unsparing handful for the scrip
Of this old mendicant, and, from her door
- 160 Returning with exhilarated heart,
Sits by her fire, and builds her hope in
heaven
- Then let him pass, a blessing on his head!
And while in that vast solitude to which
The tide of things has borne him, he
appears
- 165 To breathe and live but for himself alone,
Unblamed, uninjured, let him bear about
The good which the benignant law of
Heaven
Has hung around him and, while life
is his,
Still let him prompt the unlettered villagers
To tender offices and pensive thoughts
—Then let him pass, a blessing on his head!
And, long as he can wander, let him breathe

The freshness of the valleys; let his blood
 Struggle with frosty air and winter snows,
 175 And let the chartered¹ wind that sweeps
 the heath
 Beat his gray locks against his withered
 face
 Reverence the hope whose vital anxiousness
 Gives the last human interest to his heart
 May never House, misnamed of Industry,²
 180 Make him a captive!—for that pent-up
 din,
 Those life-consuming sounds that clog
 the air,
 Be his the natural silence of old age!
 Let him be free of mountain solitudes,
 And have around him, whether heard
 or not,
 185 The pleasant melody of woodland birds
 Few are his pleasures: if his eyes have now
 Been doomed so long to settle upon earth
 That not without some effort they behold
 The countenance of the horizontal sun,
 190 Rising or setting, let the light at least
 Find a free entrance to their languid orbs,
 And let him, where and when he will,
 sit down
 Beneath the trees, or on a grassy bank
 Of highway side, and with the little birds
 195 Share his chance-gathered meal; and
 finally.
 As in the eve of Nature he has lived,
 So in the eve of Nature let him die!

NUTTING

1799 1800

 It seems a day
 (I speak of one from many singled out)
 One of those heavenly days that cannot
 die.
 When, in the eagerness of boyish hope,
 5 I left our cottage threshold, sallying forth
 With a huge wallet o'er my shoulders
 slung,
 A nutting crook in hand; and turned my
 steps
 Tow'rd some far-distant wood, a figure
 quant,
 Tricked out in proud disguise of cast-off
 weeds.³
 10 Which for that service had been hus-
 banded.
 By exhortation of my frugal dame—
 Motley accoutrement, of power to smile
 At thorns, and brakes, and brambles,—
 and in truth
 More ragged than need was! O'er path-
 less rocks,

15 Through beds of matted fern, and tangled
 thickets,
 Forcing my way, I came to one dear nook
 Unvisited, where not a broken bough
 Drooped with its withered leaves, un-
 gracious sign
 Of devastation; but the hazels rose
 20 Tall and erect, with tempting clusters
 hung,
 A virgin scene!—A little while I stood,
 Breathing with such suppression of the
 heart
 As joy delights in; and with wise restraint
 Voluptuous, fearless of a rival, eyed
 25 The banquet,—or beneath the trees I sat
 Among the flowers, and with the flowers
 I played;
 A temper known to those who, after long
 And weary expectation, have been blest
 With sudden happiness beyond all hope
 30 Perhaps it was a bower beneath whose
 leaves
 The violets of five seasons reappear
 And fade, unseen by any human eye,
 Where fairy water-breaks¹ do murmur on
 Forever, and I saw the sparkling foam.
 35 And—with my cheek on one of those
 green stones
 That, fleeced with moss, under the shady
 trees,
 Lay round me, scattered like a flock of
 sleep—
 I heard the murmur and the murmuring
 sound,
 In that sweet mood when pleasure loves
 to pay
 40 Tribute to ease, and, of its joy secure.
 The heart luxuriates with indifferent
 things,
 Wasting its kindness on stocks and stones.
 And on the vacant air. Then up I rose.
 And dragged to earth both branch and
 bough, with crash
 45 And merciless ravage: and the shady nook
 Of hazels, and the green and mossy bower,
 Deformed and sullied, patiently gave up
 Their quiet being: and unless I now
 Confound my present feelings with the
 past,
 50 Ere from the mutilated bower I turned
 Exulting, rich beyond the wealth of kings,
 I felt a sense of pain when I beheld
 The silent trees, and saw the intruding
 sky.—
 Then, dearest maiden, move along these
 shades
 55 In gentleness of heart; with gentle hand
 Touch—for there is a spirit in the woods
 ripples

¹ privileged
² The poorhouse

³ garments

STRANGE FITS OF PASSION HAVE I KNOWN

1799 1800

Strange fits of passion have I known
And I will dare to tell,
But in the lover's ear alone.
What once to me befell

- 5 When she I loved looked every day
Fresh as a rose in June,
I to her cottage bent my way.
Beneath an evening moon

- Upon the moon I fixed my eye
10 All over the wide lea,
With quickening pace my horse drew nigh
Those paths so dear to me

- And now we reached the orchard-plot.
And, as we climbed the hill.
15 The sinking moon to Lucy's cot
Came near, and nearer still

- In one of those sweet dreams I slept.
Kind Nature's gentlest boon!
And all the while my eyes I kept
20 On the descending moon

My horse moved on, hoof after hoof
He raised, and never stopped
When down behind the cottage roof
At once, the bright moon dropped

- 25 What fond and wayward thoughts will shide
Into a lover's head!
"O mercy!" to myself I cried.
"If Lucy should be dead!"

SHE DWELT AMONG THE UNTRODDEN WAYS

1799 1800

She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love

- 5 A violet by a mossy stone
Half hidden from the eye!
—Fair as a star, when only one
Is shining in the sky.

- She lived unknown, and few could know
10 When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

I TRAVELLED AMONG UNKNOWN MEN

1799 1807

I travelled among unknown men,
In lands beyond the sea;
Nor, England! did I know till then
What love I bore to thee

- 5 'Tis past, that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more

- Among thy mountains did I feel
10 The joy of my desire;
And she I cherished turned her wheel
Beside an English fire

- Thy mornings showed, thy nights concealed,
The bowers where Lucy played:
15 And thine too is the last green field
That Lucy's eyes surveyed

THREE YEARS SHE GREW IN SUN AND SHOWER

1799 1800

Three years she grew in sun and shower
Then Nature said, "A lovelier flower
On earth was never sown,
This child I to myself will take,
She shall be mine, and I will make
A lady of my own

- "Myself will to my darling be
Both law and impulse and with me
The girl, in rock and plain,
10 In earth and heaven, in glade and bowel,
Shall feel an overseeing power
To kindle or restrain

- "She shall be sportive as the fawn
That wild with glee across the lawn
15 Or up the mountain springs,
And hers shall be the breathing balmy
And hers the silence and the calm
Of mute insensate things.

- "The floating clouds their state shall lend
20 To her; for her the willow bend,
Nor shall she fail to see
Even in the motions of the storm
Grace that shall mould the maiden's form
By silent sympathy

- 25 "The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty's horn of murmuring sound
30 Shall pass into her face.

“And vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell,
Such thoughts to Lucy I will give
35 While she and I together live
Here in this happy dell”

Thus Nature spake—The work was done—
How soon my Lucy's race was run!
She died, and left to me
40 This heath, this calm, and quiet scene
The memory of what has been,
And never more will be

A SLUMBER DID MY SPIRIT SEAL.
1799 1800

A slumber did my spirit seal,
I had no human fears
She seemed a thing that could not feel
The touch of earthly years

5 No motion has she now, no force
She neither hears nor sees,
Rolled round in earth's diurnal course,
With rocks, and stones, and trees

A POET'S EPITAPH
1799 1800

Art thou a statish in the van
Of public conflicts framed and bled?
First learn to love one living man
Then may'st thou think upon the dead

5 A lawyer art thou?—draw not nigh!
Go, carry to some fitter place
The keenness of that practiced eye,
The hardness of that sallow face

Art thou a man of purple cheer?
10 A rosy man, right plump to see?
Approach, yet, doctor,¹ not too near.
This grave no cushion is for thee

Or art thou one of gallant pride
A soldier and no man of chaff?
15 Welcome!—but lay thy sword aside,
And lean upon a peasant's staff

Physician art thou?—one, all eyes,
Philosopher!—a lingering slave,
One that would peep and botanize
20 Upon his mother's grave?

Wrapt closely in thy sensual fleece,
O turn aside,—and take, I pray,
That he below may rest in peace,
Thy ever-dwindling soul, away!

¹ A divine

25 A moralist¹ perchance appears.
Led, Heaven knows how¹ to this poor sod
And he has neither eyes nor ears,
Himself his world, and his own God,

One to whose smooth-rubbed soul can cling
10 Not form, nor feeling, great or small,
A reasoning, self-sufficing thing,
An intellectual all-in-all!

Shut close the door, press down the latch,
Sleep in thy intellectual crust,
15 Nor lose ten tickings of thy watch
Near this unprofitable dust

But who is he, with modest looks,
And clad in homely russet brown?
He mumbles near the running brooks
40 A music sweeter than their own

He is retired as noontide dew,
Or tombston in a noon-day grove,
And you must love him, ere to you
He will seem worthy of your love

45 The outward shows of sky and earth.
Of hill and valley, he has viewed,
And impulses of deeper truth
Have come to him in solitude

In common things that round us lie
50 Some random truths he can impart.
The harvest of a quiet eye
That broods and sleeps on his own heart

But he is weak, both man and boy
Hath been an idler in the land,
55 Contented if he might enjoy
The things which others understand

—Come hither in thy hour of strength.
Come, weak as is a breaking wave!
Here stretch thy body at full length.
60 Or build thy house upon this grave

MATTHEW
1799 1800

If Nature, for a favorite child,
In thee hath tempered so her clay,
That every hour thy heart runs wild,
Yet never once doth go astray.

5 Read o'er these lines; and then review
This tablet, that thus humbly rears
In such diversity of hue
Its history of two hundred years

—When through this little wreck of fame
10 Cipher and syllable¹ thine eye

¹ One who teaches moral duties

Has travelled down to Matthew's name,
Pause with no common sympathy.

And if a sleeping tear should wake,
Then be it neither checked nor stayed.

15 For Matthew a request I make
Which for himself he had not made.

Poor Matthew, all his frolics o'er,
Is silent as a standing pool;
Far from the chimney's merry roar,
20 And murmur of the village school

The sighs which Matthew heaved were sighs
Of one tired out with fun and madness,
The tears which came to Matthew's eyes
Were tears of light, the dew of gladness

25 Yet sometimes, when the secret cup
Of still and serious thought went round,
It seemed as if he drank it up—
He felt with spirit so profound

—Thou soul of God's best earthly mould!
30 Thou happy Soul! and can it be
That these two words of glittering gold
Are all that must remain of thee?

THE TWO APRIL MORNINGS 1799 1800

We walked along, while bright and red
Uprose the morning sun,
And Matthew stopped, he looked, and said,
"The will of God be done!"

5 A village schoolmaster was he,
With hair of glittering gray,
As blithe a man as you could see
On a spring holiday

And on that morning, through the grass,
10 And by the steaming rills,
We travelled merrily, to pass
A day among the hills

"Our work," said I, "was well begun,
Then from thy breast what thought,
15 Beneath so beautiful a sun,
So sad a sigh has brought?"

A second time did Matthew stop,
And fixing still his eye
Upon the eastern mountain-top,
20 To me he made reply:

"You cloud with that long purple cleft
Brings fresh into my mind
A day like this which I have left
Full thirty years behind.

25 "And just above you slope of corn
Such colors, and no other,
Were in the sky, that April morn,
Of this the very brother.

"With rod and line I sued' the sport
30 Which that sweet season gave,
And, to the churchyard come, stopped
short,
Beside my daughter's grave

"Nine summers had she scarcely seen,
The pride of all the vale;
35 And then she sang,—she would have been
A very nightingale.

"Six feet in earth my Emma lay,
And yet I loved her more,
For so it seemed, than till that day
40 I e'er had loved before.

"And, turning from her grave, I met,
Beside the churchyard yew,
A blooming girl, whose hair was wet
With points of morning dew.

45 "A basket on her head she bare,
Her brow was smooth and white:
To see a child so very fair,
It was a pure delight!

"No fountain from its rocky cave
50 E'er tripped with foot so free,
She seemed as happy as a wave
That dances on the sea.

"There came from me a sigh of pain
Which I could ill confine,
55 I looked at her, and looked again
And did not wish her mine!"

Matthew is in his grave, yet now,
Methinks, I see him stand,
As at that moment, with a bough
60 Of wilding in his hand

THE FOUNTAIN

A CONVERSATION 1799 1800

We talked with open heart, and tongue
Affectionate and true,
A pair of friends, though I was young,
And Matthew seventy-two

5 We lay beneath a spreading oak,
Beside a mossy seat;
And from the turf a fountain broke,
And gurgled at our feet.
'pursued

“Now, Matthew!” said I, “let us match
10 This water’s pleasant tune
With some old border-song, or catch
That suits a summer’s noon,

“Or of the church-clock and the chimes
Sing here beneath the shade,
15 That half-mad thing of witty rhymes
Which you last April made!”

In silence Matthew lay, and eyed
The spring beneath the tree,
And thus the dear old man replied,
20 The gray-haired man of glee

“No cheek, no stay, this streamlet fears.
How merrily it goes!
’Twill murmur on a thousand years,
And flow as now it flows

25 “And here on this delightful day,
I cannot choose but think
How oft, a vigorous man, I lay
Beside this fountain’s brink

“My eyes are dim with childish tears.
30 My heart is idly stung,
For the same sound is in my ears
Which in those days I heard

“Thus fares it still in our decay
And yet the wiser mind
35 Mourns less for what age takes away
Than what it leaves behind

“The blackbird amid leafy trees,
The lark above the hill,
Let loose their carols when they please.
40 Are quiet when they will

“With Nature never do *they* wage
A foolish strife, they see
A happy youth, and then old age
Is beautiful and free

45 “But we are pressed by heavy laws.
And often, glad no more,
We wear a face of joy, because
We have been glad of yore

“If there be one who need bemoan
50 His kindred laid in earth,
The household hearts that were his own,
It is the man of mirth

“My days, my friend, are almost gone,
My life has been approved,
55 And many love me! but by none
Am I enough beloved ”

“Now both himself and me he wrongs,
The man who thus complains!
I live and sing my idle songs
60 Upon these happy plains,

“And, Matthew, for thy children dead
I’ll be a son to thee!”
At this he grasped my hand, and said
“Alas! that cannot be ”

65 We rose up from the fountain-side,
And down the smooth descent
Of the green sheep-track did we glide,
And through the wood we went,

And, ere we came to Leonard’s rock,
70 He sang those witty rhymes
About the crazy old church-clock,
And the bewildered chimes.

LUCY GRAY

OR, SOLITUDE
1799 1800

Oft I had heard of Lucy Gray
And, when I crossed the wild,
I chanced to see at break of day
The solitary child

5 No mate, no comrade Lucy knew,
She dwelt on a wide moor,
—The sweetest thing that ever grew
Beside a human door!

You yet may spy the tawn at play,
10 The hair upon the green;
But the sweet face of Lucy Gray
Will never more be seen.

“Tonight will be a stormy night—
You to the town must go,
15 And take a lantern, child, to light
Your mother through the snow.”

“That, father! will I gladly do
’Tis scarcely afternoon—
The minister-clock has just struck two
20 And yonder is the moon!”

At this the father raised his hook,
And snapped a faggot-band;
He plied his work;—and Lucy took
The lantern in her hand.

25 Not blither is the mountain roe
With many a wanton stroke
Her feet disperse the powdery snow,
That rises up like smoke

The storm came on before its time
 30 She wandered up and down;
 And many a hill did Lucy climb
 But never reached the town

The wretched parents all that night
 Went shouting far and wide,
 15 But there was neither sound nor sight
 To serve them for a guide

At daybreak on a hill they stood
 That overlooked the moor,
 And thence they saw the bridge of wood,
 10 A furlong from their door

They wept—and, turning homeward, cried
 “In heaven we all shall meet,”
 —When in the snow the mother spied
 The print of Lucy’s feet

Then downwards from the steep hill’s edge
 15 They tracked the footmarks small,
 And through the broken hawthorn hedge
 And by the long stone wall,

And then an open field they crossed
 50 The marks were still the same,
 They tracked them on, nor ever lost,
 And to the bridge they came

They followed from the snowy bank
 Those footmarks, one by one,
 55 Into the middle of the plank,
 And further there were none!

—Yet some maintain that to this day
 She is a living child,
 That you may see sweet Lucy Gray
 60 Upon the lonesome wild

O’er rough and smooth she trips along,
 And never looks behind,
 And sings a solitary song
 That whistles in the wind

THE PRELUDE

1799-1805

1850

From BOOK I INTRODUCTION—CHILDHOOD
 AND SCHOOL-TIME

Fair seed-time had my soul, and I grew up
 Fostered alike by beauty and by fear
 Much favored in my birthplace, and no less
 In that beloved Vale¹ to which ere long
 305 We were transplanted—there were we let
 lose
 For sports of wider range Ere I had told

¹ Eathwaite Lancashire, in which the village of Hawkshead, where Wordsworth attended school, was situated

Ten birthdays, when among the mountain
 slopes
 Frost, and the breath of frosty wind, had
 snapped

The last autumnal crocus, ’twas my joy
 310 With store of springes¹ o’er my shoulder
 hung

To range the open heights where wood-
 cocks run

Among the smooth green turf Through
 half the night,

Scudding away from snare to snare, I plied
 That anxious visitation,—moon and stars
 315 Were shining o’er my head I was alone,
 And seemed to be a trouble to the peace
 That dwelt among them Sometimes it
 befell

In these night wanderings, that a strong
 desire

O’erpowered my better reason, and the bird
 320 Which was the captive of another’s toil
 Became my prey, and when the deed was
 done

I heard among the solitary hills
 Low breathings coming after me, and
 sounds

Of undistinguishable motion, steps
 325 Almost as silent as the turf they trod

Nor less when Spring had warmed the
 cultured Vale,²

Moved we as plunderers where the mother-
 bird

Had in high places built her lodge, though
 mean

Our object and inglorious, yet the end
 330 Was not ignoble Oh! when I have hung
 Above the raven’s nest, by knots of grass
 And half-inch fissures in the slippery rock
 But ill-sustained, and almost (so it seemed)

Suspended by the blast that blew amain,
 335 Shouldering the naked crag, oh, at that time
 While on the perilous ridge I hung alone,
 With what strange utterance did the loud
 dry wind

Blow through my ear! the sky seemed not
 a sky

Of earth—and with what motion moved
 the clouds!

Dust as we are, the immortal spirit grows
 340 Like harmony in music, there is a dark
 Inscrutable workmanship that reconciles
 Discordant elements, makes them cling to-
 gether

In one society How strange that all
 345 The terrors, pains, and early miseries,

¹ snares; traps

² Yewdale, a vale near Hawkshead

Regrets, vexations, lassitudes interfused
 Within my mind, should e'er have borne
 a part,
 And that a needful part, in making up
 The calm existence that is mine when I
 350 Am worthy of myself! Praise to the end!
 Thanks to the means which Nature deigned
 to employ,
 Whether her fearless visitings, or those
 That came with soft alarm, like huttless
 light
 Opening the peaceful clouds, or she may
 use
 355 Severer interventions, ministry
 More palpable, as best might suit her aim

One summer evening (led by her) I found
 A little boat tied to a willow tree
 Within a rocky cove, its usual home
 360 Straight I unloosed her chain, and stepping
 in
 Pushed from the shore It was an act
 of stealth
 And troubled pleasure, nor without the
 voice
 Of mountain echoes did my boat move on,
 Leaving behind her still, on either side,
 365 Small circles glittering idly in the moon,
 Until they melted all into one track
 Of sparkling light But now, like one
 who rows
 Proud of his skill, to reach a chosen point
 With an unswerving line, I fixed my view
 370 Upon the summit of a craggy ridge,
 The horizon's utmost boundary, far above
 Was nothing but the stars and the gray sky
 She was an elfin pinnace, lustily
 I dipped my oars into the silent lake,
 375 And, as I rose upon the stroke, my boat
 Went heaving through the water like a
 swan.
 When, from behind that craggy steep till
 then
 The horizon's bound, a huge peak, black
 and huge,
 As if with voluntary power instinct
 380 Upreared its head I struck and struck
 again,
 And growing still in stature the grim shape
 Towered up between me and the stars,
 and still.
 For so it seemed, with purpose of its own
 And measured motion like a living thing,
 385 Strode after me With trembling oars
 I turned,
 And through the silent water stole my way
 Back to the covert of the willow tree;
 There in her mooring-place I left my
 bark,—

And through the meadows homeward went,
 in grave
 390 And serious mood, but after I had seen
 That spectacle, for many days, my brain
 Worked with a dim and undetermined sense
 Of unknown modes of being, o'er my
 thoughts
 There hung a darkness, call it solitude
 395 Or blank desertion No familiar shapes
 Remained, no pleasant images of trees,
 Of sea or sky, no colors of green fields,
 But huge and mighty forms, that do not live
 Like living men, moved slowly through the
 mind
 400 By day, and were a trouble to my dreams

Wisdom and Spirit of the universe!
 Thon Soul that art the eternity of thought
 That givest to forms and images a breath
 And everlasting motion, not in vain
 405 By day or star-light thus from my first
 dawn
 Of childhood didst thou intertwine for me
 The passions that build up our human soul,
 Not with the mean and vulgar works of
 man,
 But with high objects, with enduring
 things—
 410 With life and nature—purifying thus
 The elements of feeling and of thought,
 And sanctifying, by such discipline,
 Both pain and fear, until we recognize
 A grandeur in the beatings of the heart
 415 Nor was this fellowship vouchsafed to me
 With stinted kindness In November days,
 When vapors rolling down the valley made
 A lonely scene more lonesome, among
 woods,
 At noon and 'mid the calm of summer
 nights,
 420 When, by the margin of the trembling lake,
 Beneath the gloomy hills homeward I went
 In solitude, such intercourse was mine,
 Mine was it in the fields both day and night,
 And by the waters, all the summer long

And in the frosty season, when the sun
 Was set, and visible for many a mile
 The cottage windows blazed through twi-
 light gloom,
 I heeded not their summons happy time
 It was indeed for all of us—for me
 430 It was a time of rapture! Clear and loud
 The village clock tolled six.—I wheeled
 about,
 Proud and exulting like an untamed horse
 That cares not for his home All shod
 with steel,
 We hissed along the polished ice in games

435 Confederate, imitative of the chase
 And woodland pleasures,—the resounding
 horn,
 The pack loud chiming, and the hunted
 hare
 So through the darkness and the cold we
 flew,
 And not a voice was idle; with the din
 440 Smitten, the precipices rang aloud;
 The leafless trees and every icy crag
 Tinkled like iron, while far distant hills
 Into the tumult sent an alien sound
 Of melancholy not unnoticed, while the
 stars
 445 Eastward were sparkling clear, and in the
 west
 The orange sky of evening died away
 Not seldom from the uproar I retired
 Into a silent bay, or sportively
 Glanced sideways, leaving the tumultuous
 throng,
 450 To cut across the reflex of a star
 That fled, and, flying still before me
 gleamed
 Upon the glassy plain, and oftentimes,
 When we had given our bodies to the wind,
 And all the shadowy banks on either side
 455 Came sweeping through the darkness
 spinning still
 The rapid line of motion, then at once
 Have I, reclining back upon my heels,
 Stopped short, yet still the solitary cliffs
 Wheeled by me—even as if the earth had
 rolled
 460 With visible motion her diurnal round!
 Behind me did they stretch in solemn tram,
 Feebler and feebler, and I stood and
 watched
 Till all was tranquil as a dreamless sleep

Ye Presences of Nature in the sky
 465 And on the earth! Ye Visions of the hills!
 And Souls of lonely places! can I think
 A vulgar hope was yours when ye em-
 ployed
 Such ministry, when ye through many a
 year
 Haunting me thus among my boyish sports,
 470 On caves and trees, upon the woods and
 hills,
 Impressed upon all forms the characters
 Of danger or desire; and thus did make
 The surface of the universal earth
 With triumph and delight, with hope and
 fear,
 475 Work like a bee?
 Not uselessly employed.
 Might I pursue this theme through every
 change

Of exercise and play, to which the year
 Did summon us in his delightful round.

Nor, sedulous as I have been to trace
 545 How Nature by extrinsic passion first
 Peopled the mind with forms sublime or
 fair,
 And made me love them, may I here omit
 How other pleasures have been mine, and
 joys
 Of subtler origin, how I have felt,
 550 Not seldom even in that tempestuous time,
 Those hallowed and pure motions of the
 sense
 Which seem, in their simplicity, to own
 An intellectual charm, that calm delight
 Which, if I err not, surely must belong
 555 To those first-born affinities that fit
 Our new existence to existing things,¹
 And, in our dawn of being, constitute
 The bond of union between life and joy

Yes, I remember when the changeful
 earth,
 560 And twice five summers on my mind had
 stamped
 The faces of the moving year, even then
 I held unconscious intercourse with beauty
 Old as creation, drinking in a pure
 Organic pleasure from the silver wreaths
 565 Of curling mist, or from the level plain
 Of waters colored by impending clouds

The sands of Westmoreland, the creeks
 and bays
 Of Cumbria's rocky limits, they can tell
 How, when the Sea threw off his evening
 shade
 570 And to the shepherd's hut on distant hills
 Sent welcome notice of the rising moon,
 How I have stood, to fancies such as these
 A stranger, linking with the spectacle
 No conscious memory of a kindred sight.
 575 And bringing with me no peculiar sense
 Of quietness or peace, yet have I stood,
 Even while mine eye hath moved o'er
 many a league
 Of shining water, gathering as it seemed,
 Through every hair-breadth in that field
 of light,
 580 New pleasure like a bee among the flowers

Thus oft amid those fits of vulgar joy
 Which, through all seasons, on a child's
 pursuits
 Are prompt attendants, 'mid that giddy
 bliss
 Which, like a tempest, works along the
 blood

¹ See *Ode Intimations of Immortality* (p. 303).

585 And is forgotten; even then I felt
 Gleams like the flashing of a shield,—
 the earth
 And common face of Nature spake to me
 Rememberable things; sometimes, 'tis true,
 By chance collisions and quaint accidents
 590 (Like those ill-sorted unions, work sup-
 posed
 Of evil-minded fairies), yet not vain
 Nor profitless, if haply they impressed
 Collateral objects and appearances,
 Albert lifeless then, and doomed to sleep
 595 Until maturer seasons called them forth
 To impregnate and to elevate the mind
 —And if the vulgar joy by its own weight
 Worned itself out of the memory,
 The scenes which were a witness of that joy
 600 Remained in their substantial lineaments
 Depleted on the brain, and to the eye
 Were visible, a daily sight, and thus
 By the impressive discipline of fear,
 By pleasure and repeated happiness,
 605 So frequently repeated, and by force
 Of obscure feelings representative
 Of things forgotten, these same scenes so
 bright,
 So beautiful, so majestic in themselves,
 Though yet the day was distant, did become
 610 Habitually dear, and all then forms
 And changeful colors by invisible links
 Were fastened to the affections.

FROM BOOK II SCHOOL TIME

665 From early days,
 Beginning not long after that first time
 In which, a babe, by intercourse of touch
 I held mute dialogues with my mother's
 heart,
 I have endeavored to display the means
 670 Whereby this infant sensibility,
 (Great birthright of our being, was in me
 Augmented and sustained. Yet is a path
 More difficult before me, and I fear
 That in its broken windings we shall need
 675 The chamois' sinews, and the eagle's wing
 For now a trouble came into my mind
 From unknown causes. I was left alone
 Seeking the visible world, nor knowing why
 The props of my affections were removed,
 680 And yet the building stood, as if sustained
 By its own spirit! All that I beheld
 Was dear, and hence to finer influxes
 The mind lay open, to a more exact
 And close communion. Many are our joys
 685 In youth, but oh! what happiness to live
 When every hour brings palpable access
 Of knowledge, when all knowledge is de-
 light,

And sorrow is not there! The seasons came,
 And every season wheresoe'er I moved
 290 Unfolded transitory qualities,
 Which, but for this most watchful power
 of love,
 Had been neglected, left a register
 Of permanent relations, else unknown
 Hence life, and change, and beauty, soli-
 tude
 295 More active even than "best society"—
 Society made sweet as solitude
 By silent obtrusive sympathies,
 And gentle agitations of the mind
 From manifold distinctions, difference
 300 Perceived in things, where, to the unwatch-
 ful eye,
 No difference is, and hence, from the same
 source,
 Sublimed joy! for I would walk alone,
 Under the quiet stars, and at that time
 Have felt whate'er there is of power in
 sound
 305 To breathe an elevated mood, by form
 Or image unprofaned, and I would stand,
 If the night blackened with a coming storm,
 Beneath some rock, listening to notes that
 are
 The ghostly language of the ancient earth.
 310 Or make then dim abode in distant winds
 Thence did I drink the visionary power.
 And deem not profitless those fleeting
 moods
 Of shadowy exultation not for this,
 That they are kindred to our purer mind
 315 And intellectual life, but that the soul,
 Remembering how she felt, but what she
 felt
 Remembering not, retains an obscure sense
 Of possible sublimity, whereto
 With growing faculties she doth aspire.
 320 With faculties still growing, feeling still
 That whatsoever point they gain, they yet
 Have something to pursue
 And not alone.
 'Mid gloom and tumult, but no less 'mid
 fair
 And tranquil scenes, that universal power
 325 And fitness in the latent qualities
 And essences of things, by which the mind
 Is moved with feelings of delight, to me
 Came strengthened with a superadded soul,
 A virtue not its own
 346 How shall I seek the origin? where find
 Faith in the marvellous things which then
 I felt?
 Oft in these moments such a holy calm
 Would overspread my soul, that bodily eyes
 350 Were utterly forgotten, and what I saw

- Appeared like something in myself, a
 dream,
 A prospect in the mind
 'Twere long to tell
 What spring and autumn, what the winter
 snows,
 And what the summer shade, what day
 and night,
 355 Evening and morning, sleep and waking,
 thought
 From sources inexhaustible, poured forth
 To feed the spirit of religious love
 In which I walked with Nature. But let this
 Be not forgotten, that I still retained
 360 My first creative sensibility,
 That by the regular action of the world
 My soul was unsubdued A plastic power
 Abode with me, a forming hand, at times
 365 Rebelious, acting in a devious mood,
 A local spirit of his own, at war
 With general tendency, but, for the most,
 Subservient strictly to external things
 With which it communed An auxiliary light
 Came from my mind which on the setting
 sun
 370 Bestowed new splendor, the melodious
 birds,
 The fluttering breezes, fountains that run
 on
 Mumbling so sweetly in themselves,
 obeyed
 A like dominion, and the midnight storm
 375 Grew darker in the presence of my eye
 Hence my obeisance, my devotion hence,
 And hence my transport
 Nor should this, perchance,
 Pass unrecorded, that I still had loved
 The exercise and produce of a toil,
 Than analytic industry to me
 380 More pleasing, and whose character I deem
 Is more poetic as resembling more
 Creative agency The song would speak
 Of that interminable building reared
 By observation of affinities
 385 In objects where no brotherhood exists
 To passive minds My seventeenth year
 was come,
 And, whether from this habit rooted now
 So deeply in my mind, or from excess
 In the great social principle of life
 390 Coercing all things into sympathy,
 To unorganic natures were transferred
 My own enjoyments; or the power of truth
 Coming in revelation, did converse
 With things that really are, I, at this time,
 395 Saw blessings spread around me like a sea
 Thus while the days flew by, and years
 passed on,
 From Nature and her overflowing soul
- I had received so much, that all my
 thoughts
 Were steeped in feeling; I was only then
 400 Contented, when with bliss ineffable
 I felt the sentiment of Being spread
 O'er all that moves and all that seemeth
 still,
 O'er all that, lost beyond the reach of
 thought
 And human knowledge, to the human eye
 405 Invisible, yet liveth to the heart,
 O'er all that leaps and runs, and shouts
 and sings,
 Or beats the gladsome air, o'er all that
 glides
 Beneath the wave, yea, in the wave itself,
 And mighty depth of waters Wonder not
 410 If high the transport, great the joy I felt
 Communing in this sort through earth and
 heaven
 With every form of creature, as it looked
 Towards the Uncreated with a countenance
 Of adoration, with an eye of love
 415 One song they sang, and it was audible
 Most audible, then, when the fleshly ear
 O'ercome by humblest prelude of that
 strain,
 Forgot her functions, and slept undis-
 turbed
- If this be error, and another faith
 420 Find easier access to the pious mind
 Yet were I grossly destitute of all
 Those human sentiments that make this
 earth
 So dear, if I should fail with grateful voice
 To speak of you, ye mountains, and ye
 lakes
 425 And sounding cataracts, ye mists and winds
 That dwell among the hills where I was
 born
 If in my youth I have been pure in heart
 If, mingling with the world, I am content
 With my own modest pleasures, and have
 lived
 430 With God and Nature communing, re-
 moved
 From little enmities and low desires
 The gift is yours, if in these times of tem-¹
 This melancholy waste of hopes o'er
 thrown,
 If, 'mid indifference and apathy,
 435 And wicked exultation when good men
 On every side fall off, we know not how,
 To selfishness, disguised in gentle names
 Of peace and quiet and domestic love,
¹ During the War of the Second Coalition, 1799
 1801, when England feared an invasion by
 Napoleon See Coleridge's *Fears in Solitude*
 (p. 351)

Yet mingled not unwillingly with sneers
 440 On visionary minds; if, in this time
 Of dereliction and dismay, I yet
 Despair not of our nature, but retain
 A more than Roman confidence, a faith
 That fails not, in all sorrow my support,
 145 The blessing of my life, the gift is yours,
 Ye winds and sounding cataracts! 'tis yours
 Ye mountains' thine, O Nature! Thou
 hast fed
 My lofty speculations, and in thee,
 For this uneasy heart of ours, I find
 450 A never-failing principle of joy
 And purest passion

From BOOK III RESIDENCE AT CAMBRIDGE

90 Oft when the dazzling show no longer new
 Had ceased to dazzle, oft-times did I quit
 My comrades, leave the crowd, buildings
 and groves,
 And as I paced alone the level fields
 Far from those lovely sights and sounds
 sublime
 95 With which I had been conversant, the mind
 Drooped not, but there into herself re-
 turning,
 With prompt rebound seemed fresh as
 heretofore
 At least I more distinctly recognized
 Her native instincts: let me dare to speak
 100 A higher language, say that now I felt
 What independent solaces were mine,
 To mitigate the injurious sway of place
 Or circumstance, how far soever changed
 In youth, or to be changed in after years
 105 As if awakened, summoned, roused, con-
 strained,
 I looked for universal things, perused
 The common countenance of earth and sky
 Earth, nowhere unembellished by some
 trace
 Of that first Paradise whence man was
 driven.
 110 And sky, whose beauty and bounty are
 expressed
 By the proud name she bears—the name
 of Heaven
 I called on both to teach me what they
 might,
 Or turning the mind in upon herself,
 Pored, watched, expected, listened, spread
 my thoughts
 115 And spread them with a wider creeping,
 felt
 Inembarcures more awful, visitings
 Of the Upholder of the tranquil soul.
 That tolerates the indignities of Time,
 And, from the centre of Eternity

All finite motions overruling, lives
 In glory immutable But peace! enough
 Here to record that I was mounting now
 To such community with highest truth—
 A track pursuing, not untrod before,
 125 From strict analogies by thought supplied
 On consciousnesses not to be subdued
 To every natural form, rock, fruit, or
 flower.
 Even the loose stones that cover the high-
 way,
 I gave a moral life I saw them feel,
 130 Or linked them to some feeling the great
 mass
 Lay bedded in a quickening soul, and all
 That I beheld respired with inward mean-
 ing
 Add that whate'er of Terror or of Love
 On Beauty, Nature's daily face put on
 135 From transitory passion, unto this
 I was as sensitive as waters are
 To the sky's influence in a kindred mood
 Of passion, was obedient as a lute
 That waits upon the touches of the wind
 140 Unknown, unthought of, yet I was most
 rich—
 I had a world about me—'twas my own,
 I made it, for it only lived to me,
 And to the God who sees into the heart

From BOOK IV SUMMER VACATION

'Mid a throng
 310 Of maids and youths, old men, and na-
 tions stand,
 A medley of all tempers, I had passed
 The night in dancing, gaiety, and mirth,
 With din of instruments and shuffling
 feet,
 And glancing forms, and tapers glittering,
 315 And unnam'd prattle flying up and down,
 Spirits upon the stretch, and here and there
 Slight shocks of young love-liking inter-
 spersed,
 Whose transient pleasure mounted to the
 head,
 And tingled through the veins Ere we
 retired,
 320 The cock had crowed, and now the east-
 ern sky
 Was kindling, not unseen, from humble
 copse
 And open field, through which the path
 way wound,
 And homeward led my steps Magnificent
 The morning rose, in memorable pomp.
 325 Glorious as e'er I had beheld—in front,
 The sea lay laughing at a distance, near,

The solid mountains shone, bright as the
clouds,
Gram-tinctured,¹ drenched in empyrean
light;
And in the meadows and the lower grounds
350 Was all the sweetness of a common dawn—
Dews, vapors, and the melody of birds,
And laborers going forth to till the fields
Ah! need I say, dear friend! that to the
brim
My heart was full, I made no vows, but
vows
355 Were then made for me; bond unknown
to me
Was given, that I should be, else sinning
greatly,
A dedicated Spirit On I walked
In thankful blessedness, which yet survives

From BOOK V Books

These mighty workmen of our later age,
Who, with a broad highway, have over-
bridged
The froward chaos of futurity,
360 Tamed to their bidding, they who have
the skill
To manage books, and things, and make
them act
On infant minds as surely as the sun
Deals with a flower, the keepers of our
time,
The guides and wardens of our faculties,
365 Sages who in their presence would control
All accidents, and to the very road
Which they have fashioned would con-
fine us down,
Like engines; when will their presumption
learn,
That in the unreasoning progress of the
world
360 A wiser spirit is at work for us,
A better eye than theirs, most prodigal
Of blessings, and most studious of our
good,
Even in what seem our most unfruitful
hours?

There was a Boy: ye knew him well,
ye cliffs
365 And islands of Winander!—many a time
At evening, when the earliest stars began
To move along the edges of the hills,
Rising or setting, would he stand alone
Beneath the trees or by the glimmering
lake,
370 And there, with fingers interwoven, both
hands

Pressed closely palm to palm, and to his
mouth
Uplifted, he, as through an instrument,
Blew mimic hootings to the silent owls,
That they might answer him; and they
would shout
375 Across the watery vale, and shout again.
Responsive to his call, with quivering peaks.
And long halloos and screams, and echoes
loud,
Redoubled and redoubled, concourse wild
Of jocund din; and, when a lengthened
pause
380 Of silence came and baffled his best skill,
Then sometimes, in that silence while he
hung
Listening, a gentle shock of mild surprise
Has carried far into his heart the voice
Of mountain torrents; or the visible scene
385 Would enter unawares into his mind,
With all its solemn imagery, its rocks,
Its woods, and that uncertain heaven, re-
ceived
Into the bosom of the steady lake

This Boy was taken from his mates
and died
390 In childhood, ere he was full twelve years
old.
Fair is the spot, most beautiful the vale
Where he was born; the grassy church-
yard hangs
Upon a slope above the village school;²
And through that churchyard when my
way has led
395 On summer evenings, I believe that there
A long half hour together I have stood
Mute, looking at the grave in which he lies!
Even now appears before the mind's clear
eye
That self-same village church; I see her sit
400 (The thronèd Lady whom erewhile we
hailed)
On her green hill, forgetful of this Boy
Who slumbers at her feet,—forgetful, too,
Of all her silent neighborhood of graves,
And listening only to the glad sounds
405 That, from the rural school ascending, play
Beneath her and about her. May she long
Behold a race of young ones like to those
With whom I herded!—(easily, indeed,
We might have fed upon a fatter soil
410 Of arts and letters—but be that for-
given)—
A race of real children, not too wise,
Too learned, or too good; but wanton,
fresh,

¹ dyed scarlet

² Ecthwate

² At Hawkshead

And bandied up and down by love and
hate;
Not unresentful where self-justified,
415 **Pierce, moody, patient, venturous, modest,**
shy;
Mad at their sports like withered leaves
in winds,
Though doing wrong and suffering, and
full oft
Bending beneath our life's mysterious
weight
Of pain, and doubt, and fear, yet yielding
not
420 In happiness to the happiest upon earth
Simplicity in habit, truth in speech,
Be these the daily strengtheners of their
minds;
May books and Nature be their early joy!
And knowledge, rightly honored with that
name—
425 Knowledge not purchased by the loss of
power!

A gracious spirit o'er this earth pre-
sides,
And o'er the heart of man. invisibly
It comes, to works of unproved delight.
And tendency benign, directing those
495 Who care not, know not, think not what
they do.
The tales that charm away the wakeful
night
In Araby, romances, legends penned
For solace by dim light of monkish lamps,
Fictions, for ladies of their love, devised
500 By youthful squires, adventures endless,
spun
By the dismantled warrior in old age,
Out of the bowels of those very schemes
In which his youth did first extravagate,¹
These spread like day, and something in
the shape
505 Of these will live till man shall be no more.
Dumb yearnings, hidden appetites, are
ours,
And *they must* have their food. Our
childhood sits,
(Our simple childhood, sits upon a throne
That hath more power than all the ele-
ments.
510 I guess not what this tells of being past.
Nor what it augurs of the life to come;
But so it is, and, in that dubious hour,
That twilight when we first begin to see
This dawning earth, to recognize, expect,
615 And, in the long probation that ensues,
The time of trial, ere we learn to live
In reconciliation with our stunted powers;
¹ wander about

To endure this state of meagre vassalage,
Unwilling to forego, confess, submit
520 Uneasy and unsettled, yoke-fellows
To custom, mettlesome, and not yet tamed
And humbled down,—oh! then we feel,
we feel,
We know where we have friends Ye
dreamers, then,
Forgers of daring tales! we bless you then,
525 Impostors, drivellers, dotards, as the ape
Philosophy will call you; *then* we feel
With what, and how great might ye are in
league,
Who make our wish, our power, our
thought a deed,
An empire, a possession,—ye whom time
530 And seasons serve, all Faculties to whom
Earth crouches, the elements are potter's
clay,
Space like a heaven filled up with northern
lights,
Here, nowhere, there, and everywhere at
once.

FROM BOOK VI CAMBRIDGE AND THE ALPS

The poet's soul was with me at that time,
Sweet meditations, the still overflow
Of present happiness, while future years
45 Lacked not anticipations, tender dreams,
No few of which have since been realized,
And some remain, hopes for my future
life.
Four years and thirty, told this very week,
Have I been now a sojourner on earth,
50 By sorrow not unsmitten, yet for me
Life's morning radiance hath not left the
hills,
Her dew is on the flowers Those were the
days
Which also first emboldened me to trust
With firmness, hitherto but slightly touched
55 By such a daring thought, that I might
leave
Some monument behind me which pure
hearts
Should reverence. The instinctive humble-
ness,
Maintained even by the very name and
thought
Of printed books and authorship, began
60 To melt away; and further, the dread awe
Of mighty names was softened down and
seemed
Approachable, admitting fellowship
Of modest sympathy. Such aspect now,
Though not familiarly, my mind put on,
65 Content to observe, to achieve, and to
enjoy.

All winter long, whenever free to choose,
 Did I by night frequent the College groves
 And tributary walks; the last, and oft
 The only one, who had been lingering there
 70 Through hours of silence, till the porter's
 bell,
 A punctual follower on the stroke of nine,
 Rang with its blunt unceremonious voice,
 Inexorable summons! Lofty elms,
 75 Inviting shades of opportune recess,
 Bestowed composure on a neighborhood
 Unpeaceful in itself A single tree
 With sinuous trunk, boughs exquisitely
 wreathed,
 Grew there; an ash which Winter for him-
 self
 Decked as in pride, and with outlandish
 grace
 80 Up from the ground, and almost to the
 top,
 The trunk and every master branch were
 green
 With clustering ivy, and the lightsome
 twigs
 And outer spray profusely tipped with
 seeds
 That hung in yellow tassels, while the air
 85 Stirred them, not voiceless Often have I
 stood
 Foot-bound uplooking at this lovely tree
 Beneath a frosty moon The hemisphere
 Of magic fiction, verse of mine perchance
 May never tread, but scarcely Spenser's
 self
 90 Could have more tranquil visions in his
 youth,
 Or could more bright appearances create
 Of human forms with superhuman powers,
 Than I beheld loitering on calm clear nights
 Alone, beneath this fairy work of earth

 Imagination—here the Power so called
 Through sad incompetence of human
 speech,
 That awful Power rose from the mind's
 abyss
 95 Like an unfathered vapor that enwraps,
 At once, some lonely traveller I was lost,
 Halted without an effort to break through.
 But to my conscious soul I now can say—
 "I recognize thy glory—" in such strength
 600 Of usurpation, when the light of sense
 Goes out, but with a flash that has revealed
 The invisible world, doth greatness make
 abode,
 There harbors; whether we be young or old,
 Our destiny, our being's heart and home,
 605 Is with infinitude, and only there;
 With hope it is, hope that can never die.

Effort, and expectation, and desire,
 And something evermore about to be.
 Under such banners militant, the soul
 610 Seeks for no trophies, struggles for no
 spoils
 That may attest her prowess, blest in
 thoughts
 That are their own perfection and reward,
 Strong in herself and in beatitude
 That hides her, like the mighty flood of
 Nile
 615 Poured from his fount of Abyssinian
 clouds
 To fertilize the whole Egyptian plain

 The melancholy slackening that ensued
 Upon those tidings by the peasant given
 Was soon dislodged Downwards we hur-
 ried fast,
 620 And with the half-shaped road which we
 had missed,
 Entered a narrow chasm The brook and
 road
 Were fellow-travellers in this gloomy
 strait,
 And with them did we journey several
 hours
 At a slow pace The immeasurable height
 625 Of woods decaying, never to be decayed,
 The stationary blasts of waterfalls,
 And in the narrow rent at every turn
 Winds thwarting winds, bewildered and
 foiled,
 The torrent shooting from the clear blue
 sky,
 630 The rocks that muttered close upon our
 ears,
 Black dizzling crags that spake by the
 way-side
 As it a voice were in them, the sick sight
 And giddy prospect of the raving stream,
 The unfettered clouds and region of the
 heavens,
 635 Tumult and peace, the darkness and the
 light—
 Were all like workings of one mind, the
 features
 Of the same face, blossoms upon one tree
 Characters of the great Apocalypse,
 The types and symbols of Eternity,
 640 Of first, and last, and midst, and without
 end

BOOK VIII. RETROSPECT—LOVE OF NATURE
 LEADING TO LOVE OF MAN

What sounds are those, Helvellyn, that are
 heard
 Up to thy summit, through the depth of an
 Ascending, as if distance had the power

- To make the sounds more audible? What crowd
 5 'Covers, or sprinkles o'er, yon village green?
 Crowd seems it, solitary hill¹ to thee,
 Though but a little family of men,
 Shepherds and tillers of the ground—be-
 times
 Assembled with their children and their
 wives,
 10 And here and there a stranger interspersed
 They hold a rustic fair—a festival.
 Such as, on this side now, and now on that,
 Repeated through his tributary vales,
 Helvellyn, in the silence of his rest,
 15 Sees annually, if clouds towards either
 ocean
 Blown from their favorite resting-place,
 or mists
 Dissolved, have left him an unshrouded
 head
 Delightful day it is for all who dwell
 In this secluded glen, and eagerly
 20 They give it welcome—Long ere heat of
 noon,
 From byre¹ or field the kine were brought,
 the sheep
 Are penned in cotes, the chaffering is
 begun
 The herder lows, uneasy at the voice
 Of a new master, bleat the flocks aloud
 25 Booths are there none, a stall or two is
 here.
 A lame man or a blind, the one to beg,
 The other to make music, hither, too,
 From far, with basket, slung upon her arm,
 Of hawker's wares—books, pictures,
 combs, and pins—
 30 Some aged woman finds her way again,
 Year after year, a punctual visitant¹
 There also stands a speech-maker by rote,
 Pulling the strings of his boxed rare-
 show;²
 And in the lapse of many years may come
 35 Prouder itinerant, mountebank, or he
 Whose wonders in a covered wain he had
 But one there is, the loveliest of them all,
 Some sweet lass of the valley, looking out
 For gains, and who that sees her would
 not buy?
 40 Fruits of her father's orchard are her
 wares,
 And with the ruddy produce she walks
 round
 Among the crowd, half pleased with, half
 ashamed
 Of her new office, blushing restlessly
 The children now are rich, for the old today
 45 Are generous as the young, and, it content
 With looking on, some ancient wedded pair
 Sit in the shade together, while they gaze,
 "A cheerful smile unbends the wrinkled
 brow,
 The days departed start again to life,
 50 And all the scenes of childhood reappear.
 Faint, but more tranquil, like the changing
 sun
 To him who slept at noon and wakes at
 eve"
 Thus gaily and cheerfulness prevail,
 Spreading from young to old, from old to
 young,
 55 And no one seems to want his share—
 Immense
 Is the recess, the circumambient world
 Magnificent, by which they are embraced
 They move about upon the soft green turf
 How little they, they and their domes,
 seem,
 60 And all that they can further or obstruct¹
 Through utter weakness pitifully dear,
 As tender infants are—and yet how great¹
 For all things serve them, them the morn-
 ing light
 Loves, as it glistens on the silent rocks.
 65 And then the silent rocks, which now from
 high
 Look down upon them, the reposing
 clouds,
 The wild brooks prattling from invisible
 haunts,
 And old Helvellyn, conscious of the sun
 Which animates this day their calm abode
 70 With deep devotion, Nature, did I feel,
 In that enormous City's turbulent world
 Of men and things, what benefit I owed
 To thee, and those domains of rural peace
 Where to the sense of beauty first my heart
 75 Was opened, tract more exquisitely fan-
 Than that famed paradise of ten thousand
 trees,
 Or Gehol's matchless gardens;² for delight
 Of the Tartarian dynasty composed
 (Beyond that mighty wall, not fabulous,
 80 China's stupendous mound) by patient toil
 Of myriads and boon Nature's lavish help.
 There, in a clime from widest empire
 chosen,
 Fulfilling (could enchantment have done
 more?)
 A sumptuous dream of flowery lawns,
 with domes
 85 Of pleasure sprinkled over, shady dells
 For eastern monasteries, sunny mounts

¹ Joseph Cottle, *Mallett Hill*, 1852 56
 The Hanging Gardens of Babylon

² cow barn ³ cheap street show

With temples crested, bridges, gondolas,
Rocks, dens, and groves of foliage taught
to melt

Into each other their obsequious hues,
90 Vanished and vanishing in subtle chase,
Too fine to be pursued; or standing forth
In no discordant opposition, strong
And gorgeous as the colors side by side
Bedded among rich plumes of tropic birds;
95 And mountains over all, embracing all;
And all the landscape, endlessly enriched
With waters running, falling, or asleep.

But lovelier far than this, the paradise
Where I was reared, in Nature's primitive gifts

100 Favored no less, and more to every sense
Delicious, seeing that the sun and sky,
The elements, and seasons as they change.
Do find a worthy fellow-laborer there—
Man free, man working for himself, with
choice
105 Of time, and place, and object, by his
wants,
His comforts, native occupations, cares,
Cheerfully led to individual ends
Or social, and still followed by a train
Unwooded, unthought-of even—simplicity,
110 And beauty, and inevitable grace

Yea, when a glimpse of those imperial
bowers

Would to a child be transport over-great,
When but a half-hour's roam through
such a place

Would leave behind a dance of images.

115 That shall break in upon his sleep for
weeks.

Even then the common haunts of the green
earth.

And ordinary interests of man,
Which they embosom, all without regard
As both may seem, are fastening on the
heart

120 Insensibly, each with the other's help
For me, when my affections first were led
From kindred, friends, and playmates, to
partake

Love for the human creature's absolute self.
That noticeable kindness of heart

125 Sprang out of fountains, there abounding
most,

Where sovereign Nature dictated the tasks
And occupations which her beauty adorned,
And shepherds were the men that pleased
me first;¹

¹ These shepherds lived close to Nature and were intensely real. They appealed to Wordsworth's imagination infinitely more than the artificial shepherds in the pastoral literature of the ancients and of Shakespeare and Spenser.

Not such as Saturn ruled 'mid Latian wilds,
130 With arts and laws so tempered, that
their lives

Left, even to us toiling in this late day,
A bright tradition of the golden age,
Not such as, 'mid Arcadian fastnesses
Sequestered, handed down among them-
selves

135 Felicity, in Grecian song renowned,¹
Nor such as—when an adverse fate had
driven,
From house and home, the courtly band
whose fortunes
Entered, with Shakespeare's genius, the
wild woods

Of Arden—amid sunshine or in shade
Culled the best fruits of Time's uncounted
hours,

Ere Phœbe sighed for the false Gany-
mede;²

Or there where Perdita and Florizel
Together danced, Queen of the feast, and
'King';³

Nor such as Spenser fabled.⁴ True it is,
145 That I had heard (what he perhaps had
seen)

Of maids at sunrise bringing in from far
Their May-bush, and along the street in
flocks

Parading with a song of taunting rhymes,
Aimed at the laggards slumbering within
doors,

150 Had also heard, from those who yet re-
membered,

Tales of the May-pole dance, and wreaths
that decked

Porch, doorway, or knick pillar, and of
youths,

Each with his maid, before the sun was up,
By annual custom, issuing forth in troops,

155 To drink the waters of some sainted well.
And hang it round with garlands Love
survives,

But, for such purpose, flowers no longer
grow

The times, too sage, perhaps too proud,
have dropped

These lighter graces, and the rural ways
And manners which my childhood looked
upon

160 Were the unluxuriant produce of a life
Intent on little but substantial needs,
Yet rich in beauty, beauty that was felt
But images of danger and distress,

165 Man suffering among awful Powers and
Forms;

¹ Polybius, *Historia*, 4, 20-21

² As *You Like It*, III and IV.

³ *The Winter's Tale*, IV, 4

⁴ *The Shepherden's Calendar*

- Of this I heard, and saw enough to make
 Imagination restless; nor was free
 Myself from frequent perils; nor were
 tales
 Wanting,—the tragedies of former times,
 170 Hazards and strange escapes, of which the
 rocks
 Immutable, and everflowing streams,
 Where'er I roamed, were speaking monu-
 ments
- Smooth life had flock and shepherd in
 old time,
 Long springs and tepid winters, on the
 banks
 175 Of delicate Galesus, and no less
 Those scattered along Adria's myrtle
 shores
 Smooth life had herdsman, and his snow-
 white herd
 To triumphs and to sacrificial rites
 Devoted, on the inviolable stream
 180 Of rich Clitumnus, and the goat-herd lived
 As calmly, underneath the pleasant brows
 Of cool Lucretius, where the pipe was
 heard
 Of Pan, invisible god, thrilling the rocks
 With tutelary music, from all harm
 185 The fold protecting I myself, mature
 In manhood then, have seen a pastoral
 tract¹
 Like one of these, where Fancy might run
 wild,
 Though under skies less generous less
 serene
 There, for her own delight had Nature
 framed
 190 A pleasure-ground, diffused a fair expanse
 Of level pasture, islanded with groves
 And banked with woody risings, but the
 plain
 Endless, here opening widely out, and there
 Shut up in lesser lakes or beds of lawn
 195 And intricate recesses, creek or bay
 Sheltered within a shelter, where at large
 The shepherd strays, a rolling but his
 home
 Thither he comes with spring-time, there
 abides
 All summer, and at sunrise ye may hear
 200 His flageolet to liquid notes of love
 Attuned, or sprightly fife resounding far
 Nook is there none, nor tract of that vast
 space
 Where passage opens, but the same shall
 have
 In turn its visitant, telling there his hours
- 205 In unlaborious pleasure, with no task
 More toilsome than to carve a beechen bowl
 For spring or fountain, which the traveller
 finds,
 When through the region he pursues at
 will
 His devious course A glimpse of such
 sweet life
 210 I saw when, from the melancholy walls
 Of Goslar, once imperial, I renewed
 My daily walk along that wide cham-
 paign.¹
 That, reaching to her gates spreads east
 and west,
 And northwards, from beneath the moun-
 tainous verge
 215 Of the Hercynian forest Yet, hail to you
 Moors, mountains, headlands, and ye hol-
 low vales,
 Ye long deep channels for the Atlantic's
 voice,
 Powers of my native region! Ye that seize
 The heart with finer grasp! Your snows
 and streams
 220 Ungovernable, and your terrifying winds
 That howl so dismally for him who treads
 Companionless your awful solitudes!
 There, 'tis the Shepherd's task the winter
 long
 To wait upon the storms of then ap-
 proach
 225 Sagacious, into sheltering coves he drives
 His flock, and thither from the homestead
 bears
 A toilsome burden up the craggy ways,
 And deals it out, then regular nourishment
 Strewn on the frozen snow And when the
 spring
 230 Looks out, and all the pastures dance with
 lambs,
 And when the flock, with warmer weather,
 climbs
 Higher and higher, him his office leads
 To watch their gongs, whatsoever track
 The wanderers choose For this he quits
 his home
 235 At day-spring, and no sooner doth the sun
 Begin to strike him with a fire-like heat,
 Than he lies down upon some shining rock,
 And breakfasts with his dog When they
 have stolen,
 As is then wont, a pittance from strict
 tune,
 240 For rest not needed or exchange of love,
 Then from his couch he starts; and now
 his feet
 Crush out a hvelier fragrance from the
 flowers

¹ At Goslar near the Harz Mountains¹ level field

- Of lowly thyme, by Nature's skill en-
wrought
In the wild turf: the lingering dews of
morn
245 Smoke round him, as from hill to hill he
hies,
His staff pretending like a hunter's spear.
Or by its aid leaping from crag to crag.
And o'er the brawling beds of unbridged
streams
Philosophy, methinks, at Fancy's call,
250 Might deign to follow him through what
he does
Or sees in his day's march; himself he
feels,
In those vast regions where his service lies,
A freeman, wedded to his life of hope
And hazard, and hard labor interchanged
255 With that majestic indolence so dear
To native man A rambling schoolboy, thus
I felt his presence in his own domain.
As of a lord and master, or a power,
Or genius, under Nature, under God.
260 Presiding, and severest solitude
Had more commanding looks when he was
there
When up the lonely brooks on rainy days
Angling I went, or trod the trackless hills
By mists bewildered, suddenly mine eyes
265 Have glanced upon him distant a few steps.
In size a giant, stalking through thick fog.
His sheep like Greenland bears; or, as he
stepped
Beyond the boundary line of some hill
shadow,
His form hath flashed upon me, glorified
270 By the deep radiance of the setting sun.
Or him have I deserved in distant sky,
A solitary object and sublime,
Above all height! like an aerial cross
Stationed alone upon a spiry rock
275 Of the Chartreuse, for worship Thus was
man
Ennobled outwardly before my sight,
And thus my heart was early introduced
To an unconscious love and reverence
Of human nature; hence the human form
280 To me became an index of delight,
Of grace and honor, power and worthiness
Meanwhile this creature—spiritual almost
As those of books, but more exalted far.
Far more of an imaginative form
285 Than the gay Corin of the groves, who lives
For his own fancies, or to dance by the
hour,
In coronal, with Phyllis in the midst—
Was, for the purposes of kind, a man
With the most common; husband, father;
learned,
- 290 Could teach, admonish; suffered with the
rest
From vice and folly, wretchedness and
fear;
Of this I little saw, cared less for it,
But something must have felt
Call ye these appearances—
Which I beheld of shepherds in my youth.
295 This sanctity of Nature given to man—
A shadow, a delusion, ye who poise
On the dead letter, miss the spirit of
things,
Whose truth is not a motion or a shape
Instinct with vital functions, but a block
300 Or waxen image which yourselves have
made,
And ye adore! But blessed be the God
Of Nature and of Man that this was so.
That men before my inexperienced eyes
Did first present themselves thus purified.
305 Removed, and to a distance that was fit
And so we all of us in some degree
Are led to knowledge, wheresoever led,
And howsoever, were it otherwise,
And we found evil fast as we find good
310 In our first years, or think that it is found,
How could the innocent heart bear up and
live!
But doubly fortunate my lot, not here
Alone, that something of a better life
Perhaps was round me than it is the
privilege
315 Of most to move in, but that first I
looked
At man through objects that were great or
fair;
First communed with him by their help
And thus
Was founded a sure safeguard and de-
fence
Against the weight of meanness, selfish
cares,
320 Coarse manners, vulgar passions, that
beat in
On all sides from the ordinary world
In which we traffic Starting from this
point,
I had my face turned toward the truth,
began
With an advantage furnished by that kind
325 Of prepossession, without which the soul
Receives no knowledge that can bring forth
good,
No genuine insight ever comes to her.
From the restraint of over-watchful eyes
Preserved, I moved about, year after year.
330 Happy, and now most thankful that my
walk
Was guarded from too early intercourse

- With the deformities of crowded life,
And those ensuing laughters and con-
tempt,
Self-pleasing, which, if we would wish to
think
15 With a due reverence on earth's rightful
lord,
Here placed to be the inheritor of heaven,
Will not permit us, but pursue the mind,
That to devotion willingly would rise.
Into the temple and the temple's heart
- 310 Yet deem not, friend! that human kind
with me
Thus early took a place pre-eminent.
Nature herself was, at this unripe time,
But secondary to my own pursuits
And animal activities, and all
345 Then trivial pleasures, and when these
had drooped
And gradually expired, and Nature, prized
For her own sake became my joy, even
then—
And upwards through late youth, until not
less
Than two-and-twenty summers had been
told—
- 150 Was Man in my affections and regards
Subordinate to her, her visible forms
And viewless agencies—a passion, she,
A rapture often, and immediate love
Ever at hand; he, only a delight
55 Occasional, an accidental grace,
His hom being not yet come—Far less had
then
The inferior creatures, beast or bird, at-
tuned
My spirit to that gentleness of love
(Though they had long been carefully
observed),
- 160 Won from me those minute obeisances
Of tenderness, which I may number now
With my first blessings—Nevertheless on
these
The light of beauty did not fall in vain
Or grandeur enmesh them to no end
- 365 But when that first poetic faculty
Of plain Imagination and severe,
No longer a mute influence of the soul,
Ventured, at some rash muse's earnest call
To try her strength among harmonious
words,
170 And to book-notions and the rules of art
Did knowingly conform itself, there came
Among the simple shapes of human life
A wilfulness of fancy and conceit
And Nature and her objects beautified
375 These fictions, as in some sort, in their turn,
- They burnished her. From touch of this
new power
Nothing was safe: the elder-tree that grew
Beside the well-known charnel-house had
then
A dismal look, the yew-tree had its ghost,
380 That took his station there for ornament
The dignities of plain occurrence then
Were tasteless, and truth's golden mean, a
point
Where no sufficient pleasure could be
found
Then, if a widow, staggering with the blow
185 Of her distress, was known to have turned
her steps,
To the cold grave in which her husband
slept,
One night, or haply more than one,
through pain
Or half-insensate impotence of mind,
The fact was caught at greedily, and there
390 She must be visitant the whole year
through,
Wetting the turf with never-ending tears—
Through quaint obliquities¹ I might
pursue
These cravings, when the foxglove, one
by one,
Upwards through every stage of the tall
stem,
395 Had shed beside the public way its bells,
And stood of all dismantled, save the last
left at the tapering ladder's top, that
seemed
To bend as doth a slender blade of grass
Tipped with a rain-drop, Fancy loved to
seat,
400 Beneath the plant despoiled, but crested
still
With this last relic, soon itself to fall,
Some vagrant mother, whose arch little
ones,
All unconcerned by her dejected plight,
Laughed as with rival eagerness their hands
405 Gathered the purple cups that round them
lay,
Strewing the turf's green slope
A diamond light
(Where'er the summer sun, declining,
smote
A smooth rock wet with constant springs)
was seen
Sparkling from out a copse-clad bank that
rose
410 Fronting our cottage—Oft beside the hearth
Seated, with open door, often and long
Upon this restless lustre have I gazed,
² deviations

That made my fancy restless as itself.

'Twas now for me a burnished silver shield

415 Suspended over a knight's tomb, who lay

Inglorious, buried in the dusky wood

An entrance now into some magic cave

Or palace built by faeries of the rock,

Nor could I have been bribed to disenchant

420 The spectacle by visiting the spot.

Thus wilful Fancy, in no hurtful mood,

Engraved far-fetched shapes on feelings

bred

By pure Imagination · busy Power

She was, and with her ready pupil turned

425 Instinctively to human passions, then

Least understood Yet, 'mid the fervent

swarm

Of these vagaries, with an eye so rich

As mine was through the bounty of a grand

And lovely region, I had forms distinct

430 To steady me each airy thought revolved

Round a substantial centre, which at once

Incited it to motion, and controlled.

I did not pine like one in cities bred,¹

As was thy melancholy lot, dear friend!

435 Great Spirit as thou art, in endless dreams

Of sickness, disjoining, joining, things

Without the light of knowledge. Where

the harm,

If, when the woodman languished with

disease

Induced by sleeping nightly on the ground

440 Within his sod-built cabin, Indian-wise,

I called the pangs of disappointed love,

And all the sad etcetera of the wrong,

To help him to his grave? Meanwhile the

man,

If not already from the woods retired

445 To die at home, was haply as I knew,

Withering by slow degrees, 'mid gentle

airs,

Birds, running streams, and hills so beauti-

ful

On golden evenings, while the charcoal pile

Breathed up its smoke, an image of his

ghost

450 Or spirit that full soon must take her

flight

Nor shall we not be tending towards that

point

Of sound humanity to which our tale

Leads, though by sinuous ways, if here I

show

How Fancy, in a season when she wove

455 Those slender cords, to guide the uncon-

scious Boy

For the Man's sake, could feed at Na-

ture's call

Some pensive musings which might well
besem

Maturer years.

A grove there is whose boughs

Stretch from the western marge of Thun-

ston-mere,

460 With length of shade so thick, that whose

glides

Along the line of low-roofed water, moves

As in a cloister. Once—while, in that shade

Loitering, I watched the golden beams of

light

Flung from the setting sun, as they re-

posed

465 In silent beauty on the naked ridge

Of a high eastern hill—thus flowed my

thoughts

In a pure stream of words fresh from the

heart:

Dear native Regions,¹ whereso'er shall

close

My mortal course, there will I think on you

470 Dying, will cast on you a backward look

Even as this setting sun (albeit the vale

Is nowhere touched by one memorial

gleam)

Doth with the fond remains of his last

power

Still linger, and a farewell lustre sheds

475 On the dear mountain-tops where first he

rose.

Enough of humble arguments; recall,

My song! those high emotions which thy

voice

Has heretofore made known; that burst-

ing forth

Of sympathy, inspiring and inspired,

480 When everywhere a vital pulse was felt,

And all the several frames of things, like

stars,

Through every magnitude distinguishable,

Shone mutually indebted, or half lost

Each in the other's blaze, a galaxy

485 Of life and glory. In the midst stood Man,

Outwardly, inwardly contemplated,

As, of all visible natures, crown, though

born

Of dust, and kindred to the worm; a

Being,

Both in perception and discernment, first

490 In every capability of rapture,

Through the divine effect of power and

love;

As, more than anything we know, instinct

With godhead, and, by reason and by will,

Acknowledging dependency sublime.

¹ See Coleridge's *Front at Midnight* 51-53 (p 350)

¹ The following eight lines are recast from the *Extract*, p 223

- 495 Ere long, the lonely mountains left, I
moved,
Begirt, from day to day, with temporal
shapes
Of vice and folly thrust upon my view,
Objects of sport, and ridicule, and scorn,
Manners and characters discriminate,
500 And little bustling passions that eclipse,
As well they might, the impersonated
thought,
The idea, or abstraction of the kind.
- An idler among academic bowers,
Such was my new condition, as at large
505 Has been set forth, yet here the vulgar
light
Of present, actual, superficial life,
Gleaning, through coloring of other times,
Old usages and local privilege,
Was welcome, softened, if not solemnized.
510 This notwithstanding, being brought more
near
To vice and guilt, forerunning wretched-
ness,
I trembled,—thought, at times, of human
life
With an indefinite terror and dismay,
Such as the storms and angry elements
515 Had bred in me, but gloomier far, a dim
Analogy to uproar and misrule,
Disquiet, danger, and obscurity
- It might be told (but wherefore speak
of things
Common to all?) that, seemg, I was led
520 Gravely to ponder—judging between good
And evil, not as for the mind's delight
But for her guidance—one who was to
act,
As sometimes to the best of feeble means
I did, by human sympathy impelled.
525 And, through dislike and most offensive
pain,
Was to the truth conducted, of this faith
Never forsaken, that, by acting well.
And understanding, I should learn to love
The end of life, and everything we know.
- 530 Grave teacher, stern preceptress! for at
times
Thou canst put on an aspect most severe,
London, to thee I willingly return.
Erewhile my verse played idly with the
flowers
Enwrought upon thy mantle; satisfied
535 With that amusement, and a simple look
Of child-like inquisition now and then
Cast upwards on thy countenance, to detect
Some inner meanings which might harbor
there.
But how could I in mood so light indulge,
540 Keeping such fresh remembrance of the
day,
When, having thridded the long labyrinth
Of the suburban villages, I first
Entered thy vast dominion? On the roof
Of an itinerant vehicle I sate,
545 With vulgar men about me, trivial forms
Of houses, pavement, streets, of men and
things,—
Mean shapes on every side: but, at the
instant,
When to myself it fairly might be said,
The threshold now is overpast, (how
strange
550 That aught external to the living mind
Should have such mighty sway! yet so it
was),
A weight of ages did at once descend
Upon my heart; no thought embodied, no
Distinct remembrances, but weight and
power,—
555 Power growing under weight: alas! I feel
That I am trifling 'twas a moment's
pause,—
All that took place within me came and
went
As in a moment; yet with Time it dwells,
And grateful memory, as a thing divine.
- 560 The curious traveller, who, from open
day,
Hath passed with torches into some huge
cave,
The Grotto of Antiparos, or the den¹
In old time haunted by that Danish witch,
Yordas, he looks around and sees the vault
565 Widening on all sides, sees, or thinks he
sees,
Erelong, the massy roof above his head,
That instantly unsettles and recedes,—
Substance and shadow, light and darkness,
all
Commungled, making up a canopy
570 Of shapes and forms and tendencies to
shape
That shift and vanish, change and inter-
change
Like spectres,—ferment silent and sub-
lime!
That after a short space works less and less,
Till, every effort, every motion gone,
575 The scene before him stands in perfect view
Exposed, and lifeless as a written book!—
But let him pause awhile, and look again,
And a new quickening shall succeed, at first
¹ A cavern in Yorkshire.

Beginning timidly, then creeping fast,
 580 Till the whole cave, so late a senseless mass,
 Buses the eye with images and forms
 Boldly assembled,—here is shadowed forth
 From the projections, wrinkles, cavities,
 A variegated landscape,—there the shape
 585 Of some gigantic warrior clad in mail,
 The ghostly semblance of a hooded monk,
 Veiled nun, or pilgrim resting on his staff—
 Strange congregation! yet not slow to meet
 Eyes that perceive through minds that can
 inspire.

590 Even in such sort had I at first been
 moved,
 Nor otherwise continued to be moved,
 As I explored the vast metropolis,
 Fount of my country's destiny and the
 world's;
 That great emporium, chronicle at once
 595 And burial-place of passions, and their
 home
 Imperial, their chief living residence.

With strong sensations teeming as it did
 Of past and present, such a place must
 needs
 Have pleased me, seeking knowledge at
 that time
 600 Far less than craving power; yet knowl-
 edge came,
 Sought or unsought, and influxes of power
 Came, of themselves, or at her call derived
 In fits of kindest apprehensiveness,
 From all sides, when what'er was in itself
 605 Capacious found, or seemed to find, in me
 A correspondent amplitude of mind,
 Such is the strength and glory of our
 youth!
 The human nature unto which I felt
 That I belonged, and revered with love,
 610 Was not a punctual presence, but a spirit
 Diffused through time and space, with aid
 derived
 Of evidence from monuments, erect,
 Prostrate, or leaning towards their com-
 mon rest
 In earth, the widely scattered wreck sub-
 lime
 615 Of vanished nations, or more clearly drawn
 From books and what they picture and
 record.

'Tis true, the history of our native land,
 With those of Greece compared and popu-
 lar Rome,
 And in our high-wrought modern narra-
 tives

620 Stript of their harmonizing soul, the life
 Of manners and familiar incidents,
 Had never much delighted me. And less
 Than other intellects had mine been used
 To lean upon extrinsic circumstance
 625 Of record or tradition; but a sense
 Of what in the great City had been done
 And suffered, and was doing, suffering,
 still,
 Weighed with me, could support the test
 of thought;
 And, in despite of all that had gone by,
 630 Or was departing never to return,
 There I conversed with majesty and power
 Like independent natures. Hence the
 place
 Was thronged with impregnations like the
 wilds
 In which my early feelings had been
 nursed—
 635 Bare hills and valleys, full of caverns,
 rocks,
 And audible seclusions, dashing lakes,
 Echoes and waterfalls, and pointed crags—
 That into music touch the passing wind
 Here then my young imagination found
 640 No uncongenial element, could here
 Among new objects serve or give com-
 mand,
 Even as the heart's occasions might re-
 quire,
 To forward reason's else too scrupulous
 march.
 The effect was, still more elevated views
 645 Of human nature Neither vice nor guilt.
 Debasement undergone by body or mind
 Nor all the misery forced upon my sight,
 Misery not lightly passed, but sometimes
 scanned
 Most feelingly, could overthrow my trust
 650 In what we may become; induce belief
 That I was ignorant, had been falsely
 taught,
 A solitary, who with vain conceits
 Had been inspired, and walked about in
 dreams.
 From those sad scenes when meditation
 turned,
 655 Lo! everything that was indeed divine
 Retained its purity inviolate,
 Nay brighter shone, by this portentous
 gloom
 Set off; such opposition as aroused
 The mind of Adam, yet in Paradise
 660 Though fallen from bliss, when in the
 east he saw
 Darkness ere day's mid course, and morn-
 ing light
 More orient in the western cloud, that drew

O'er the blue firmament a radiant white,
 Descending slow with something heavenly
 fraught.

665 Add also, that among the multitudes
 Of that huge city, oftentimes was seen
 Affectingly set forth, more than elsewhere
 Is possible, the unity of man,
 One spirit over ignorance and vice
 670 Predominant in good and evil hearts,
 One sense for moral judgments, as one eye
 For the sun's light. The soul when smitten
 thus
 By a sublime idea, whence so'er
 Vouchsafed for union or communion, feeds
 675 On the pure bliss, and takes her rest with
 God.

Thus from a very early age, O friend!
 My thoughts by slow gradations had been
 drawn
 To human-kind, and to the good and ill
 Of human life. Nature had led me on,
 680 And oft amid the "busy hum" I seemed
 To travel independent of her help,
 As if I had forgotten her, but no,
 The world of human-kind outweighed not
 hers
 In my habitual thoughts; the scale of love,
 685 Though filling daily, still was light, compared
 With that in which *her* mighty objects lay

FROM BOOK XI FRANCE

105 O pleasant exercise of hope and joy!
 For mighty were the auxiliars which then
 stood
 Upon our side, us who were strong in love!
 Bliss was it in that dawn to be alive,
 But to be young was very Heaven! O
 times,
 110 In which the meagre, stale, forbidding ways
 Of custom, law, and statute, took at once
 The attraction of a country in romance!
 When Reason seemed the most to assert her
 rights
 When most intent on making of herself
 115 A prime enchantress—to assist the work,
 Which then was going forward in her
 name!
 Not favored spots alone, but the whole
 Earth,
 The beauty wore of promise—that which
 sets
 (As at some moments might not be unfelt
 120 Among the bowers of Paradise itself)
 The budding rose above the rose full blown.

¹ To "Meditate with ardor on the rule and management of nations"—190

What temper at the prospect did not wake
 To happiness unthought of! The inert
 Were roused, and lively natures rapt away!
 125 They who had fed their childhood upon
 dreams,
 The play-fellows of fancy, who had made
 All powers of swiftness, subtilty, and
 strength
 Their ministers,—who in lordly wise had
 stirred
 Among the grandest objects of the sense,
 130 And dealt with whatsoever they found
 there
 As if they had within some lurking right
 To wield it,—they, too, who of gentle mood
 Had watched all gentle motions, and to
 these
 Had fitted their own thoughts, schemers
 more mild,
 135 And in the region of their peaceful
 selves,—
 Now was it that *both* found, the meek and
 lofty
 Did both find, helpers to their hearts' desire,
 And stuff at hand, plastic as they could
 wish,—
 Were called upon to exercise their skill,
 140 Not in Utopia,—subterranean fields,—
 Or some secreted island,¹ Heaven knows
 where!
 But in the very world, which is the world
 Of all of us,—the place where, in the end,
 We find our happiness, or not at all!

145 Why should I not confess that Earth
 was then
 To me, what an inheritance, new-fallen,
 Seems, when the first time visited, to one
 Who thither comes to find in it his home?
 He walks about and looks upon the spot
 150 With cordial transport, moulds it and re-
 moulds,
 And is half-pleased with things that are
 amiss,
 'Twill be such joy to see them disappear.

An active partisan, I thus convoked
 From every object pleasant circumstance
 To suit my ends, I moved among mankind
 155 With genial feelings still predominant,
 When erring, erring on the better part,
 And in the kinder spirit, placable,
 Indulgent, as not uninformed that men
 160 See as they have been taught—Antiquity
 Gives rights to error, and aware, no less,
 That throwing off oppression must be work
 As well of License as of Liberty,
 And above all—for this was more than all—

¹ Such as Bacon's New Atlantis

- 165 Not caring if the wind did now and then
 Blow keen upon an eminence that gave
 Prospect so large into futurity;
 In brief, a child of Nature, as at first,
 Diffusing only those affections wider
 170 That from the cradle had grown up with
 me,
 And losing, in no other way than light
 Is lost in light, the weak in the more strong.
 In the main outline, such it might be said
 Was my condition, till with open war
 175 Britain opposed the liberties of France.¹
 This threw me first out of the pale of love,
 Soured and corrupted, upwards to the
 source,
 My sentiments; was not, as hitherto,
 A swallowing up of lesser things in great,
 180 But change of them into their contraries,
 And thus a way was opened for mistakes
 And false conclusions, in degree as gross,
 In kind more dangerous What had been
 a pride,
 Was now a shame, my likings and my loves
 185 Ran in new channels, leaving old ones
 dry,
 And hence a blow that, in maturer age,
 Would but have touched the judgment,
 struck more deep
 Into sensations near the heart meantime,
 As from the first, wild theories were afloat,
 190 To whose pretensions, sedulously urged,
 I had but lent a careless ear, assured
 That time was ready to set all things right,
 And that the multitude, so long oppressed,
 Would be oppressed no more
 But when events
 195 Brought less encouragement, and unto these
 The immediate proof of principles no more
 Could be entrusted, while the events them-
 selves,
 Worn out in greatness, stripped of novelty,
 Less occupied the mind, and sentiments
 200 Could through my understanding's natural
 growth
 No longer keep their ground, by faith
 maintained
 Of inward consciousness, and hope that
 laid
 Her hand upon her object—evidence
 Safer, of universal application, such
 205 As could not be impeached, was sought
 elsewhere.
 But now, become oppressors in their
 turn,
 Frenchmen had changed a war of self-
 defense
 For one of conquest, losing sight of all
¹In 1793
- Which they had struggled for: up
 mounted now,
 210 Openly in the eye of earth and heaven,
 The scale of liberty. I read her doom,
 With anger vexed, with disappointment
 sore,
 But not dismayed, nor taking to the shame
 Of a false prophet. While resentment rose
 215 Striving to hide, what nought could heal,
 the wounds
 Of mortified presumption, I adhered
 More firmly to old tenets, and, to prove
 Their temper, strained them more; and
 thus, in heat
 Of contest, did opinions every day
 220 Grow into consequence, till round my mind
 They clung, as if they were its life, nay
 more,
 The very being of the immortal soul

 270 A strong shock
 Was given to old opinions, all men's
 minds
 Had felt its power, and mine was both let
 loose,
 Let loose and goaded After what hath been
 Already said of patriotic love,
 275 Suffice it here to add, that, somewhat stern
 In temperament, withal a happy man,
 And therefore bold to look on painful
 things,
 Free likewise of the world, and thence
 more bold,
 I summoned my best skill, and toiled, intent
 280 To anatomize the frame of social life.
 Yea, the whole body of society
 Searched to its heart. Share with me,
 friend! the wish
 That some dramatic tale, endued with
 shapes
 Livelier, and flinging out less guarded
 words
 285 Than suit the work we fashion, might set
 forth
 What then I learned, or think I learned,
 of truth,
 And the errors into which I fell, betrayed
 By present objects, and by reasonings false
 From their beginnings, inasmuch as drawn
 290 Out of a heart that had been turned aside
 From Nature's way by outward accidents,
 And which was thus confounded, more
 and more
 Misguided, and misguiding. So I fared.
 Dragging all precepts, judgments, maxims,
 creeds,
 295 Like culprits to the bar; calling the mind,
 Suspiciously, to establish in plain day

Her titles and her honors, now believing,
 Now disbelieving, endlessly perplexed
 With impulse, motive, right and wrong,
 the ground
 800 Of obligation, what the rule and whence
 The sanction; till, demanding formal
 proof,
 And seeking it in everything, I lost
 All feeling of conviction, and, in fine,
 Sick, wearied out with contraries,
 305 Yielded up moral questions in despair

Then it was—

Thanks to the bounteous Giver of all
 good!—
 335 That the beloved sister¹ in whose sight
 Those days were passed, now speaking in
 a voice
 Of sudden admonition—like a brook
 That did but cross a lonely road, and now
 Is seen, heard, felt, and caught at every
 turn.
 340 Companion never lost through many a
 league—
 Maintained for me a saving intercourse
 With my true self, for, though bedimmed
 and changed
 Much, as it seemed, I was no further
 changed
 Than as a clouded and a waning moon
 345 She whispered still that brightness would
 return,
 She, in the midst of all, preserved me still
 A poet, made me seek beneath that name,
 And that alone, my office upon earth.
 And, lastly, as hereafter will be shown,
 350 If willing audience fail not, Nature's self,
 By all varieties of human love
 Assisted, led me back through opening day
 To those sweet counsels between head and
 heart
 Whence grew that genuine knowledge,
 fraught with peace,
 355 Which, through the later sinkings of this
 cause,
 Hath still upheld me, and upholds me now

From BOOK XII IMAGINATION AND TASTE.
 HOW IMPAIRED AND RESTORED

Long time have human ignorance and
 guilt
 Detained us, on what spectacles of woe
 Compelled to look, and inwardly oppressed
 With sorrow, disappointment, vexing
 thoughts,
 5 Confusion of the judgment, zeal decayed,
¹ Wordsworth joined his sister Dorothy at Hall
 fax in the winter of 1794

And, lastly, utter loss of hope itself
 And things to hope for! Not with these
 began
 Our song, and not with these our song
 must end—
 Ye motions of delight, that haunt the sides
 10 Of the green hills; ye breezes and soft airs,
 Whose subtle intercourse with breathing
 flowers,
 Feelingly watched, might teach Man's
 haughty race
 How without injury to take, to give
 Without offence, ye who, as if to show
 15 The wondrous influence of power gently
 used,
 Bend the complying heads of lordly pines,
 And, with a touch, shift the stupendous
 clouds
 Through the whole compass of the sky,
 ye brooks,
 Muttering along the stones, a busy noise
 20 By day, a quiet sound in silent night,
 Ye waves, that out of the great deep steal
 forth
 In a calm hour to kiss the pebbly shore.
 Not mute, and then retire, fearing no
 storm,
 And you, ye groves, whose ministry it is
 25 To interpose the covert of your shades,
 Even as a sleep, between the heart of man
 And outward troubles, between man him-
 self,
 Not seldom, and his own uneasy heart
 Oh! that I had a music and a voice
 30 Harmonious as your own, that I might tell
 What ye have done for me The mourn-
 ing shunes,
 Nor heedeth Man's perverseness, Spring
 returns,—
 I saw the Spring return, and could rejoice,
 In common with the children of her love,
 35 Piping on boughs, or sporting on fresh
 fields,
 On boldly seeking pleasure nearer heaven
 On wings that navigate cerulean skies
 So neither were complacency, nor peace,
 Nor tender yearnings, wanting for my good
 40 Through these distracted times; in Na-
 ture still
 Glorifying, I found a counterpoise in her,
 Which, when the spirit of evil reached
 its height,
 Maintained for me a secret happiness

Before I was called forth
 175 From the retirement of my native hills,
 I loved whate'er I saw nor lightly loved,
 But most intensely; never dreamt of aught

- More grand, more fair, more exquisitely
framed
Than those few nooks to which my happy
feet
180 Were limited. I had not at that time
Lived long enough, nor in the least survived
The first diviner influence of this world,
As it appears to unaccustomed eyes.
Worshipping then among the depth of
things,
185 As piety ordained; could I submit
To measured admiration, or to aught
That should preclude humility and love?
I felt, observed, and pondered, did not
judge.
Yea, never thought of judging, with the
gift
190 Of all this glory filled and satisfied
And afterwards, when through the goi-
geous Alps
Roaming, I carried with me the same heart.
In truth, the degradation—howsoe'er
Induced, effect, in whatsoe'er degree,
195 Of custom that prepares a partial scale
In which the little oft outweighs the great,
Or any other cause that hath been named,
Or lastly, aggravated by the times
And their impassioned sounds, which well
might make
200 The milder minstrelsy of rural scenes
Inaudible—was transient, I had known
Too forcibly, too early in my life,
Visitings of imaginative power
For this to last: I shook the habit off
205 Entirely and forever, and again
In Nature's presence stood, as now I stand,
A sensitive being, a *creative* soul

BOOK XIII. IMAGINATION AND TASTE, HOW
IMPAIRED AND RESTORED—
(Concluded)

- From Nature doth emotion come, and
moods
Of calmness equally are Nature's gift
This is her glory; these two attributes
Are sister horns that constitute her
strength.
5 Hence Genius, born to thrive by inter-
change
Of peace and excitation, finds in her
His best and purest friend; from her
receives
That energy by which he seeks the truth.
From her that happy stillness of the mind
10 Which fits him to receive it when unsought.

Such benefit the humblest intellects
Partake of, each in their degree; 'tis mine

- To speak what I myself have known and
felt;
Smooth task! for words find easy way,
inspired
15 By gratitude, and confidence in truth.
Long time in search of knowledge did I
range
The field of human life, in heart and mind
Benighted, but, the dawn beginning now
To reappear, 'twas proved that not in vain
20 I had been taught to reverence a Power
That is the visible quality and shape
And image of right reason; that matures
Her processes by steadfast laws; gives
birth
To no impatient or fallacious hopes,
25 No heat of passion or excessive zeal,
No vain conceits, provokes to no quick
turns
Of self-applauding intellect, but trains
To meekness, and exalts by humble faith,
Holds up before the mind intoxicate
30 With present objects, and the busy dance
Of things that pass away, a temperate show
Of objects that endure, and by this course
Disposes her, when over-fondly set
On throwing off incumbrances, to seek
35 In man, and in the frame of social life,
Whate'er there is desirable and good
Of kindred permanence, unchanged in
form
And function, or, through strict vicissitude
Of life and death, revolving Above all
40 Were re-established now those watchful
thoughts
Which, seeming little worthy or sublime
In what the historian's pen so much de-
lights
To blazon—power and energy detached
From moral purpose—early intored me
45 To look with feelings of fraternal love
Upon the unassuming things that hold
A silent station in this beauteous world

- Thus moderated, thus composed, I found
Once more in Man an object of delight,
50 Of pure imagination, and of love;
And, as the horizon of my mind enlarged,
Again I took the intellectual eye
For my instructor, studious more to see
Great truths, than touch and handle little
ones.
55 Knowledge was given accordingly, my
trust
Became more firm in feelings that had stood
The test of such a trial; clearer far
My sense of excellence—of right and
wrong.
The promise of the present time retired

60 Into its true proportion; sanguine
 schemes,
 Ambitious projects, pleased me less, I
 sought
 For present good in life's familiar face,
 And built thereon my hopes of good to
 come.

With settling judgments now of what
 would last
 65 And what would disappear, prepared to
 find
 Presumption, folly, madness, in the men
 Who thrust themselves upon the passive
 world

As Rulers of the world, to see in these,
 Even when the public welfare is their aim,
 70 Plans without thought, or built on theories
 Vague and unsound, and having brought
 the books

(Of modern statist to their proper test,
 Life, human life, with all its sacred claims
 Of sex and age, and heaven-descended
 rights,

75 Mortal, or those beyond the reach of
 death.

And having thus discerned how due a thing
 Is worshipped in that idol proudly named
 "The Wealth of Nations,"¹ where alone
 that wealth

Is lodged, and how increased, and having
 gained

80 A more judicious knowledge of the worth
 And dignity of individual man,
 No composition of the brain, but man
 Of whom we read, the man whom we be-
 hold

With our own eyes—I could not but en-
 quire—

85 Not with less interest than heretofore,
 But greater, though in spirit more sub-
 dued—

Why is this glorious creature to be found
 One only in ten thousand? What one is,
 Why may not millions be? What bars
 are thrown

90 By Nature in the way of such a hope?
 Our animal appetites and daily wants,
 Are these obstructions insurmountable?
 If not, then others vanish into air
 "Inspect the basis of the social pile."

95 Enquire," said I, "how much of mental
 power
 And genuine virtue they possess who live

¹ A reference to the works of Adam Smith, the famous political economist, who was charged with treating man, in his *Wealth of Nations*, as merely a wealth-seeking animal devoid of altruistic motives

By bodily toil, labor exceeding far
 Their due proportion, under all the weight
 Of that injustice which upon ourselves
 100 Ourselves entail." Such estimate to frame
 I chiefly looked (what need to look
 beyond?)

Among the natural abodes of men,
 Fields with their rural works; recalled
 to mind

My earliest notices, with these compared
 105 The observations made in later youth,
 And to that day continued—For, the time
 Had never been when throes of mighty
 Nations

And the world's tumult unto me could
 yield,

How far soe'er transported and possessed,
 110 Full measure of content, but still I craved
 An intermingling of distinct regards
 And truths of individual sympathy

Nearer ourselves. Such often might be
 gleaned

From the great City, else it must have
 proved

115 To me a heart-depressing wilderness;
 But much was wanting therefore did I
 turn

To you, ye pathways, and ye lonely roads,
 Sought you enriched with everything I
 prized,

With human kindnesses and simple joys

120 Oh! next to one dear state of bliss,
 vouchsafed

Alas! to few in this untoward world,
 The bliss of walking daily in life's prime
 Through field or forest with the maid we
 love,

While yet our hearts are young, while yet
 we breathe

125 Nothing but happiness, in some lone nook,
 Deep vale, or anywhere, the home of both,
 From which it would be misery to stir:

Oh! next to such enjoyment of our youth,
 In my esteem, next to such dear delight,

130 Was that of wandering on from day to day
 Where I could meditate in peace, and cull
 Knowledge that step by step might lead
 me on

To wisdom; or, as lightsome as a bird
 Wafted upon the wind from distant lands,

135 Sing notes of greeting to strange fields
 or groves,

Which lacked not voice to welcome me in
 turn.

And, when that pleasant toil had ceased
 to please,

Converse with men, where if we meet a face
 We almost meet a friend, on naked heaths

140 With long long ways before, by cottage
bench,
Or well-spring where the weary traveller
rests.

Who doth not love to follow with his eye
The windings of a public way? the sight,
Familiar object as it is, hath wrought
145 On my imagination since the morn
Of childhood, when a disappearing line,
One daily present to my eyes, that crossed
The naked summit of a far-off hill
Beyond the limits that my feet had trod,
150 Was like an invitation into space
Boundless, or guide into eternity
Yes, something of the grandeur which
invests
The mariner who sails the roaring sea
Through storm and darkness, early in my
mind
155 Surrounded, too, the wanderers of the
earth;
Grandeur as much, and loveliness far more
Awed have I been by strolling Bedlamites,
From many other uncouth vagrants
(passed
In fear) have walked with quicker step,
but why
160 Take note of this? When I began to
enquire,
To watch and question those I met, and
speak
Without reserve to them, the lonely roads
Were open schools in which I daily read
With most delight the passions of mankind,
165 Whether by words, looks, sighs, or tears.
revealed,
There saw into the depth of human souls,
Souls that appear to have no depth at all
To careless eyes. And—now convinced
at heart
How little those formalities, to which
170 With overweening trust alone we give
The name of Education, have to do
With real feeling and just sense, how vain
A correspondence with the talking world
Proves to the most; and called to make
good search
175 If man's estate, by doom of Nature yoked
With toil, be therefore yoked with igno-
rance,
If virtue be indeed so hard to rear,
And intellectual strength so rare a boon—
I prized such walks still more, for there
I found
180 Hope to my hope, and to my pleasure
peace
And steadiness, and healing and repose
To every angry passion. There I heard,

From mouths of men obscure and lowly,
truths
Replete with honor; sounds in unison
185 With loftiest promises of good and fair.

There are who think that strong affec-
tion, love
Known by whatever name, is falsely
deemed
A gift, to use a term which they would use,
Of vulgar nature; that its growth requires
190 Retirement, leisure, language purified
By manners studied and elaborate,
That whoso feels such passion in its
strength
Must live within the very light and air
Of courteous usages refined by art.
195 True is it, where oppression worse than
death
Salutes the being at his birth, where grace
Of culture hath been utterly unknown,
And poverty and labor in excess
From day to day preoccupy the ground
200 Of the affections, and to Nature's self
Oppose a deeper nature; there, indeed,
Love cannot be; nor does it thrive with
ease
Among the close and overcrowded haunts
Of cities, where the human heart is sick,
205 And the eye feeds it not, and cannot feed.
—Yes, in those wanderings deeply did I
feel
How we mislead each other, above all,
How books mislead us, seeking their re-
ward
From judgments of the wealthy Few, who
see
210 By artificial lights, how they debase
The Many for the pleasure of those Few,
Effeminately level down the truth
To certain general notions, for the sake
Of being understood at once, or else
215 Through want of better knowledge in the
heads
That framed them; flattering self-conceit
with words,
That, while they most ambitiously set forth
Extrinsic differences, the outward marks
Whereby society has parted man
220 From man, neglect the universal heart.

Here, calling up to mind what then I
saw,
A youthful traveller, and see daily now
In the familiar circuit of my home,
Here might I pause, and bend in reverence
225 To Nature, and the power of human minds,
To men as they are men within themselves
How oft high service is performed within.

- When all the external man is rude in
show,—
Not like a temple rich with pomp and gold,
230 But a mere mountain chapel, that protects
Its simple worshippers from sun and
shower
Of these, said I, shall be my song, of these,
If future years mature me for the task,
Will I record the praises, making verse
235 Deal boldly with substantial things, in
truth
And sanctity of passion, speak of these,
That justice may be done, obeisance paid
Where it is due thus haply shall I teach.
Inspire, through unadulterated ears
240 Pour rapture, tenderness, and hope,—my
theme
No other than the very heart of man,
As found among the best of those who
live—
Not unexalted by religious faith,
Nor uninformed by books, good books,
though few—
245 In Nature's presence thence may I select
Sorrow, that is not sorrow, but delight,
And miserable love, that is not pain
To hear of, for the glory that redounds
Therefrom to human kind, and what we
are.
250 Be mine to follow with no timid step
Where knowledge leads me it shall be
my pride
That I have dared to tread this holy
ground,
Speaking no dream, but things oracular,
Matter not lightly to be heard by those
255 Who to the letter of the outward promise
Do read the invisible soul, by men adroit
In speech, and for communion with the
world
Accomplished, minds whose faculties are
then
Most active when they are most eloquent,
260 And elevated most when most admired.
Men may be found of other mould than
these,
Who are their own upholders, to them-
selves
Encouragement, and energy, and will,
Expressing liveliest thoughts in lively
words
265 As native passion dictates. Others, too,
There are among the walks of homely
life
Still higher, men for contemplation
framed,
Shy, and unpractised in the strife of
phrase;
- Meek men, whose very souls perhaps
would sink
270 Beneath them, summoned to such inter-
course:
Theirs is the language of the heavens, the
power,
The thought, the image, and the silent joy:
Words are but under-agents in their souls;
When they are grasping with their great-
est strength,
275 They do not breathe among them: this
I speak
In gratitude to God, Who feeds our hearts
For His own service; knoweth, loveth us,
When we are unregarded by the world.
- Also, about this time did I receive
280 Convictions still more strong than hereto-
fore,
Not only that the inner frame is good,
And graciously composed, but that, no less,
Nature for all conditions wants not power
To consecrate, if we have eyes to see,
285 The outside of her creatures, and to
breathe
Grandeur upon the very humblest face
Of human life I felt that the array
Of act and circumstance, and visible form,
Is mainly to the pleasure of the mind
290 What passion makes them; that mean-
while the forms
Of Nature have a passion in themselves,
That intermingles with those works of man
To which she summons him, although the
works
Be mean, have nothing lofty of their own,
295 And that the Genius of the poet hence
May boldly take his way among mankind
Wherever Nature leads, that he hath stood
By Nature's side among the men of old,
And so shall stand forever. Dearest
friend!
- 300 If thou partake the animating faith
That poets, even as prophets, each with
each
Connected in a mighty scheme of truth,
Have each his own peculiar faculty,
Heaven's gift, a sense that fits him to
perceive
305 Objects unseen before, thou wilt not
blame
The humblest of this band who dares to
hope
That unto him hath also been vouchsafed
An insight that in some sort he possesses,
A privilege whereby a work of his,
310 Proceeding from a source of untaught
things,
Creative and enduring, may become

A power like one of Nature's. To a hope
Not less ambitious once among the wilds
Of Sarum's Plain,¹ my youthful spirit
was raised;

315 There, as I ranged at will the pastoral
downs

Trackless and smooth, or paced the bare³⁵⁰
white roads

Lengthening in solitude their dreary line,
Time with his retinue of ages fled
Backwards, nor checked his flight until I
saw

320 Our dim ancestral Past in vision clear,
Saw multitudes of men, and, here and
there,

A single Briton clothed in wolf-skin vest,
With shield and stone-axe, stride across
the wold;

The voice of spears was heard, the rattling
spear

325 Shaken by arms of mighty bone, in
strength,

Long mouldered, of barbaric majesty.
I called on Darkness—but before the word
Was uttered, midnight darkness seemed
to take

All objects from my sight; and lo! again³⁶⁵
330 The Desert visible by dismal flames,

It is the sacrificial altar, fed
With living men—how deep the groans!
the voice

Of those that crowd the giant wicket²
thrills

The monumental hillocks, and the pomp³³⁵
Is for both worlds, the living and the dead

At other moments—(for through that
wide waste

Three summer days I roamed) where'er³⁷⁵
the Plain

Was figured o'er with circles, lines, or
mounds,

That yet survive, a work, as some divine,
340 Shaped by the Druids, so to represent

Their knowledge of the heavens, and image
forth

The constellations—gently was I charmed
Into a waking dream, a reverie

That, with believing eyes, where'er I
turned,

345 Beheld long-bearded teachers, with white
wands

Uplifted, pointing to the starry sky,

Alternately, and plain below, while breath
Of music swayed their motions, and the
waste
Rejoiced with them and me in those sweet
sounds.

This for the past, and things that may
be viewed

(I fancied in the obscurity of years
From monumental hints and thou, O
friend!

Pleased with some unpremeditated strains!
That served those wanderings to beguile,
hast said

355 That then and there my mind had exercised
Upon the vulgar forms of present things,
The actual world of our familiar days,
Yet higher power, had caught from them
a tone,

An image, and a character, by books

360 Not hitherto reflected Call we this
A partial judgment—and yet why? for
then

We were as strangers,² and I may not
speak

Thus wrongfully of verse, however rude,
Which on thy young imagination, trained

365 In the great City, broke like light from far
Moreover, each man's Mind is to herself
Witness and judge, and I remember well
That in life's every-day appearances

I seemed about this time to gain clear sight
370 Of a new world—a world, too, that was fit

To be transmitted, and to other eyes
Made visible, as ruled by those fixed laws

Whence spiritual dignity originates,
Which do both give it being and maintain

375 A balance, an ennobling interchange
Of action from without and from within,
The excellence, pure function, and best
power

Both of the object seen, and eye that sees.

MICHAEL

A PASTORAL POEM
1800 1800

If from the public way you turn your steps
Up the tumultuous brook of Green-head
Ghyll,³

You will suppose that with an upright path
Your feet must struggle, in such bold
ascent

¹ In 1793, Wordsworth roamed over Salisbury Plain with his friend, William Calvert. See Wordsworth's *Guilt and Horror*.

² The ancient Druids in Britain imprisoned human beings in giant idols of wickerwork and burned them alive as sacrifices to the gods. (See Holmes's *Cæsar's Conquest of Gaul*, 2nd ed., 33, 523, and *Cæsar's Gallic Wars*, 6, 16.)

³ The *Descriptive Sketches*, praised by Coleridge as the work of "a great and original poetic genius."

⁴ They did not meet until 1797.

⁵ "A Ghyll is a short, and, for the most part, a steep, narrow valley, with a stream running through it."—Wordsworth.

5 The pastoral mountains front you, face to face.
 But courage; for around that boisterous brook
 The mountains have all opened out themselves,
 And made a hidden valley of their own
 No habitation can be seen, but they
 10 Who journey thither find themselves alone
 With a few sheep, with rocks and stones, and kites
 That overhead are sailing in the sky
 It is in truth an utter solitude.
 Nor should I have made mention of this dell
 15 But for one object which you might pass by,
 Might see and notice not Beside the brook
 Appears a straggling heap of unhewn stones!
 And to that simple object appertains
 A story—unenriched with strange events,
 20 Yet not unfit, I deem, for the fireside,
 Or for the summer shade It was the first
 Of those domestic tales that spake to me
 Of shepherds, dwellers in the valleys, men
 Whom I already loved,—not verily
 25 For their own sakes, but for the fields and hills
 Where was their occupation and abode
 And hence this tale, while I was yet a boy
 Careless of books, yet having felt the power
 Of Nature, by the gentle agency
 30 Of natural objects, led me on to feel
 For passions that were not my own, and think
 (At random and imperfectly indeed)
 On man, the heart of man, and human life
 Therefore, although it be a history
 35 Homely and rude, I will relate the same
 For the delight of a few natural hearts,
 And, with yet fonder feeling, for the sake
 Of youthful poets, who among these hills
 Will be my second self when I am gone
 40 Upon the forest-side in Grasmere Vale
 There dwelt a shepherd. Michael was his name,
 An old man, stout of heart, and strong of limb
 His bodily frame had been from youth to age
 Of an unusual strength: his mind was keen,
 45 Intense, and frugal, apt for all affairs,
 And in his shepherd's calling he was prompt
 And watchful more than ordinary men.
 Hence had he learned the meaning of all winds,

Of blasts of every tone; and oftentimes,
 50 When others heeded not, he heard the south
 Make subterraneous music, like the noise
 Of bagpipes on distant Highland hills
 The shepherd, at such warning, of his flock
 Bethought him, and he to himself would say,
 55 "The winds are now devising work for me!"
 And, truly, at all times, the storm, that drives
 The traveller to a shelter, summoned him
 Up to the mountains: he had been alone
 Amid the heart of many thousand mists,
 60 That came to him, and left him, on the heights.
 So lived he till his eightieth year was past.
 And grossly that man errs, who should suppose
 That the green valleys, and the streams and rocks,
 Were things indifferent to the shepherd's thoughts
 65 Fields, where with cheerful spirits he had breathed
 The common air, hills, which with vigorous step
 He had so often climbed, which had impressed
 So many incidents upon his mind
 Of hardship, skill or courage, joy or fear,
 70 Which, like a brook, preserved the memory
 Of the dumb animals, whom he had saved,
 Had fed or sheltered, linking to such acts
 The certainty of honorable gain;
 Those fields, those hills—what could they less?—had laid
 75 Strong hold on his affections, were to him
 A pleasurable feeling of blind love,
 The pleasure which there is in life itself
 His days had not been passed in single-ness
 His helpmate was a comely matron, old—
 80 Though younger than himself full twenty years
 She was a woman of a stirring life,
 Whose heart was in her house: two wheels she had
 Of antique form, this large, for spinning wool;
 That small, for flax; and, if one wheel had rest,
 85 It was because the other was at work
 The pair had but one inmate in their house,
 An only child, who had been born to them
 When Michael, telling o'er his years, began

- To deem that he was old,—in shepherd's
phrase,
90 With one foot in the grave. This only son,
With two brave sheep-dogs tried in many
a storm,
The one of an inestimable worth,
Made all their household I may truly say,
That they were as a proverb in the vale
95 For endless industry. When day was gone,
And from their occupations out of doors
The son and father were come home, even
then,
Their labor did not cease; unless when all
Turned to the cleanly supper-board, and
there,
100 Each with a mess of pottage and skimmed
milk,
Sat round the basket piled with oaten
cakes,
And their plain home-made cheese. Yet
when the meal
Was ended, Luke (for so the son was
named)
And his old father both betook themselves
105 To such convenient work as might employ
Their hands by the fireside, perhaps to
card
Wool for the housewife's spindle, or re-
pair
Some injury done to sickle, flail, or scythe,
Or other implement of house or field
110 Down from the ceiling, by the chim-
ney's edge,
That in our ancient uncouth country style
With huge and black projection over-
browed
Large space beneath, as duly as the light
Of day grew dim the housewife hung a
lamp,
115 An aged utensil, which had performed
Service beyond all others of its kind
Early at evening did it burn—and late,
Surviving comrade of uncounted hours,
Which, going by from year to year, had
found,
120 And left, the couple neither gay perhaps
Nor cheerful, yet with objects and with
hopes,
Living a life of eager industry.
And now, when Luke had reached his
eighteenth year,
There by the light of this old lamp they
sate,
125 Father and son, while far into the night
The housewife plied her own peculiar work,
Making the cottage through the silent hours
Murmur as with the sound of summer
flies.
- This light was famous in its neighborhood,
130 And was a public symbol of the life
That thrifty pair had lived. For, as it
chanced,
Their cottage on a plot of rising ground
Stood single, with large prospect, north
and south,
High into Easedale, up to Dunmail-Raise,
135 And westward to the village near the lake,
And from this constant light, so regular,
And so far seen, the house itself, by all
Who dwelt within the limits of the vale,
Both old and young, was named **THE
EVENING STAR**
- Thus living on through such a length
of years,
140 The shepherd, if he loved himself, must
needs
Have loved his helpmate, but to Mi-
chael's heart
This son of his old age was yet more
dear—
Less from instinctive tenderness, the same
145 Fond spirit that blindly works in the
blood of all—
Than that a child, more than all other gifts
That earth can offer to declining man,
Brings hope with it, and forward-looking
thoughts,
And stirrings of inquietude, when they
150 By tendency of nature needs must fail
Exceeding was the love he bare to him,
His heart and his heart's joy! For often-
times
Old Michael, while he was a babe in arms,
Had done him female service; not alone
155 For pastime and delight, as is the use
Of fathers, but with patient mind enforced
To acts of tenderness, and he had rocked
His cradle, as with a woman's gentle hand.
- And in a later time, ere yet the boy
160 Had put on boy's attire, did Michael love,
Albeit of a stern unbending mind,
To have the young one in his sight, when
he
Wrought in the field, or on his shepherd's
stool
Sate with a fettered sheep before him
stretched
165 Under the large old oak, that near his door
Stood single, and, from matchless depth
of shade,
Chosen for the shearer's covert from the
sun,
Thence in our rustic dialect was called
THE CLIPPING TREE, a name which yet it
bears.

170 There, while they two were sitting in the
 shade,
 With others round them, earnest all and
 blithe,
 Would Michael exercise his heart with looks
 Of fond correction and reproof bestowed
 Upon the child, if he disturbed the sheep
 175 By catching at their legs, or with his shouts
 Scared them, while they lay still beneath
 the shears.

And when by Heaven's good grace the
 boy grew up
 A healthy lad, and earned in his cheek
 Two steady roses that were five years old,
 180 Then Michael from a winter coppice cut
 With his own hand a sapling, which he
 hooped
 With iron, making it throughout in all
 Due requisites a perfect shepherd's staff,
 And gave it to the boy, wherewith equipt
 185 He as a watchman oftentimes was placed
 At gate or gap, to stem or turn the flock,
 And, to his office prematurely called,
 There stood the urelum, as you will divine,
 Something between a hindrance and a
 help,
 190 And for this cause not always, I believe,
 Receiving from his father line of praise,
 Though nought was left undone which
 staff, or voice,
 (Or looks, or threatening gestures, could
 perform

But soon as Luke, full ten years old,
 could stand
 195 Against the mountain blasts, and to the
 heights,
 Not fearing toil, nor length of weary ways,
 He with his father daily went, and they
 Were as companions, why should I relate
 That objects which the shepherd loved
 before
 200 Were dearer now? that from the boy
 there came
 Feelings and emanations—things which
 were
 Light to the sun and music to the wind;
 And that the old man's heart seemed born
 again?

Thus in his father's sight the boy grew
 up.
 205 And now, when he had reached his eigh-
 teenth year,
 He was his comfort and his daily hope.

While in this sort the simple household
 lived

From day to day, to Michael's ear there
 came

Distressful tidings. Long before the time
 210 Of which I speak, the shepherd had been
 bound

In surety for his brother's son, a man
 Of an industrious life, and ample means.
 But unforeseen misfortunes suddenly
 Had prest upon him; and old Michael now
 215 Was summoned to discharge the forfeiture,
 A grievous penalty, but little less
 Than half his substance This unlooked-
 for claim,

At the first hearing, for a moment took
 More hope out of his life than he sup-
 posed

220 That any old man ever could have lost.
 As soon as he had armed himself with
 strength

To look his trouble in the face, it seemed
 The shepherd's sole resource to sell at once
 A portion of his patrimonial fields

225 Such was his first resolve; he thought
 again,

And his heart failed him. "Isabel," said
 he,

Two evenings after he had heard the news,
 "I have been toiling more than seventy
 years,

And in the open sunshine of God's love
 230 Have we all lived, yet, if these fields
 of ours

Should pass into a stranger's hand, I think
 That I could not be quiet in my grave.

Our lot is a hard lot; the sun himself
 Has scarcely been more diligent than I;

235 And I have lived to be a fool at last
 To my own family An evil man

That was, and made an evil choice, if he
 Were false to us; and, if he were not false,
 There are ten thousand to whom loss like
 this

240 Had been no sorrow I forgive him,—but
 'Twere better to be dumb than to talk thus

"When I began, my purpose was to
 speak

Of remedies and of a cheerful hope
 Our Luke shall leave us, Isabel, the land
 245 Shall not go from us, and it shall be free.
 He shall possess it, free as is the wind
 That passes over it We have, thou
 know'st,

Another kinsman—he will be our friend
 In this distress He is a prosperous man.
 250 Thriving in trade—and Luke to him shall
 go,

And with his kinsman's help and his own
 thrift

- He quickly will repair this loss, and then
 He may return to us. If here he stay,
 What can be done? Where every one is
 poor,
 What can be gained?"
- 255 At this the old man paused,
 And Isabel sat silent, for her mind
 Was busy, looking back into past times.
 "There's Richard Bateman," thought she
 to herself,
- 260 "He was a parish-boy—at the church-door
 They made a gathering for him, shillings,
 pence,
 And halfpennies, wherewith the neighbors
 bought
 A basket, which they filled with pedlar's
 wares;
 And, with this basket on his arm, the lad
 Went up to London, found a master there,
 265 Who, out of many, chose the trusty boy
 To go and overlook his merchandise
 Beyond the seas, where he grew won-
 drous rich,
 And left estates and monies to the poor,
 And, at his birth-place, built a chapel
 floored
- 270 With marble, which he sent from foreign
 lands."
- These thoughts, and many others of like
 sort,
 Passed quickly through the mind of
 Isabel,
 And her face brightened. The old man
 was glad,
 And thus resumed—"Well, Isabel! this
 scheme
- 275 These two days has been meat and drink
 to me.
 Far more than we have lost is left us yet.
 —We have enough—I wish indeed that I
 Were younger,—but this hope is a good
 hope.
 Make ready Luke's best garments, of the
 best
- 280 Buy for him more, and let us send him
 forth
 Tomorrow, or the next day, or tonight.
 —If he *could* go, the boy should go to-
 night"
- Here Michael ceased, and to the fields
 went forth
 With a light heart. The housewife for
 five days
- 285 Was restless morn and night, and all day
 long
 Wrought on with her best fingers to pre-
 pare
 Things needful for the journey of her son
- But Isabel was glad when Sunday came
 To stop her in her work: for, when she lay
 290 By Michael's side, she through the last
 two nights
 Heard him, how he was troubled in his
 sleep:
 And when they rose at morning she could
 see
 That all his hopes were gone. That day
 at noon
 She said to Luke, while they two by them-
 selves
- 295 Were sitting at the door, "Thou must not
 go:
 We have no other child but thee to lose,
 None to remember—do not go away,
 For if thou leave thy father he will die."
 The youth made answer with a jocund
 voice,
- 300 And Isabel, when she had told her fears,
 Recovered heart. That evening her best
 fare
 Did she bring forth, and all together sat
 Luke happy people round a Christmas fire
- With daylight Isabel resumed her work,
 305 And all the ensuing week the house ap-
 peared
 As cheerful as a grove in spring at length
 The expected letter from their kinsman
 came,
 With kind assurances that he would do
 His utmost for the welfare of the boy,
 310 To which, requests were added, that forth-
 with
 He might be sent to him. Ten times or
 more
 The letter was read over, Isabel
 Went forth to show it to the neighbors
 round;
 Nor was there at that time on English
 land
- 315 A prouder heart than Luke's. When Isabel
 Had to her house returned, the old man
 said,
 "He shall depart tomorrow." To this
 word
 The housewife answered, talking much of
 things
 Which, if at such short notice he should go,
 320 Would surely be forgotten. But at length
 She gave consent, and Michael was at ease
- Near the tumultuous brook of Green-
 head Ghyll,
 In that deep valley, Michael had designed
 To build a sheepfold; and, before he heard
 325 The tidings of his melancholy loss,
 For this same purpose he had gathered up

- A heap of stones, which by the streamlet's
edge
Lay thrown together, ready for the work. 365
With Luke that evening hitherward he
walked:
- 330 And soon as they had reached the place
he stopped,
And thus the old man spake to him:—
“My son,
Tomorrow thou wilt leave me: with full
heart
I look upon thee, for thou art the same
That wert a promise to me ere thy birth,
335 And all thy life hast been my daily joy.
I will relate to thee some little part
Of our two histories, 'twill do thee good
When thou art from me, even if I should
tough
On things thou canst not know of.—After
thou
- 340 First cam'st into the world—as oft befalls
To new-born infants—thou didst sleep
away
Two days, and blessings from thy father's
tongue
Then fell upon thee. Day by day passed
on,
And still I loved thee with increasing love.
345 Never to living ear came sweeter sounds
Than when I heard thee by our own fireside
First uttering, without words, a natural
tune;
While thou, a feeding babe, didst in thy
joy
Sing at thy mother's breast. Month fol-
lowed month,
350 And in the open fields my life was passed
And on the mountains, else I think that
thou
Hadst been brought up upon thy father's
knees.
But we were playmates, Luke: among
these hills,
As well thou knowest, in us the old and
young
355 Have played together, nor with me didst
thou
Lack any pleasure which a boy can
know”
Luke had a manly heart, but at these
words
He ~~robbed~~ aloud The old man grasped
his hand,
And said, “Nay, do not take it so—I see
360 That these are things of which I need not
speak.
—Even to the utmost I have been to thee
A kind and a good father: and herein
I but repay a gift which I myself
Received at others' hands; for, though
now old
Beyond the common life of man, I still
Remember them who loved me in my
youth.
Both of them sleep together: here they
lived,
As all their forefathers had done, and,
when
At length their time was come, they were
not loth
370 To give their bodies to the family mould
I wished that thou shouldst live the life
they lived,
But 'tis a long time to look back, my son,
And see so little gain from threescore years.
These fields were burthened when they
came to me;
375 Till I was forty years of age, not more
Than half of my inheritance was mine.
I toiled and toiled; God blessed me in
my work,
And till these three weeks past the land
was free.
—It looks as if it never could endure
380 Another master Heaven forgive me,
Luke,
If I judge ill for thee, but it seems good
That thou shouldst go.”
At this the old man paused,
Then, pointing to the stones near which
they stood,
Thus, after a short silence, he resumed
385 “This was a work for us; and now, my son,
It is a work for me. But, lay one stone—
Here, lay it for me, Luke, with thine own
hands
Nay, boy, be of good hope;—we both may
live
To see a better day At eighty-four
390 I still am strong and hale;—do thou thy
part;
I will do mine.—I will begin again
With many tasks that were resigned to
thee
Up to the heights, and in among the
storms,
Will I without thee go again, and do
395 All works which I was wont to do alone,
Before I knew thy face—Heaven bless
thee, boy!
Thy heart these two weeks has been beat-
ing fast
With many hopes; it should be so—yes—
yes—
I knew that thou couldst never have a
wish
400 To leave me, Luke: thou hast been bound
to me

Only by links of love: when thou art gone,
 What will be left to us!—But I forget
 My purposes. Lay now the corner-stone,
 As I requested; and hereafter, Luke,
 405 When thou art gone away, should evil men
 Be thy companions, think of me, my son,
 And of this moment; hither turn thy
 thoughts,
 And God will strengthen thee amid all fear
 And all temptation, Luke, I pray that thou
 410 May'st bear in mind the life thy fathers
 lived,
 Who, being innocent, did for that cause
 Bestir them in good deeds. Now, fare
 thee well—
 When thou return'st, thou in this place
 wilt see
 A work which is not here: a covenant
 415 'Twill be between us, but, whatever fate
 Befall thee, I shall love thee to the last,
 And bear thy memory with me to the
 grave "

The shepherd ended here, and Luke
 stooped down,
 And, as his father had requested, laid
 420 The first stone of the sheepfold At the
 sight
 The old man's grief broke from him, to
 his heart
 He pressed his son, he kissed him and
 wept;
 And to the house together they returned
 —Hushed was that house in peace, or
 seeming peace,
 425 Ere the night fell—with morrow's dawn
 the boy
 Began his journey, and, when he had
 reached
 The public way, he put on a bold face,
 And all the neighbors, as he passed their
 doors,
 Came forth with wishes and with farewell
 prayers,
 430 That followed him till he was out of sight

A good report did from their kinsman
 come,
 Of Luke and his well-doing and the boy
 Wrote loving letters, full of wondrous
 news,
 Which, as the housewife phrased it, were
 throughout,
 435 "The prettiest letters that were ever
 seen."
 Both parents read them with rejoicing
 hearts.
 So, many months passed on and once
 again

The shepherd went about his daily work
 With confident and cheerful thoughts; and
 now
 440 Sometimes when he could find a leisure
 hour
 He to that valley took his way, and there
 Wrought at the sheepfold. Meantime
 Luke began
 To slacken in his duty, and, at length,
 He in the dissolute city gave himself
 445 To evil courses: ignominy and shame
 Fell on him, so that he was driven at last
 To seek a hiding place beyond the seas

There is a comfort in the strength of
 love;
 'Twill make a thing endurable, which else
 450 Would upset the brain, or break the
 heart.
 I have conversed with more than one who
 well
 Remember the old man, and what he was
 Years after he had heard this heavy news
 His bodily frame had been from youth to
 age
 455 Of an unusual strength Among the rocks
 He went, and still looked up to sun and
 cloud,
 And listened to the wind, and, as before,
 Performed all kinds of labor for his sheep,
 And for the land, his small inheritance
 460 And to that hollow dell from time to time
 Did he repair, to build the fold of which
 His flock had need 'Tis not forgotten
 yet
 The pity which was then in every heart
 For the old man—and 'tis believed by all
 465 That many and many a day he thither went,
 And never lifted up a single stone

There, by the sheepfold, sometimes was
 he seen
 Sitting alone, or with his faithful dog.
 Then old, beside him, lying at his feet
 470 The length of full seven years, from time
 to time,
 He at the building of this sheepfold
 wrought,
 And left the work unfinished when he died.
 Three years, or little more, did Isabel
 Survive her husband at her death the
 estate
 475 Was sold, and went into a stranger's hand.
 The cottage which was named THE EVE-
 NING STAR
 Is gone—the ploughshare has been through
 the ground
 On which it stood; great changes have
 been wrought

In all the neighborhood:—yet the oak is left
 480 That grew beside their door; and the remains
 Of the unfinished sheepfold may be seen
 Beside the boisterous brook of Green-head Ghyll.

IT WAS AN APRIL MORNING

1800

1800

It was an April morning—fresh and clear
 The rivulet, delighting in its strength,
 Ran with a young man's speed, and yet
 the voice
 Of waters which the winter had supplied
 5 Was softened down into a vernal tone
 The spirit of enjoyment and desire,
 And hopes and wishes, from all living things
 Went circling, like a multitude of sounds
 The budding groves seemed eager to urge
 on
 10 The steps of June; as if their various hues
 Were only hindrances that stood between
 Them and their object—but, meanwhile,
 prevailed
 Such an entire contentment in the air
 That every naked ash, and tardy tree
 15 Yet leafless, showed as if the countenance
 With which it looked on this delightful day
 Were native to the summer—'t'p the brook
 I roamed in the confusion of my heart,
 Alive to all things and forgetting all
 20 At length I to a sudden turning came
 In this continuous glen, where down a rock
 The stream, so ardent in its course before
 Sent forth such sallies of glad sound, that all
 Which I till then had heard appeared the
 voice
 25 Of common pleasure, beast and bird, the
 lamb,
 The shepherd's dog, the linnet and the
 thrush,
 Vied with this waterfall, and made a song
 Which, while I listened, seemed like the
 wild growth
 Or like some natural produce of the air,
 30 That could not cease to be. Green leaves
 were here;
 But 'twas the foliage of the rocks—the
 birch,
 The yew, the holly, and the bright green
 thorn,
 With hanging islands of resplendent furze—
 And on a summit, distant a short space,
 35 By any who should look beyond the dell
 A single mountain-cottage might be seen
 I gazed and gazed, and to myself I said,

“Our thoughts at least are ours; and this
 wild nook,

My Emma,¹ I will dedicate to thee.”

40 —Soon did the spot become my other
 home,

My dwelling, and my out-of-doors abode.
 And of the shepherds who have seen me
 there,

To whom I sometimes in our idle talk
 Have told this fancy, two or three, perhaps,
 15 Years after we are gone and in our graves,
 When they have cause to speak of this
 wild place,

May call it by the name of EMMA'S DELL.

'TIS SAID THAT SOME HAVE DIED
 FOR LOVE

1800

1800

'Tis said that some have died for love:
 And here and there a churchyard grave
 is found

In the cold north's unhallowed ground,
 Because the wretched man himself had
 slain,

5 His love was such a grievous pain.
 And there is one whom I five years have
 known,

He dwells alone
 Upon Helvellyn's side
 He loved—the pretty Barbara died,

10 And thus he makes his moan
 Three years had Barbara in her grave been
 laid
 When thus his moan he made

“Oh, move, thou Cottage, from behind that
 oak!”

On let the aged tree uprooted lie,
 15 That in some other way yon smoke
 May mount into the sky!

The clouds pass on, they from the heavens
 depart

I look—the sky is empty space,
 I know not what I trace,
 20 But when I cease to look, my hand is on
 my heart.

“O! what a weight is in these shades!
 Ye Leaves,

That murmur once so dear, when will it
 cease?

Your sound my heart of rest bereaves,
 It robs my heart of peace.

25 Thou Thrush, that singest loud—and loud
 and free,

Into yon row of willows flit,
 Upon that alder sit;

Or sing another song, or choose another
 tree

¹ A name given to Wordsworth's sister Dorothy

"Roll back, sweet Rill' back to thy
 mountain-bounds,
 30 And there forever be thy waters chained'
 For thou dost haunt the air with sounds
 That cannot be sustained,
 If still beneath that pine-tree's ragged
 bough
 Headlong yon waterfall must come,
 35 Oh let it then be dumb'
 Be anything, sweet Rill, but that which
 thou art now

"Thou Eglantine, so bright with sunny
 showers,
 Proud as a rainbow spanning half the vale,
 Thou one fair shrub, oh! shed thy flowers,
 40 And stir not in the gale.
 For thus to see thee nodding in the air,
 To see thy arch thus stretch and bend,
 Thus rise and thus descend,—
 Disturbs me till the sight is more than I
 can bear "

45 The man who makes this feverish complaint
 Is one of giant stature, who could dance
 Equipped from head to foot in iron mail
 Ah gentle Love! if ever thought was thine
 To store up kindred hours for me, thy face
 50 Turn from me, gentle Love! nor let me
 walk
 Within the sound of Emma's voice, nor
 know
 Such happiness as I have known today

THE EXCURSION

1795-1814 1814

From Book I THE WANDERER
 1795-1801 1814

'Twas summer, and the sun had mounted
 high
 Southward the landscape indistinctly
 glared
 Through a pale steam, but all the northern
 downs,
 In clearest air ascending, showed far off
 5 A surface dappled o'er with shadows flung
 From brooding clouds, shadows that lay
 in spots
 Determined and unmoved, with steady
 beams
 Of bright and pleasant sunshine inter-
 posed,
 To him most pleasant who on soft cool
 moss
 10 Extends his careless limbs along the front
 Of some huge cave, whose rocky ceiling
 casts
 A twilight of its own, an ample shade,

Where the wren warbles, while the dream-
 ing man,
 Half conscious of the soothing melody,
 15 With side-long eye looks out upon the
 scene,
 By power of that impending covert,
 thrown
 To finer distance Mine was at that hour
 Far other lot, yet with good hope that soon
 I'nder a shade as grateful I should find
 20 Rest, and be welcomed there to livelier joy.
 Across a bare, wide Common I was toiling
 With languid steps that by the slippery
 turf
 Were baffled; nor could my weak arm dis-
 perse
 The host of insects gathering round my
 face,
 25 And ever with me as I paced along

Upon that open moorland stood a grove.
 The wished-for port to which my course
 was bound
 Thither I came, and there, amid the
 gloom
 Spread by a brotherhood of lofty elms,
 30 Appeared a roofless hut, four naked walls
 That stared upon each other!—I looked
 round,
 And to my wish and to my hope espied
 The friend I sought, a man of reverend
 age,
 But stout and hale, for travel unimpaired
 35 There was he seen upon the cottage-bench,
 Recumbent in the shade, as if asleep,
 An iron-pointed staff lay at his side

Supine the Wanderer lay.

His eyes as if in drowsiness half shut,
 40 The shadows of the breezy elms above
 Dappling his face He had not heard the
 sound
 Of my approaching steps, and in the shade
 Unnoticed did I stand some minutes' space
 At length I hailed him, seeing that his hat
 45 Was moist with water-drops, as if the
 rain
 Had newly scooped a running stream. He
 rose,
 And ere our lively greeting into peace
 Had settled, " 'Tis," said I, "a burning
 day.
 My lips are parched with thirst, but you,
 it seems,
 450 Have somewhere found relief " He, at
 the word,
 Pointing towards a sweet-briar, bade me
 climb

- The fence where that aspiring shrub⁴⁹⁰ looked out
 Upon the public way. It was a plot
 Of garden ground run wild, its matted
 weeds
⁴⁶⁵ Marked with the steps of those, whom,
 as they passed,
 The gooseberry trees that shot in long lank
 slips,
 Or currants, hanging from their leafless
 stems,
 In scanty strings, had tempted to o'erleap
 The broken wall I looked around, and
 there,
⁴⁶⁰ Where two tall hedge-rows of thick alder
 boughs
 Joined in a cold damp nook, espied a well
 Shrouded with willow-flowers and plumy
 fern
 My thirst I slaked, and, from the cheerless
 spot
 Withdrawing, straightway to the shade re-
 turned
⁴⁶⁵ Where sat the old man on the cottage-
 bench,
 And, while, beside him, with uncovered
 head,
 I yet was standing, freely to respire,
 And cool my temples in the fanning air,
 Thus did he speak "I see around me
 here
⁴⁷⁰ Things which you cannot see we die, my
 friend,
 Not we alone, but that which each man
 loved
 And prized in his peculiar nook of earth
 Dies with him, or is changed and very
 soon
 Even of the good is no memorial left
⁴⁷⁵ —The poets, in their elegies and songs
 Lamenting the departed, call the groves,
 They call upon the hills and streams to
 mourn,
 And senseless rocks, nor idly, for they
 speak.
 In these their invocations, with a voice
⁴⁸⁰ Obedient to the strong creative power
 Of human passion Sympathies there are
 More tranquil, yet perhaps of kindred
 birth,
 That steal upon the meditative mind,
 And grow with thought Beside yon
 spring I stood,
⁴⁸⁵ And eved its waters till we seemed to feel
 One sadness, they and I For them a bond
 Of brotherhood is broken time has be
 When, every day, the touch of human hand
 Dislodged the natural sleep that binds
 them up
- In mortal stillness, and they ministered
 To human comfort Stooping down to
 drink,
 Upon the slimy foot-stone I espied
 The useless fragment of a wooden bowl,
 Green with the moss of years, and subject
 only
⁴⁹⁵ To the soft handling of the elements
 There let it be—how foolish are such
 thoughts!
 Forgive them,—never—never did my steps
 Approach this door but she who dwelt
 within
 A daughter's welcome gave me, and I loved
 her
⁵⁰⁰ As my own child Oh, sn! the good die
 first,
 And they whose hearts are dry as summer
 dust
 Burn to the socket Many a passenger
 Hath blessed poor Margaret for her gentle
 looks,
 When she upheld the cool refreshment
 drawn
⁵⁰⁵ From that forsaken spring, and no one
 came
 But he was welcome, no one went away
 But that it seemed she loved him She is
 dead,
 The light extinguished of her lonely hut,
 The hut itself abandoned to decay,
⁵¹⁰ And she forgotten in the quiet grave.

 "I speak," continued he, "of one whose
 stock
 Of virtues bloomed beneath this lowly roof
 She was a woman of a steady mind,
 Tender and deep in her excess of love,
⁵¹⁵ Not speaking much, pleased rather with
 the joy
 Of her own thoughts by some especial
 care
 Her temper had been trained, as if to make
 A being, who by adding love to peace
 Might live on earth a life of happiness
⁵²⁰ Her wedded partner lacked not on his side
 The humble worth that satisfied her heart
 Frugal, affectionate, sober, and withal
 Keenly industrious She with pride would
 tell
 That he was often seated at his loom,
⁵²⁵ In summer, ere the mower was abroad
 Among the dewy grass,—in early spring,
 Ere the last star had vanished—They who
 passed
 At evening, from behind the garden fence
 Might hear his busy spade, which he would
 ply,
⁵³⁰ After his daily work, until the light

- Had failed, and every leaf and flower were
lost
In the dark hedges. So their days were
spent
In peace and comfort; and a pretty boy
Was their best hope, next to the God in
heaven.
- 535 "Not twenty years ago, but you I think
Can scarcely bear it now in mind, there
came
Two blighting seasons, when the fields were
left
With half a harvest It pleased Heaven to
add
A worse affliction in the plague of war
540 This happy land was stricken to the heart!
A wanderer then among the cottages,
I, with my freight of winter lament, saw
The hardships of that season many rich
Sank down, as in a dream, among the poor,
545 And of the poor did many cease to be,
And then place knew them not. Mean-
while, abridged
Of daily comforts, gladly reconciled
To numerous self-denials, Margaret
Went struggling on through those calamitous
years
550 With cheerful hope, until the second
autumn,
When her life's helpmate on a sick-bed lay.
Smitten with perilous fever In disease
He lingered long, and, when his strength
returned,
He found the little he had stored, to meet
555 The hour of accident or crippling age,
Was all consumed. A second infant now
Was added to the troubles of a time
Laden, for them and all of their degree,
With care and sorrow: shoals of artisans
560 From ill-requited labor turned adrift
Sought daily bread from public charity,
They, and their wives and children—hap-
pier far
Could they have lived as do the little birds
That peck along the hedge-rows, or the
kite
565 That makes her dwelling on the mountain
rocks!
- "A sad reverse it was for him who long
Had filled with plenty, and possessed in
peace,
This lonely cottage. At the door he stood,
And whistled many a snatch of merry tunes
570 That had no mirth in them; or with his
knife
Carved uncouth figures on the heads of
sticks—
- Then, not less idly, sought, through every
nook
In house or garden, any casual work
Of use or ornament; and with a strange,
575 Amusing, yet uneasy, novelty,
He mingled, where he might, the various
tasks
Of summer, autumn, winter, and of spring.
But this endured not; his good humor soon
Became a weight in which no pleasure was:
580 And poverty brought on a petted mood
And a sore temper: day by day he drooped,
And he would leave his work—and to the
town
Would turn without an errand his slack
steps;
Or wander here and there among the fields.
585 One while he would speak lightly of his
babes,
And with a cruel tongue at other times
He tossed them with a false unnatural joy
And 'twas a useful thing to see the looks
Of the poor innocent children "Every
smile,"
590 Said Margaret to me, here beneath these
trees,
'Made my heart bleed' "
- At this the Wanderer paused;
And, looking up to those enormous elms,
He said, "'Tis now the hour of deepest
noon
At this still season of repose and peace,
595 This hour when all things which are not at
rest
Are cheerful, while this multitude of flies
With tuneful hum is filling all the air,
Why should a tear be on an old man's
cheek?
Why should we thus, with an untoward
mind,
600 And in the weakness of humanity,
From natural wisdom turn our hearts
away;
To natural comforts shut our eyes and
ears;
And, feeding on disquiet, thus disturb
The calm of nature with our restless
thoughts?"
- 605 He spake with somewhat of a solemn tone:
But, when he ended, there was in his face
Such easy cheerfulness, a look so mild,
That for a little time it stole away
All recollection; and that simple tale
610 Passed from my mind like a forgotten
sound.
A while on trivial things we held discourse,
To me soon tasteless. In my own despite,
I thought of that poor woman as of one

- Whom I had known and loved. He had rehearsed
- 615 Her homely tale with such familiar power,
With such an active countenance, an eye
So busy, that the things of which he spake
Seemed present; and, attention now relaxed,
A heart-felt chilliness crept along my veins
- 620 I rose, and, having left the breezy shade,
Stood drinking comfort from the warmer sun,
That had not cheered me long—ere, looking round
Upon that tranquil ruin, I returned,
And begged of the old man that, for my sake,
- 625 He would resume his story
- He replied,
- “It were a wantonness, and would demand
Severe reproof, if we were men whose hearts
Could hold vain dalliance with the misery
Even of the dead, contented thence to draw
- 630 A momentary pleasure, never marked
By reason, barren of all future good
But we have known that there is often found
In mournful thoughts, and always might be found,
A power to virtue friendly, were’t not so,
- 635 I am a dreamer among men, indeed
An idle dreamer! ’Tis a common tale,
An ordinary sorrow of man’s life,
A tale of silent suffering, hardly clothed
In bodily form—but without further bidding
- 640 I will proceed
- While thus it fared with them,
To whom this cottage, till those hapless years,
Had been a blessed home, it was my chance
To travel in a country far remote,
And when these lofty elms once more appeared
- 645 What pleasant expectations lured me on
O’er the flat Common!—With quick step I reached
The threshold, lifted with light hand the latch;
But, when I entered, Margaret looked at me
A little while, then turned her head away
- 650 Speechless,—and, sitting down upon a chair,
Wept bitterly. I wist not what to do,
Nor how to speak to her. Poor wretch! at last
She rose from off her seat, and then,—O sir!
- I cannot tell how she pronounced my name—
- 655 With fervent love, and with a face of grief
Unutterably helpless, and a look
That seemed to cling upon me, she enquired
If I had seen her husband As she spake
A strange surprise and fear came to my heart,
Nor had I power to answer ere she told
That he had disappeared—not two months gone.
He left his house two wretched days had past,
And on the third, as wistfully she raised
Her head from off her pillow, to look forth,
Like one in trouble, for returning light,
665 Within her chamber casement she espied
A folded paper, lying as if placed
To meet her waking eyes This tremblingly
She opened—found no writing, but beheld
670 Pieces of money carefully enclosed,
Silver and gold. ‘I shuddered at the sight,’
Said Margaret, ‘for I knew it was his hand
That must have placed it there, and ere that day
Was ended, that long anxious day, I learned,
675 From one who by my husband had been sent,
With the sad news, that he had joined a troop
Of soldiers, going to a distant land.
—He left me thus—he could not gather heart
To take a farewell of me, for he feared
680 That I should follow with my babes, and sunk
Beneath the misery of that wandering life’
- “This tale did Margaret tell with many tears:
And, when she ended, I had little power
To give her comfort, and was glad to take
685 Such words of hope from her own mouth as served
To cheer us both But long we had not talked
Ere we built up a pile of better thoughts.
And with a brighter eye she looked around
As if she had been shedding tears of joy.
690 We parted—’Twas the time of early spring;
I left her busy with her garden tools;
And well remember, o’er that fence she looked,
And, while I paced along the foot-way path,
Called out, and sent a blessing after me,
695 With tender cheerfulness, and with a voice
That seemed the very sound of happy thoughts.

- "I roved o'er many a hill and many a dale,
 With my accustomed load; in heat and cold,
 Through many a wood and many an open ground,
 700 In sunshine and in shade, in wet and fair,
 Drooping or blithe of heart, as might befall,
 My best companions now the driving winds,
 And now the 'trotting brooks'¹ and whispering trees,
 And now the music of my own sad steps,
 705 With many a short-lived thought that passed between,
 And disappeared
 I journeyed back this way.
 When, in the warmth of midsummer, the wheat
 Was yellow, and the soft and bladed grass,
 Springing afresh, had o'er the hay-field spread
 710 Its tender verdure At the door arrived.
 I found that she was absent. In the shade,
 Where now we sit, I waited her return.
 Her cottage, then a cheerful object, wore
 Its customary look,—only, it seemed,
 715 The honeysuckle, crowding round the porch,
 Hung down in heavier tufts, and that bright weed,
 The yellow stone-crop, suffered to take root
 Along the window's edge, profusely grew,
 Blinding the lower panes I turned aside.
 720 And strolled into her garden It appeared
 To lag behind the season, and had lost
 Its pride of neatness Daisy-flowers and thrift
 Had broken their trim border-lines, and straggled
 O'er paths they used to deck carnations once
 725 Prized for surpassing beauty, and no less
 For the peculiar pains they had required,
 Declined their languid heads, wanting support
 The cumbrous bind-weed, with its wreaths and bells,
 Had twined about her two small rows of peas,
 730 And dragged them to the earth.
 Ere this an hour
 Was wasted —Back I turned my restless steps.
 A stranger passed; and, guessing whom I sought,
 He said that she was used to ramble far —
 The sun was sinking in the west; and now
 735 I sat with sad impatience. From within
 Her solitary infant cried aloud;
 Then, like a blast that dies away self-stilled,
 The voice was silent. From the bench I rose,
 But neither could divert nor soothe my thoughts
 740 The spot, though fair, was very desolate—
 The longer I remained, more desolate
 And, looking round me, now I first observed
 The corner stones, on either side the porch,
 With dull red stains discolored, and stuck o'er
 745 With tufts and hairs of wool, as if the sheep,
 That fed upon the Common, thither came familiarly, and found a couching-place
 Even at her threshold Deeper shadows fell
 From these tall elms, the cottage-clock struck eight,—
 750 I turned, and saw her distant a few steps
 Her face was pale and thin—her figure, too,
 Was changed As she unlocked the door.
 she said,
 'It grieves me you have waited here so long.
 But, in good truth, I've wandered much of late,
 755 And, sometimes—to my shame I speak—
 have need
 Of my best prayers to bring me back again.'
 While on the board she spread our evening meal,
 She told me—interrupting not the work
 Which gave employment to her listless hands—
 760 That she had parted with her elder child;
 To a kind master on a distant farm
 Now happily apprenticed —'I perceive
 You look at me, and you have cause, today
 I have been travelling far; and many days
 765 About the fields I wander, knowing this
 Only, that what I seek I cannot find;
 And so I waste my time, for I am changed;
 And to myself,' said she, 'have done much wrong
 And to this helpless infant. I have slept
 770 Weeping, and weeping have I waked, my tears
 Have flowed as if my body were not such
 As others are; and I could never die.
 But I am now in mind and in my heart
 More easy; and I hope,' said she, 'that God
 775 Will give me patience to endure the things
 Which I behold at home.'
 It would have grieved
 Your very soul to see her Sir, I feel

¹ Burns, *To William Simpson*, 87

- The story linger in my heart; I fear
 'Tis long and tedious; but my spirit clings
 780 To that poor woman:—so familiarly
 Do I perceive her manner, and her look,
 And presence; and so deeply do I feel
 Her goodness, that, not seldom, in my walks
 A momentary trance comes over me,
 785 And to myself I seem to muse on one
 By sorrow laid asleep, or borne away.
 A human being destined to awake
 To human life, or something very near
 To human life, when he shall come again
 790 For whom she suffered. Yes, it would have
 grieved
 Your very soul to see her: evermore
 Her eyelids drooped, her eyes downward
 were cast,
 And, when she at her table gave me food,
 She did not look at me. Her voice was low,
 795 Her body was subdued. In every act
 Pertaining to her house-affairs, appeared
 The careless stillness of a thinking mind
 Self-occupied, to which all outward things
 Are like an idle matter. Still she sighed,
 800 But yet no motion of the breast was seen,
 No heaving of the heart. While by the fire
 We sat together, sighs came on my ear,
 I knew not why, and hardly whence they
 came
 "Ere my departure, to her care I gave,
 805 For her son's use, some tokens of regard,
 Which with a look of welcome she received
 And I exhorted her to place her trust
 In God's good love, and seek his help by
 prayer
 I took my staff, and, when I kissed her
 babe,
 810 The tears stood in her eyes. I left her then
 With the best hope and comfort I could
 give
 She thanked me for my wish;—but for my
 hope
 It seemed she did not thank me
 I returned,
 And took my rounds along this road again
 815 When on its sunny bank the primrose
 flower
 Peeped forth, to give an earnest of the
 spring,
 I found her sad and drooping: she had
 learned
 No tidings of her husband, if he lived,
 She knew not that he lived: if he were
 dead,
 820 She knew not he was dead. She seemed the
 same
 In person and appearance; but her house
 Bespake a sleepy hand of negligence,
 The floor was neither dry nor neat, the
 hearth
 Was comfortless, and her small lot of
 books,
 825 Which, in the cottage-window, heretofore
 Had been piled up against the corner panes
 In seemly order, now, with straggling
 leaves,
 Lay scattered here and there, open or shut,
 As they had chanced to fall. Her infant
 babe
 830 Had from its mother caught the trick of
 quiet,
 And sighed among its playthings. I with-
 drew,
 And once again entering the garden saw,
 More plainly still, that poverty and grief
 Were now come nearer to her weeds de-
 faced
 835 The hardened soil, and knots of withered
 grass,
 No ridges there appeared of clear black
 mould,
 No winter greenness, of her herbs and
 flowers,
 It seemed the better part were gnawed
 away
 Or trampled into earth, a chain of straw,
 840 Which had been twined about the slender
 stem
 Of a young apple-tree, lay at its foot,
 The bark was nibbled round by truant
 sheep
 —Margaret stood near, her infant in her
 arms,
 And, nothing that my eye was on the tree,
 845 She said, 'I fear it will be dead and gone
 Ere Robert come again.' When to the
 house
 We had returned together, she enquired
 If I had any hope—but for her babe
 And for her little orphan boy, she said,
 850 She had no wish to live, that she must die
 Of sorrow. Yet I saw the idle loom
 Still in its place, his Sunday garments
 hung
 Upon the self-same nail, his very staff
 Stood undisturbed behind the door.
 And when,
 855 In bleak December, I retraced this way,
 She told me that her little babe was dead,
 And she was left alone. She now, released
 From her maternal cares, had taken up
 The employment common through these
 wilds, and gained,
 860 By spinning hemp, a pittance for herself,
 And for this end had hired a neighbor's
 boy

- To give her needful help. That very time
Most willingly she put her work aside,
And walked with me along the myr road,
865 Heedless how far; and, in such piteous sort
That any heart had ached to hear her,
begged
That, wheresoe'er I went, I still would ask
For him whom she had lost. We parted
then—
Our final parting, for from that time forth
870 Did many seasons pass ere I returned
Into this tract again
- Nine tedious years,
From their first separation, nine long years,
She lingered in unquiet widowhood;
A wife and widow. Needs must it have
been
875 A sore heart-wasting! I have heard, my
friend,
That in yon arbor oftentimes she sate
Alone, through half the vacant Sabbath
day,
And, if a dog passed by, she still would quit
The shade, and look abroad. On this old
bench
880 For hours she sate; and evermore her eye
Was busy in the distance, shaping things
That made her heart beat quick You see
that path,
Now faint,—the grass has crept o'er its
gray line,
There, to and fro, she paced through many
a day
885 Of the warm summer, from a belt of hemp
That girt her waist, spinning the long-
drawn thread
With backward steps. Yet ever as there
passed
A man whose garments showed the soldier's
red,
Or crippled mendicant in soldier's garb,
890 The little child who sate to turn the
wheel
Ceased from his task, and she with falter-
ing voice
Made many a fond enquiry; and when
they,
Whose presence gave no comfort, were
gone by,
Her heart was still more sad And by yon
gate,
895 That bars the traveller's road, she often
stood,
And when a stranger horseman came, the
latch
Would lift, and in his face look wistfully.
Most happy, if, from aught discovered
there
Of tender feeling, she might dare repeat
- The same sad question. Meanwhile her
poor but
Sank to decay; for he was gone, whose
hand,
At the first nipping of October frost,
Closed up each chink, and with fresh bands
of straw
Chequered the green-grown thatch. And
so she lived
905 Through the long winter, reckless and
alone;
Until her house by frost, and thaw, and
rain,
Was sapped; and while she slept, the
nightly damps
Did chill her breast, and in the stormy day
Her tattered clothes were ruffled by the
wind,
910 Even at the side of her own fire Yet still
She loved this wretched spot, nor would for
worlds
Have parted hence, and still that length of
road,
And this rude bench, one torturing hope
endeared,
Fast rooted at her heart and here, my
friend,—
915 In sickness she remained; and here she
died;
Last human tenant of these ruined walls!"
- The old man ceased he saw that I was
moved;
From that low bench, rising instinctively
I turned aside in weakness, nor had power
920 To thank him for the tale which he had
told
I stood, and leaning o'er the garden wall
Reviewed that woman's sufferings; and it
seemed
To comfort me while with a brother's love
I blessed her in the impotence of grief.
925 Then towards the cottage I returned, and
traced
Fondly, though with an interest more mild,
That secret spirit of humanity
Which, 'mid the calm oblivious tendencies
Of nature, 'mid her plants, and weeds, and
flowers,
930 And silent overgrowings, still survived
The old man, noting this, resumed, and
said,
"My friend! enough to sorrow you have
given,
The purposes of wisdom ask no more:
Nor more would she have craved as due to
one
935 Who, in her worst distress, had oftentimes
felt

The unbounded might of prayer, and
learned, with soul
Fixed on the Cross, that consolation
springs,
From sources deeper far than deepest pain,
For the meek sufferer. Why then should
we read

940 The forms of things with an unworthy eye?
She sleeps in the calm earth, and peace is
here

I well remember that those very plumes,
Those weeds, and the high spear-grass on
that wall,

By mist and silent rain-drops silvered o'er,
945 As once I passed, into my heart conveyed
So still an image of tranquillity,
So calm and still, and looked so beautiful
Amid the uneasy thoughts which filled my
mind,

That what we feel of sorrow and despair
950 From ruin and from change, and all the
grief

That passing shows of being leave behind,
Appeared an idle dream, that could main-
tain,

Nowhere, dominion o'er the enlightened
spirit

Whose meditative sympathies repose
955 Upon the breast of Faith I turned away.
And walked along my road in happiness,"

He ceased Ere long the sun declining
shot

A slant and mellow radiance, which began
To fall upon us, while, beneath the trees,

960 We sate on that low bench and now we
felt,

Admonished thus, the sweet hour coming
on.

A linnet warbled from those lofty elms,
A thrush sang loud, and other melodies,
At distance heard, peopled the milder air.

965 The old man rose, and, with a sprightly
men

Of hopeful preparation, grasped his staff;
Together casting then a farewell look
Upon those silent walls, we left the shade,

970 And, ere the stars were visible, had reached
A village-inn,—our evening resting-place.

PELION AND OSSA 1801 1815

Pelion and Ossa flourish side by side,
Together in immortal books enrolled
His ancient dower Olympus hath not sold;
And that inspiring hill,¹ which "did
divide

5 Into two ample horns his forehead wide,"²

¹ Parnassus.

² See Spencer's *Virgil's Geog.* 21 22

Shines with poetic radiance as of old;
While not an English mountain we behold
By the celestial Muses glorified.
Yet round our sea-girt shore they rise in
crowds.

10 What was the great Parnassus' self to thee,
Mount Skiddaw? In his natural sovereignty
Our British hill is nobler far; he shrouds
His double front among Atlantic clouds
And pours forth streams more sweet than
Castaly.

THE SPARROW'S NEST 1801 1807

Behold, within the leafy shade,
Those bright blue eggs together laid!
On me the chance-discovered sight
Gleamed like a vision of delight

5 I started—seeming to espy
The home and sheltered bed,
The sparrow's dwelling, which, hard by
My father's house, in wet or dry
My sister Emmeline¹ and I
10 Together visited.

She looked at it and seemed to fear it,
Dreading, tho' wishing, to be near it.
Such heart was in her, being then
A little prattler among men.

15 The blessing of my later years
Was with me when a boy.
She gave me eyes, she gave me ears;
And humble cares, and delicate fears;
A heart, the fountain of sweet tears,
20 And love, and thought, and joy

TO A BUTTERFLY 1808 1807

Stay near me—do not take thy flight!
A little longer stay in sight!

Much converse do I find in thee,
Historian of my infancy!

5 Float near me; do not yet depart!
Dead times revive in thee:
Thou bring'st, gay creature as thou art!
A solemn image to my heart,
My father's family!

10 Oh! pleasant, pleasant were the days,
The time, when in our childish plays,
My sister Emmeline¹ and I
Together chased the butterfly!

15 A very hunter did I rush
Upon the prey;—with leaps and springs
I followed on from brake to bush;
But she, God love her! feared to brush
The dust from off its wings.

¹ A name given to Wordsworth's sister Dorothy.

MY HEART LEAPS UP
1802 1807

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
5 So be it when I shall grow old,
Or let me die!
The Child is father of the Man,
And I could wish my days to be
Bound each to each by natural piety.

WRITTEN IN MARCH

WHILE RESTING ON THE BRIDGE AT THE FOOT
OF BROTHER'S WATER
1802 1807

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
5 The green field sleeps in the sun,
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising.
10 There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill.
15 The ploughboy is whooping—anon—anon—
There's joy in the mountains,
There's life in the fountains,
Small clouds are sailing,
Blue sky prevailing:
20 The rain is over and gone!

TO A BUTTERFLY
1802 1807

I've watched you now a full half-hour,
Self-poised upon that yellow flower,
And, little Butterfly! indeed
I know not if you sleep or feed.
5 How motionless!—not frozen seas
More motionless! and then
What joy awaits you, when the breeze
Hath found you out among the trees,
And calls you forth again!
10 This plot of orchard-ground is ours.
My trees they are, my sister's flowers.
Here rest your wings when they are weary,
Here lodge as in a sanctuary!
Come often to us, fear no wrong;
15 Sit near us on the bough!

We'll talk of sunshine and of song,
And summer days, when we were young;
Sweet childish days, that were as long
As twenty days are now.

TO THE SMALL CELANDINE
1802 1807

Pansies, lilies, kingcups, daisies,
Let them live upon their praises;
Long as there's a sun that sets,
Pimroses will have their glory;
5 Long as there are violets,
They will have a place in story
There's a flower that shall be mine,
'Tis the little Celandine

Eyes of some men travel far
10 For the finding of a star,
Up and down the heavens they go,
Men that keep a mighty rout!
I'm as great as they, I trow,
Since the day I found thee out,
15 Little Flower—I'll make a stir,
Like a sage astronomer

Modest, yet withal an Elf
Bold, and lavish of thyself,
Since we needs must first have met
20 I have seen thee, high and low,
Thirty years or more, and yet
'Twas a face I did not know,
Thou hast now, go where I may,
Fifty greetings in a day

Ere a leaf is on a bush,
In the time before the thrush
Has a thought about her nest,
Thou wilt come with half a call,
Spreading out thy glossy breast
25 Like a careless Prodigal
Telling tales about the sun.
When we've little warmth, or none.

Poets, vain men in their mood!
Travel with the multitude
35 Never heed them; I ave!
That they all are wanton wooers;
But the thrifty cottager,
Who stirs little out of doors,
Joys to spy thee near her home,
40 Spring is coming, thou art come!

Comfort have thou of thy merit,
Kindly, unassuming Spirit!
Careless of thy neighborhood,
Thou dost show thy pleasant face
45 On the moor, and in the wood,
In the lane;—there's not a place,
Howsoever mean it be,
But 'tis good enough for thee.

Ill befall the yellow flowers,
 50 Children of the flaring hours!
 Buttercups, that will be seen,
 Whether we will see or no;
 Others, too, of lofty mien,
 They have done as worldlings do,
 55 Taken praise that should be thine,
 Little, humble Celandine

Prophet of delight and mirth,
 Ill-requited upon earth,
 Herald of a mighty band,
 60 Of a joyous train ensuing,
 Serving at my heart's command,
 Tasks that are no tasks renewing,
 I will sing, as doth behove,
 Hymns in praise of what I love!

TO THE SAME FLOWER

1802

1807

Pleasures newly found are sweet
 When they lie about our feet
 February last, my heart
 First at sight of thee was glad,
 5 All unheard of as thou art,
 Thou must needs, I think, have had,
 Celandine! and long ago,
 Praise of which I nothing know

I have not a doubt but he,
 10 Whosoe'er the man might be,
 Who the first with pointed rays
 (Workman worthy to be sainted)
 Set the sign-board in a blaze,
 When the rising sun he painted,
 15 Took the fancy from a glance
 At thy glittering countenance.

Soon as gentle breezes bring
 News of winter's vanishing,
 And the children build their bowers,
 20 Striking 'kerchief-plots' of mould
 All about with full-blown flowers,
 Thick as sheep in shepherd's fold!
 With the proudest thou art there,
 Mantling in the tiny square.

Often have I sighed to measure
 By myself a lonely pleasure,
 Sighed to think I read a book
 Only read, perhaps, by me,
 Yet I long could overlook
 30 Thy bright coronet and thee,
 And thy arch and witty ways,
 And thy store of other praise

Blithe of heart, from week to week
 Thou dost play at hide-and-seek.
 35 While the patient primrose sits
 1 Plots of the size of a handkerchief

Like a beggar in the cold,
 Thou, a flower of wiser wits,
 Slip'st into thy sheltering hold;
 Liveliest of the vernal train
 40 When ye all are out again

Drawn by what peculiar spell,
 By what charm of sight or smell,
 Does the dim-eyed curious bee,
 Labouring for her waxen cells,
 45 Fondly settle upon thee
 Prized above all buds and bells
 Opening daily at thy side,
 By the season multiplied?

Thou art not beyond the moon,
 50 But a thing "beneath our shoon."¹
 Let the bold discoverer find
 In his bark the polar sea,
 Rear who will a pyramid,
 Praise it is enough for me,
 55 If there be but three or four
 Who will love my little Flower

RESOLUTION AND INDEPENDENCE

1802

1807

There was a roaring in the wind all night;
 The rain came heavily and fell in floods,
 But now the sun is rising calm and bright,
 The birds are singing in the distant woods.
 5 Over his own sweet voice the stock-dove
 broods.
 The jay makes answer as the magpie
 chatters,
 And all the air is filled with pleasant
 noise of waters

All things that love the sun are out of
 doors.
 The sky rejoices in the morning's birth.
 10 The grass is bright with rain-drops,—on
 the moors
 The hare is running races in her mirth,
 And with her feet she from the plashy
 earth
 Raises a mist, that, glittering in the sun
 Runs with her all the way, wherever she
 doth run

15 I was a traveller then upon the moor.
 I saw the hare that raced about with joy,
 I heard the woods and distant waters roar.
 Or heard them not, as happy as a boy
 The pleasant season did my heart employ
 20 My old remembrances went from me
 wholly;
 And all the ways of men, so vain and
 melancholy.

¹ Shoes (See *Comus*, 634)

But, as it sometimes chanceth, from the
might

- Of joy in minds that can no further go,
As high as we have mounted in delight
25 In our dejection do we sink as low;
To me that morning did it happen so,
And fears and fancies thick upon me came;
Dim sadness—and blind thoughts, I knew
not, nor could name.

- I heard the skylark warbling in the sky,
30 And I bethought me of the playful hare
Even such a happy child of earth am I,
Even as these blissful creatures do I fare.
Far from the world I walk, and from all
care;

- But there may come another day to me—
35 Solitude, pain of heart, distress, and
poverty.

My whole life I have lived in pleasant
thought,
As if life's business were a summer mood,
As if all needful things would come un-
sought

- To genial faith, still rich in genial good.
40 But how can he expect that others should
Build for him, sow for him, and at his call
Love him, who for himself will take no
heed at all?

I thought of Chatterton, the marvellous
Boy,
The sleepless Soul that perished in his
pride;

- 45 Of him who walked in glory and in joy
Following his plough, along the mountain-
side.¹

By our own spirits are we deified.
We poets in our youth begin in gladness,
But thereof come in the end despondency
and madness.

- 50 Now, whether it were by peculiar grace,
A leading from above, a something given,
Yet it befell that, in this lonely place,
When I with these untoward thoughts had
striven,

- Beside a pool bare to the eye of heaven
55 I saw a man before me unawares.
The oldest man he seemed that ever wore
gray hairs

- As a huge stone is sometimes seen to lie
Couched on the bald top of an eminence;
Wonder to all who do the same espy,
60 By what means it could thither come, and
whence;

¹ Burns

So that it seems a thing endued with sense:
Like a sea-beast crawled forth, that on a
shelf

Of rock or sand reposeth, there to sun
itself;

Such seemed this man, not all alive nor
dead,

- 65 Not all asleep—in his extreme old age.
His body was bent double, feet and head
'coming together in life's pilgrimage;
As if some dire constraint of pain, or rage
Of sickness felt by him in times long past,
70 A more than human weight upon his frame
had cast

Himself he propped, limbs, body, and pale
face,

- Upon a long gray staff of shaven wood.
And, still as I drew near with gentle pace,
Upon the margin of that moonish¹ flood
75 Motionless as a cloud the old man stood,
That heareth not the loud winds when
they call,
And moveth all together, if it move at all

- At length, himself unsettling, he the pond
Stared with his staff, and fixedly did look
80 Upon the muddy water, which he coned,
As if he had been reading in a book.
And now a stranger's privilege I took,
And, drawing to his side, to him did say,
"This morning gives us promise of a glo-
rious day"

- 85 A gentle answer did the old man make.
In courteous speech which forth he slowly
drew:

And him with further words I thus be-
spoke,

- "What occupation do you there pursue?
This is a lonesome place for one like you"
90 Ere he replied, a flash of mild surprise
Broke from the sable orbs of his yet-vivid
eyes

His words came feebly, from a feeble chest,
But each in solemn order followed each,
With something of a lofty utterance
drest—

- 95 Choice word and measured phrase, above
the reach

Of ordinary men; a stately speech;
Such as grave livers do in Scotland use,
Religious men, who give to God and man
their dues.

¹ marshy

He told, that to these waters he had come
 100 To gather leeches, being old and poor:
 Employment hazardous and wearisome!
 And he had many hardships to endure:
 From pond to pond he roamed, from moor
 to moor;
 Housing, with God's good help, by choice
 or chance,
 105 And in this way he gained an honest
 maintenance.

The old man still stood talking by my side,
 But now his voice to me was like a stream
 Scarce heard; nor word from word could
 I divide,
 And the whole body of the man did seem
 110 Like one whom I had met with in a dream,
 Or like a man from some far region sent,
 To give me human strength, by apt ad-
 monishment.

My former thoughts returned the fear
 that kills,
 And hope that is unwilling to be fed,
 115 Cold, pain, and labor, and all fleshly ills,
 And mighty poets in their misery dead
 —Perplexed, and longing to be comforted.
 My question eagerly did I renew,
 "How is it that you live, and what is it
 you do?"

120 He with a smile did then his words repeat,
 And said that, gathering leeches, far and
 wide
 He travelled, stirring thus about his feet
 The waters of the pools where they abide
 "Once I could meet with them on every
 side;
 125 But they have dwindled long by slow
 decay,
 Yet still I persevere, and find them where
 I may "

While he was talking thus, the lonely
 place,
 The old man's shape, and speech—all
 troubled me.
 In my mind's eye I seemed to see him pace
 130 About the weary moors continually,
 Wandering about alone and silently
 While I these thoughts within myself pur-
 sued,
 He, having made a pause, the same dis-
 course renewed

And soon with this he other matter
 blended,
 135 Cheerfully uttered, with demeanor kind.

But stately in the main; and, when he
 ended,
 I could have laughed myself to scorn to
 find
 In that decrepit man so firm a mind.
 "God," said I, "be my help and stay
 secure;
 140 I'll think of the leech-gatherer on the
 lonely moor!"

I GRIEVED FOR BUONAPARTÉ

1802

1802

I grieved for Buonaparté, with a vain
 And an unthinking grief! The tenderest
 mood
 Of that Man's mind—what can it be?
 what food
 Fed his first hopes? what knowledge could
 he gain?
 5 'Tis not in battles that from youth we
 train
 The Governor who must be wise and good,
 And temper with the steinness of the brain
 Thoughts motherly, and meek as woman-
 hood
 Wisdom doth live with children round her
 knees.
 10 Books, leisure, perfect freedom, and the
 talk
 Man holds with week-day man in the
 hourly walk
 Of the mind's business these are the
 degrees
 By which true Sway doth mount, this is
 the stalk
 True Power doth grow on, and her rights
 are these

COMPOSED UPON WESTMINSTER BRIDGE, SEPTEMBER 3, 1802

1803

1807

Earth has not anything to show more fair:
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 This City now doth, like a garment, wear
 5 The beauty of the morning; silent, bare,
 Ships, towers, domes, theatres, and tem-
 ples lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless
 air.
 Never did sun more beautifully steep
 10 In his first splendor, valley, rock, or hill,
 Ne'er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will.
 Dear God! the very houses seem asleep;
 And all that mighty heart is lying still!

COMPOSED BY THE SEA-SIDE, NEAR
CALAIS, AUGUST, 1802
1802 1807

Fair Star of evening, Splendor of the
west,
Star of my Country!—on 'the horizon's
brink
Thou hangest, stooping, as might seem, to
sink
On England's bosom, yet well pleased to
rest,
5 Meanwhile, and be to her a glorious
crest
Conspicuous to the Nations Thou, I
think
Shouldst be my Country's emblem, and
shouldst wink,
Bright Star! with laughter on her ban-
ners, drest
In thy fresh beauty There! that dusky
spot
10 Beneath thee, that is England; there she
lies
Blessings be on you both! one hope, one
lot,
One life, one glory!—I, with many a
fear
For my dear Country, many heartfelt
sighs,
Among men who do not love her, linger
here

IT IS A BEAUTEOUS EVENING, CALM
AND FREE
1802 1807

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration, the broad sun
Is sinking down in its tranquillity,
5 The gentleness of heaven broods o'er the
Sea
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear 'Child! dear Girl, that walkest with
me here,²
10 If thou appear untouched by solemn
thought,
Thy nature is not therefore less divine
Thou liest in Abraham's bosom³ all the
year,
And worshipp'st at the temple's inner
shrine,
God being with thee when we know it
not

¹ Wordsworth's sister Dorothy

² On Calais Beach.

³ In the presence of God See Luke, 16 22

ON THE EXTINCTION OF THE VENE-
TIAN REPUBLIC¹
1802 1807

Once did She hold the gorgeous East in
fee,
And was the safeguard of the West the
worth
Of Venice did not fall below her birth,
Venice, the eldest child of Liberty.
5 She was a maiden City, bright and free;
No guile seduced, no force could violate,
And, when she took unto herself a Mate,
She must espouse the everlasting Sea²
And what if she had seen those glories
fade,
10 Those titles vanish, and that strength
decay,
Yet shall some tribute of regret be paid
When her long life hath reached its final
day.
Men are we, and must grieve when even
the Shade
Of that which once was great is passed
away

TO TOUSSAINT L'OUVERTURE
1802 1803

Toussaint, the most unhappy man of
men!
Whether the whistling rustic tend his
plough
Within thy hearing, or thy head be now
Pillowed in some deep dungeon's earless
den,—
5 O miserable chieftain! where and when
Wilt thou find patience! Yet die not, do
thou
Wear rather in thy bonds a cheerful
brow.
Though fallen thyself, never to rise again,
Live, and take comfort Thou hast left
behind
10 Powers that will work for thee, all, earth,
and skies,
There's not a breathing of the common
wind
That will forget thee; thou hast great
allies;
Thy friends are exultations, agonies,
And love, and man's unconquerable mind.

¹ Venice was an independent republic, with extensive possessions in the East, from the ninth century until conquered by Napoleon, in 1797

² In 1177, the Venetians defeated the Germans in a naval battle in defence of Pope Alexander III, who gave the Doge a ring and bade him wed the Adriatic with it, as a sign of dominion over the sea. An annual ceremony was observed in which a ring was thrown into the Adriatic in token of this espousal.

COMPOSED IN THE VALLEY NEAR
DOVER, ON THE DAY OF LANDING¹
1802 1807

Here, on our native soil, we breathe once
more.
The cock that crows, the smoke that curls,
that sound
Of bells,—those boys who in yon meadow-
ground
In white-sleeved shirts are playing, and
the roar
5 Of the waves breaking on the chalky
shore;—
All, all are English. Oft have I looked
round
With joy in Kent's green vales, but never
found
Myself so satisfied in heart before
Europe is yet in bonds,² but let that pass,
10 Thought for another moment Thou art
free,
My Country! and 'tis joy enough and pride
For one hour's perfect bliss, to tread the
grass
Of England once again, and hear and see,
With such a dear companion at my side

NEAR DOVER, SEPTEMBER, 1802 1807

Inland, within a hollow vale, I stood.
And saw, while sea was calm and air was
clear,
The coast of France—the coast of France
how near!
Drawn almost into fightful neighborhood
7 I shrunk, for verily the barrier flood
Was like a lake, or river bright and fair,
A span of waters, yet what power is there!
What mightiness for evil and for good!
Even so doth God protect us if we be
10 Virtuous and wise Winds blow, and
waters roll,
Strength to the brave, and Power, and
Deity.
Yet in themselves are nothing! One decree
Spake laws to *them*, and said that by the
soul

Only, the Nations shall be great and free

WRITTEN IN LONDON, SEPTEMBER,
1802 1807

O friend!³ I know not which way I must
look

For comfort, being, as I am, oppress'd,

¹ Wordsworth and his sister Dorothy returned
from Calais, France, on August 30, 1802

² That is, to Napoleon, who had forced the Peace
of Amiens in March, 1802

³ Coleridge

To think that now our life is only drest
For show; mean handiwork of craftsman,
cook,

5 Or groom!—We must run glittering like
a brook

In the open sunshine, or we are unblest
The wealthiest man among us is the best
No grandeur now in nature or in book
Delights us Rapine, avarice, expense,

10 This is idolatry; and these we adore.
Plain living and high thinking are no
more

The homely beauty of the good old cause
Is gone, our peace, our fearful innocence,
And pure religion breathing household
laws

LONDON, 1802
1802 1807

Milton! thou shouldst be living at this
hour.

England hath need of thee she is a fen
Of stagnant waters' altar, sword, and pen,
Fireside, the heroic wealth of hall and
bower.¹

7 Have forfeited their ancient English dower
Of inward happiness We are selfish men,
Oh! raise us up, return to us again,
And give us manners, virtue, freedom,
power

Thy soul was like a star, and dwelt apart
10 Thou hadst a voice whose sound was like
the sea

Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness, and yet thy heart
The lowliest duties on herself did lay

GREAT MEN HAVE BEEN AMONG US
1802 1807

Great men have been among us, hands
that penned
And tongues that uttered wisdom—better
none

The later Sidney, Marvel, Harrington,
Young Vane, and others who called Milton
friend

5 These moralists could act and comprehend
They knew how genuine glory was put on,
Taught us how rightly a nation shone
In splendor what strength was, that
would not bend

But in magnanimous meekness France,
'tis strange,

10 Hath brought forth no such souls as we
had then.

¹ The hall was the public dwelling of the Teu-
tonic chieftain, and the bower the private
apartments, especially of the women

Perpetual emptiness! unceasing change!
 No single volume paramount, no code,
 No master spirit, no determined road;
 But equally a want of books and men!

IT IS NOT TO BE THOUGHT OF THAT
 THE FLOOD

1802 1803

It is not to be thought of that the Flood
 Of British freedom, which, to the open sea
 Of the world's praise, from dark antiquity
 Hath flowed, "with pomp of waters, un-
 withstood,"¹

5 Roused though it be full often to a mood
 Which spurns the check of salutary bands,
 That this most famous Stream in bogs and
 sands

Should perish; and to evil and to good
 Be lost forever In our halls is hung
 10 Armory of the invincible Knights of old
 We must be free or die, who speak the
 tongue
 That Shakspeare spake; the faith and
 morals hold
 Which Milton held — In everything we are
 sprung
 Of Earth's first blood, have titles mani-
 fold

WHEN I HAVE BORNE IN MEMORY

1802 1803

When I have borne in memory what has
 tamed
 Great Nations, how ennobling thoughts
 depart
 When men change swords for ledgers, and
 desert
 The student's bower for gold, some fears
 unnamed

5 I had, my Country—am I to be blamed?
 Now, when I think of thee, and what thou
 art,

Verily, in the bottom of my heart,
 Of those unfilial fears I am ashamed
 For dearly must we prize thee, we who find
 10 In thee a bulwark for the cause of men,
 And I by my affection was beguiled.
 What wonder if a poet now and then,
 Among the many movements of his mind,
 Felt for thee as a lover or a child.

TO H. C.²

SIX YEARS OLD
 1802 1807

O thou! whose fancies from afar are
 brought;
 Who of thy words dost make a mock
 apparel,

¹ Daniel, *The History of the Old War*, 2, 53.

² Hartley Coleridge, son of S. T. Coleridge

And fittest to unutterable thought
 The breeze-like motion and the self-born
 carol,

5 Thou faery voyager! that dost float
 In such clear water, that thy boat
 May rather seem
 To brood on air than on an earthly
 stream;

Suspended in a stream as clear as sky,
 10 Where earth and heaven do make one
 imagery;

O blessed vision! happy child!
 Thou art so exquisitely wild,
 I think of thee with many fears
 For what may be thy lot in future years

15 I thought of times when Pain might be
 thy guest,

Lord of thy house and hospitality;
 And Grief, uneasy lover! never rest
 But when she sate within the touch of thee.
 O too industrious folly!

20 O vain and causeless melancholy!
 Nature will either end thee quite;
 Or, lengthening out thy season of delight,
 Preserve for thee, by individual right,
 A young lamb's heart among the full-
 grown flocks.

25 What hast thou to do with sorrow,
 Or the injuries of tomorrow?
 Thou art a dewdrop, which the morn
 brings forth,

Ill fitted to sustain unkindly shocks,
 Or to be trailed along the soiling earth,
 30 A gem that glitters while it lives,
 And no forewarning gives,
 But, at the touch of wrong, without a strife
 Slips in a moment out of life

TO THE DAISY

1802 1807

In youth from rock to rock I went,
 From hill to hill in discontent
 Of pleasure high and turbulent,
 Most pleased when most uneasy;

5 But now my own delights I make,—
 My thirst at every rill can slake,
 And gladly Nature's love partake
 Of thee, sweet Daisy!

Thee, Winter in the garland wears
 10 That thinly decks his few gray hairs;
 Spring parts the clouds with softest airs,
 That she may sun thee;
 Whole Summer-fields are thine by right;
 And Autumn, melancholy wight!
 15 Doth in thy crimson head delight
 When rains are on thee.

In shoals and bands, a morrice train,¹
 Thou greet'st the traveller in the lane;
 Pleased at his greeting thee again;
 20 Yet nothing daunted,
 Nor grieved if thou be set at nought:
 And oft alone in nooks remote
 We meet thee, like a pleasant thought,
 When such are wanted.

25 Be violets in their secret mews²
 The flowers the wanton Zephyrs choose;
 Proud be the rose, with rains and dews
 Her head impearling,
 Thou liv'st with less ambitious aim,
 30 Yet hast not gone without thy fame;
 Thou art indeed by many a claim
 The poet's darling.

If to a rock from rains he fly,
 Or, some bright day of April sky,
 35 Imprisoned by hot sunshine lie
 Near the green holly,
 And wearily at length should fare;
 He needs but look about, and there
 Thou art!—a friend at hand, to scare
 40 His melancholy

A hundred times, by rock or bower,
 Ere thus I have lain couched an hour,
 Have I derived from thy sweet power
 Some apprehension,
 45 Some steady love, some brief delight;
 Some memory that had taken flight;
 Some chime of fancy wrong or right;
 Or stray invention.

If stately passions in me burn,
 50 And one chance look to thee should turn,
 I drink out of an humbler urn
 A lowlier pleasure,
 The homely sympathy that heeds
 The common life our nature breeds;
 55 A wisdom fitted to the needs
 Of hearts at leisure.

Fresh-smitten by the morning ray,
 When thou art up, alert and gay,
 Then, cheerful Flower! my spirits play
 60 With kindred gladness.
 And when, at dusk, by dews oppress'd
 Thou sink'st, the image of thy rest
 Hath often eased my pensive breast
 Of careful sadness.

¹ A train of Morris dancers. A Morris was a kind of rustic dance, which originated with the Moors.

² enclosure (literally a coop or similar place for moulting birds)

65 And all day long—I number¹ yet,
 All seasons through, another debt,
 Which I, wherever thou art met,
 To thee am owing,
 An instinct call it, a blind sense;
 70 A happy, genial influence,
 Coming one knows not how, nor whence,
 Nor whither going.

Child of the Year! that round dost run
 Thy pleasant course,—when day's begun
 75 As ready to salute the sun
 As lark or leveret,¹
 Thy long-lost praise thou shalt regain;
 Nor be less dear to future men
 Than in old time;—thou not in vain
 80 Art Nature's favorite.

TO THE SAME FLOWER 1802 1807

With little here to do or see
 Of things that in the great world be,
 Daisy! again I talk to thee,
 For thou art worthy,
 5 Thou unassuming Commonplace
 Of Nature, with that homely face,
 And yet with something of a grace
 Which love makes for thee!

Oft on the dappled turf at ease
 10 I sit, and play with smiles,
 Loose types of things through all degrees,
 Thoughts of thy raising:
 And many a fond and idle name
 I give to thee, for praise or blame,
 15 As is the humor of the game,
 While I am gazing.

A nun demure of lowly port;
 Or sprightly maiden, of Love's court,
 In thy simplicity the sport
 20 Of all temptations;
 A queen in crown of rubies drest;
 A starveling in a scanty vest;
 Are all, as seems to suit thee best,
 Thy appellations.

25 A little Cyclops with one eye
 Staring to threaten and defy,
 That thought comes next—and instantly
 The freak is over,
 The shape will vanish—and behold
 30 A silver shield with boss of gold,
 That spreads itself, some faery bold
 In fight to cover!

¹ young hare

I see thee glittering from afar—
 And then thou art a pretty star;
 35 Not quite so fair as many are
 In heaven above thee!
 Yet like a star, with glittering crest,
 Self-poised in air thou seem'st to rest;—
 May peace come never to his nest,
 40 Who shall reprove thee!

Bright *Flower!* for by that name at last,
 When all my reveries are past,
 I call thee, and to that cleave fast,
 Sweet silent creature!
 45 That breath'st with me in sun and air,
 Do thou, as thou art wont, repair
 My heart with gladness, and a share
 Of thy meek nature!

TO THE DAISY
 1808 1807

Bright *Flower!* whose home is every-
 where,
 Bold in maternal Nature's care,
 And, all the long year through, the heir
 Of joy and sorrow;
 5 Methinks that there abides in thee
 Some concord with humanity,
 Given to no other flower I see
 The forest thorough!
 Is it that Man is soon deprest?
 10 A thoughtless Thing! who, once unblest,
 Does little on his memory rest,
 Or on his reason,
 And thou wouldst teach him how to find
 A shelter under every wind,
 15 A hope for times that are unkind
 And every season?

Thou wander'st the wide world about,
 Unchecked by pride or scrupulous doubt,
 With friends to greet thee, or without,
 20 Yet pleased and willing;
 Meek, yielding to the occasion's call,
 And all things suffering from all,
 Thy function apostolical
 In peace fulfilling.

THE GREEN LINNET
 1803 1807

Beneath these fruit-tree boughs that shed
 Their snow-white blossoms on my head,
 With brightest sunshine round me spread
 Of spring's unclouded weather,
 5 In this sequestered nook how sweet
 To sit upon my orchard-seat!
 And birds and flowers once more to greet,
 My last year's friends together.

One have I marked, the happiest guest
 10 In all this covert of the blest:
 Hail to thee, far above the rest
 In joy of voice and pinion!
 Thou, Linnet! in thy green array,
 Presiding Spirit here today,
 15 Dost lead the revels of the May;
 And this is thy dominion

While birds, and butterflies, and flowers,
 Make all one band of paramours,
 Thou, ranging up and down the bowers,
 20 Art sole in thy employment:
 A Life, a Presence like the Air,
 Scattering thy gladness without care,
 Too blest with any one to pair;
 Thyself thy own enjoyment.

25 Amid yon tuft of hazel trees,
 That twinkle to the gusty breeze,
 Behold him perched in ecstasies,
 Yet seeming still to hover,
 There! where the flutter of his wings
 30 Upon his back and body flings
 Shadows and sunny glimmerings,
 That cover him all over.

My dazzled sight he oft deceives,
 A brother of the dancing leaves;
 35 Then flits, and from the cottage eaves
 Pours forth his song in gushes,
 As if by that exulting strain
 He mocked and treated with disdain
 The voiceless Form he chose to feign,
 40 While fluttering in the bushes

YEW TREES
 1803 1815

There is a Yew-tree, pride of Lorton Vale,
 Which to this day stands single, in the
 midst
 Of its own darkness, as it stood of yore
 Not loth to furnish weapons for the band
 5 Of Umfraville or Percy ere they marched
 To Scotland's heaths, or those that
 crossed the sea
 And drew their sounding bows at Azim-
 cour,
 Perhaps at earlier Crecy, or Poitiers
 Of vast circumference and gloom profound
 10 This solitary Tree! a living thing
 Produced too slowly ever to decay;
 Of form and aspect too magnificent
 To be destroyed. But worthier still of
 note
 Are those fraternal Four of Borrowdale,
 15 Joined in one solemn and capacious grove;
 Huge trunks! and each particular trunk a
 growth

Of intertwined fibres serpentine
Up-coiling, and inveterately¹ convolved,
Nor uninformed with Phantasy, and looks
20 That threaten the profane; a pillared
shade,
Upon whose grassless floor of red-brown
hue,
By sheddings from the pining² umbrage
tinged
Perennially—beneath whose sable roof
Of boughs, as if for festal purpose decked
25 With unrejoicing berries—ghostly Shapes
May meet at noontide. Fear and trem-
bling Hope,
Silence and Foresight; Death the Skeleton
And Time the Shadow.—there to cele-
brate,
As in a natural temple scattered o'er
30 With altars undisturbed of mossy stone,
United worship, or in mute repose
To lie, and listen to the mountain flood
Murmuring from Glaiamara's inmost
caves.

AT THE GRAVE OF BURNS

SEVEN YEARS AFTER HIS DEATH
1803 1843

I shiver, Spirit fierce and bold,
At thought of what I now behold—
As vapors breathed from dungeons cold
Strike pleasure dead,
5 So sadness comes from out the mould
Where Burns is laid

And have I then thy bones so near,
And thou forbidden to appear?
As if it were thyself that's here
10 I shrink with pain;
And both my wishes and my fear
Alike are vain

Off weight—not press on weight!—away
Dark thoughts!—they came, but not to
stay,
15 With chastened feelings would I pay
The tribute due
To him, and aught that hides his clay
From mortal view

Fresh as the flower, whose modest worth
20 He sang, his genius "glinted"³ forth,
Rose like a star that touching earth,
For so it seems,
Doth glorify its humble birth
With matchless beams.

25 The piercing eye, the thoughtful brow,
The struggling heart, where be they now?
Full soon the Aspirant of the plough,
The prompt, the brave,
Slept, with the obscurest, in the low
30 And silent grave.

I mourned with thousands, but as one
More deeply grieved, for he was gone
Whose light I hailed when first it shone,
And showed my youth
35 How Verse may build a princely throne
On humble truth.

Alas! where'er the current tends,
Regret pursues and with it blends,—
Huge Criffel's hoary top ascends
40 By Skiddaw seen,—
Neighbors we were, and loving friends
We might have been;

True friends though diversely inclined;
But heart with heart and mind with mind,
45 Where the main fibres are entwined,
Through Nature's skill,
May even by contraries be joined
More closely still

The tear will start, and let it flow;
50 Thon "poor Inhabitant below,"¹
At this dread moment—even so—
Might we together
Have sate and talked where gowans² blow,⁴
Or on wild heather.

55 What treasures would have then been
placed
Within my reach, of knowledge graced
By fancy what a rich repast!
But why go on?
Oh! spare to sweep, thou mournful blast,
60 His grave grass-grown.

There, too, a son, his joy and pride,
(Not three weeks past the stripling died.)
Lies gathered to his father's side,
Soul-moving sight!
65 Yet one to which is not denied
Some sad delight.

For he is safe, a quiet bed
Hath early found among the dead,
Harbored where none can be misled,
70 Wronged, or distressed;
And surely here it may be said
That such are blest.

¹ by virtue of old habit² decaying³ Burns, *To a Mountain Daisy*, 15 (p 194)⁴ Burns, *A Raid's Epitaph*, 19 (p 197).² daisies⁴ bloom

And oh for thee, by pitying grace
 Checked oft-times in a devious race,
 75 May He, who halloweth the place
 Where Man is laid,
 Receive thy spirit in the embrace
 For which it prayed!

Sighing I turned away; but ere
 80 Night fell I heard, or seemed to hear,
 Music that sorrow comes not near,
 A ritual hymn,
 Chanted in love that casts out fear
 By Seraphim.

TO A HIGHLAND GIRL

AT INVERSENYDE, UPON LOCH LOMOND
 1803 1807

Sweet Highland Girl, a very shower
 Of beauty is thy earthly dower!
 Twice seven consenting years have shed
 Their utmost bounty on thy head
 5 And these gray rocks, that household
 lawn;
 Those trees, a veil just half withdrawn;
 This fall of water that doth make
 A murmur near the silent lake,
 This little bay, a quiet road
 10 That holds in shelter thy abode—
 In truth together do ye seem
 Like something fashioned in a dream,
 Such Forms as from their covert peep
 When earthly cares are laid asleep!
 15 But, O fair creature! in the light
 Of common day, so heavenly bright,
 I bless thee, vision as thou art,
 I bless thee with a human heart,
 God shield thee to thy latest years!
 20 Thee, neither know I, nor thy peers,
 And yet my eyes are filled with tears.

With earnest feeling I shall pray
 For thee when I am far away:
 For never saw I mien, or face,
 25 In which more plainly I could trace
 Benignity and home-bred sense
 Ripening in perfect innocence.
 Here scattered, like a random seed,
 Remote from men, thou dost not need,
 30 The embarrassed look of shy distress,
 And maidenly shamefacedness:
 Thou wear'st upon thy forehead clear
 The freedom of a mountaineer:
 A face with gladness overspread!
 35 Soft smiles, by human kindness bred!
 And seemliness complete, that sways
 Thy courtesies, about thee plays;

¹ See Burns's *To Ruin*, at 2

With no restraint, but such as springs
 From quick and eager visitings
 40 Of thoughts that lie beyond the reach
 Of thy few words of English speech:
 A bondage sweetly brooked, a strife
 That gives thy gestures grace and life!
 So have I, not unmoved in mind,
 45 Seen birds of tempest-loving kind—
 Thus beating up against the wind.

What hand but would a garland cull
 For thee who art so beautiful?
 O happy pleasure! here to dwell
 50 Beside thee in some heathy dell;
 Adopt your homely ways, and dress,
 A shepherd, thou a shepherdess!
 But I could frame a wish for thee
 More like a grave reality:
 55 Thou art to me but as a wave
 Of the wild sea; and I would have
 Some claim upon thee, if I could,
 Though but of common neighborhood.
 What joy to hear thee, and to see!
 60 Thy elder brother I would be,
 Thy father—anything to thee!

Now thanks to Heaven! that of its grace
 Hath led me to this lonely place
 Joy have I had, and going hence
 65 I bear away my recompense.
 In spots like these it is we prize
 Our Memory, feel that she hath eyes
 Then, why should I be loth to stir?
 I feel this place was made for her,
 70 To give new pleasure like the past,
 Continued long as life shall last.
 Nor am I loth, though pleased at heart,
 Sweet Highland Girl! from thee to part;
 For I, methinks, till I grow old,
 75 As fair before me shall behold,
 As I do now, the calm small,
 The lake, the bay, the waterfall;
 And thee, the Spirit of them all!

STEPPING WESTWARD 1803 1807

"What, you are stepping westward?"—
 "Yea."

— "T'would be a wildish destiny,
 If we, who thus together roam
 In a strange land, and far from home,
 5 Were in this place the guests of Chance:
 Yet who would stop, or fear to advance,
 Though home or shelter he had none,
 With such a sky to lead him on?

The dewy ground was dark and cold;
 10 Behind, all gloomy to behold;
 And stepping westward seemed to be

A kind of heavenly destiny:
 I liked the greeting; 'twas a sound
 Of something without place or bound;
 15 And seemed to give me spiritual right
 To travel through that region bright.
 The voice was soft, and she who spake
 Was walking by her native lake:
 The salutation had to me
 20 The very sound of courtesy.
 Its power was felt, and while my eye
 Was fixed upon the glowing sky,
 The echo of the voice enwrought
 A human sweetness with the thought
 25 Of travelling through the world that lay
 Before me in my endless way

THE SOLITARY REAPER

1803 1807

Behold her, single in the field,
 You solitary Highland lass!
 Reaping and singing by herself,
 Stop here, or gently pass!
 5 Alone she cuts and binds the grain,
 And sings a melancholy strain,
 O listen! for the vale profound
 Is overflowing with the sound.
 No nightingale did ever chaunt
 10 More welcome notes to weary bands
 Of travellers in some shady haunt,
 Among Arabian sands
 A voice so thrilling ne'er was heard
 In springtime from the cuckoo-bird.
 15 Breaking the silence of the seas
 Among the farthest Hebrides

Will no one tell me what she sings?—
 Perhaps the plaintive numbers flow
 For old, unhappy, far-off things,
 20 And battles long ago,
 Or is it some more humble lay,
 Familiar matter of today?
 Some natural sorrow, loss, or pain,
 That has been, and may be again?

25 Whate'er the theme, the maiden sang
 As if her song could have no ending,
 I saw her singing at her work,
 And o'er the sickle bending,—
 I listened, motionless and still;
 30 And, as I mounted up the hill,
 The music in my heart I bore,
 Long after it was heard no more.

YARROW UNVISITED

1803 1807

From Stirling castle we¹ had seen
 The mazy Forth unravell'd;
 Had trod the banks of Clyde, and Tay.
¹ Wordsworth and his sister Dorothy

And with the Tweed had travelled;
 5 And when we came to Clovenford,
 Then said my "winsome marrow,"
 "Whate'er betide, we'll turn aside,
 And see the Braes of Yarrow."²

"Let Yarrow folk, frae Selkirk town,
 10 Who have been buying, selling,
 Go back to Yarrow, 'tis their own,
 Each maiden to her dwelling!
 On Yarrow's banks let herons feed,
 Hares couch, and rabbits burrow!
 15 But we will downward with the Tweed,
 Nor turn aside to Yarrow.

"There's Galla Water, Leader Haugh,
 Both lying right before us,
 And Dryborough, where with chiming
 Tweed

20 The lintwhites³ sing in chorus.
 There's pleasant Tiviot-dale, a land
 Made blithe with plough and harrow.
 Why throw away a needful day
 To go in search of Yarrow?

25 "What's Yarrow but a river baie,
 That glides the dark hills under?
 There are a thousand such elsewhere
 As worthy of your wonder."
 —Strange words they seemed of slight
 and scorn,

30 My true-love sighed for sorrow,
 And looked me in the face, to think
 I thus could speak of Yarrow!

"Oh! green," said I, "are Yarrow's
 holms,⁴

And sweet is Yarrow flowing!

35 Fair hangs the apple frae the rock,⁵
 But we will leave it growing.
 O'er hilly path, and open strath,⁶
 We'll wander Scotland thorough.
 But, though so near, we will not turn
 40 Into the dale of Yarrow

"Let beeves and home-bred kine partake
 The sweets of Burn-mill meadow;
 The swan on still St. Mary's Lake
 Float double, swan and shadow!
 45 We will not see them; will not go,
 Today, nor yet tomorrow,
 Enough if in our hearts we know
 There's such a place as Yarrow.

¹ companion (See Hamilton's *The Braes of Yarrow*, p. 13)
² the banks of the River Yarrow

³ linnets
⁴ lowlands

⁵ Hamilton, *The Braes of Yarrow*, 51 2 The apple is probably the red berry of the mountain-ash
⁶ A valley through which a river flows

- "Be Yarrow stream unseen, unknown!
 50 It must, or we shall rue it:
 We have a vision of our own;
 Ah! why should we undo it?
 The treasured dreams of times long past,
 We'll keep them, winsome marrow!
 55 For when we're there, although 'tis fair,
 'Twill be another Yarrow!

- "If Care with freezing years should come.
 And wandering seem but folly,—
 Should we be loth to stir from home.
 60 And yet be melancholy,
 Should life be dull, and spirits low,
 'Twill soothe us in our sorrow,
 That earth hath something yet to show,
 The bonny holms of Yarrow!"

OCTOBER, 1803
 1803 1807

- When, looking on the present face of
 things,
 I see one man,¹ of men the meanest too!
 Raised up to sway the world, to do, undo.
 With mighty Nations for his underlings.
 5 The great events with which old story rings
 Seem vain and hollow. I find nothing
 great
 Nothing is left which I can venerate.
 So that a doubt almost within me springs
 Of Providence, such emptiness at length
 10 Seems at the heart of all things But,
 great God!
 I measure back the steps which I have
 trod,
 And tremble, seeing whence proceeds the
 strength
 Of such poor Instruments, with thoughts
 sublime
 I tremble at the sorrow of the time

TO THE MEN OF KENT
 1803 1807

- Vanguard of Liberty, ye men of Kent,
 Ye children of a Soil that doth advance²
 Her haughty brow against the coast of
 France,
 Now is the time to prove your hardiment!
 5 To France be words of invitation sent!
 They from their fields can see the coun-
 tenance
 Of your fierce war, may ken the glittering
 lance,
 And hear you shouting forth your brave
 intent.
 Left single, in bold parley, ye, of yore,

¹ Napoleon

² Hitt up

- 10 Did from the Norman win a gallant
 wreath;¹
 Confirmed the charters that were yours
 before;—
 No parleying now. In Britain is one
 breath;
 We all are with you now from shore to
 shore,—
 Ye men of Kent, 'tis victory or death!

ANTICIPATION, OCTOBER, 1803
 1803 1803

- Shout, for a mighty victory is won!
 On British ground the invaders are laid
 low,
 The breath of Heaven has drifted them
 like snow,
 And left them lying in the silent sun,
 5 Never to rise again!—the work is done.
 Come forth, ye old men, now in peaceful
 show
 And greet your sons! drums beat and
 trumpets blow!
 Make merry, wives! ye little children,
 'stun
 Your grandame's ears with pleasure of
 your noise!
 10 Clap, infants, clap your hands! Divine
 must be
 That triumph, when the very worst, the
 pain.
 And even the prospect of our brethren
 slain,
 Hath something in it which the heart
 enjoys —
 In glory will they sleep and endless sanc-
 tity

TO THE CUCKOO
 1804 1807

- O blithe Newcomer! I have heard,
 I hear thee and rejoice
 O Cuckoo! shall I call thee Bird.
 Or but a wandering Voice?
 5 While I am lying on the grass
 Thy twofold shout I hear;
 From hill to hill it seems to pass
 At once far off, and near
 10 Though babbling only to the Vale,
 Of sunshine and of flowers,
 Thou bringest unto me a tale
 Of visionary hours

¹ The men of the southern part of Kent were never subdued in the Norman invasion, and when they surrendered they had their charters confirmed

Thrice welcome, darling of the Spring!
 Even yet thou art to me
 15 No bird, but an invisible thing,
 A voice, a mystery;

The same whom in my schoolboy days
 I listened to, that Cry
 Which made me look a thousand ways
 20 In bush, and tree, and sky.

To seek thee did I often rove
 Through woods and on the green,
 And thou wert still a hope, a love;
 Still longed for, never seen.

25 And I can listen to thee yet,
 Can lie upon the plain
 And listen, till I do forget
 That golden time again.

O blessed Bud! the earth we pace
 30 Again appears to be
 An unsubstantial, faery place;
 That is fit home for thee!

SHE WAS A PHANTOM OF DELIGHT 1804 1807

She was a phantom of delight
 When first she gleamed upon my sight;
 A lovely apparition, sent
 To be a moment's ornament,
 5 Her eyes as stars of twilight fall,
 Like twilight's, too, her dusky hair;
 But all things else about her drawn
 From Maytime and the cheerful dawn,
 A dancing shape, an image gay,
 10 To haunt, to startle, and waylay.

I saw her upon nearer view,
 A spirit, yet a woman too!
 Her household motions light and free,
 And steps of virgin liberty,
 15 A countenance in which did meet
 Sweet records, promises as sweet;
 A creature not too bright or good
 For human nature's daily food;
 For transient sorrows, simple wiles,
 20 Praise, blame, love, kisses, tears, and
 smiles

And now I see with eye serene
 The very pulse of the machine;¹
 A being breathing thoughtful breath,
 A traveller between life and death;
 25 The reason firm, the temperate will,
 Endurance, foresight, strength, and skill;

¹ body

A perfect woman, nobly planned,
 To warn, to comfort, and command;
 And yet a spirit still, and bright
 30 With something of angelic light

I WANDERED LONELY AS A CLOUD 1804 1807

I wandered lonely as a cloud
 That floats on high o'er vales and hills,
 When all at once I saw a crowd,
 A host, of golden daffodils,
 5 Beside the lake, beneath the trees,
 Fluttering and dancing in the breeze.

Continuous as the stars that shine
 And twinkle on the Milky Way,
 They stretched in never-ending line
 10 Along the margin of a bay
 Ten thousand saw I at a glance,
 Tossing their heads in sprightly dance.

The waves beside them danced; but they
 Outdid the sparkling waves in glee.
 15 A poet could not but be gay,
 In such a jocund company:
 I gazed—and gazed—but little thought
 What wealth the show to me had brought:

For oft, when on my couch I lie
 20 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude,
 And then my heart with pleasure fills,
 And dances with the daffodils.

THE AFFLICTION OF MARGARET 1804 1807

Where art thou, my beloved son,
 Where art thou, worse to me than dead?
 Oh find me, prosperous or undone!
 Or, if the grave be now thy bed,
 5 Why am I ignorant of the same
 That I may rest, and neither blame
 Nor sorrow may attend thy name?

Seven years, alas! to have received
 No tidings of an only child;
 10 To have despaired, have hoped, believed.
 And been for evermore beguiled;
 Sometimes with thoughts of very bliss!
 I catch at them, and then I miss;
 Was ever darkness like to this?

15 He was among the prime in worth,
 An object beauteous to behold;
 Well born, well bred; I sent him forth
 Ingenuous, innocent, and bold:
 If things ensued that wanted grace,
 20 As hath been said, they were not base;
 And never blush was on my face

Ah! little doth the young one dream,
 When full of play and childish cares,
 What power is in his wildest scream,
 25 Heard by his mother unawares!
 He knows it not, he cannot guess;
 Years to a mother bring distress;
 But do not make her love the less.

Neglect me! no, I suffered long
 30 From that ill thought; and, being blind,
 Said, "Pride shall help me in my wrong:
 Kind mother have I been, as kind
 As ever breathed;" and that is true,
 I've wet my path with tears like dew,
 35 Weeping for him when no one knew.

My son, if thou be humbled, poor,
 Hopeless of honor and of gain,
 Oh! do not dread thy mother's door;
 Think not of me with grief and pain:
 40 I now can see with better eyes;
 And worldly grandeur I despise,
 And fortune with her gifts and lies.

Alas! the fowls of heaven have wings,
 And blasts of heaven will aid their flight,
 45 They mount—how short a voyage brings
 The wanderers back to their delight!
 Chains tie us down by land and sea;
 And wishes, vain as mine, may be
 All that is left to comfort thee.

Perhaps some dungeon hears thee groan,
 Maimed, mangled by inhuman men;
 Or thou upon a desert thrown
 Inheritest the lion's den;
 Or hast been summoned to the deep,
 55 Thou, thou and all thy mates, to keep
 An incommunicable sleep.

I look for ghosts; but none will force
 Their way to me: 'tis falsely said
 That there was ever intercourse
 60 Between the living and the dead;
 For, surely, then I should have sight
 Of him I wait for day and night,
 With love and longings infinite.

My apprehensions come in crowds;
 65 I dread the rustling of the grass;
 The very shadows of the clouds
 Have power to shake me as they pass:
 I question things and do not find
 One that will answer to my mind,
 70 And all the world appears unkind.

Beyond participation lie
 My troubles, and beyond relief:
 If any chance to heave a sigh,

They pity me, and not my grief.
 75 Then come to me, my son, or send
 Some tidings that my woes may end;
 I have no other earthly friend!

ODE TO DUTY 1805 1807

Stern Daughter of the Voice of God!
 O Duty! if that name thou love
 Who art a light to guide, a rod
 To check the erring, and reprove;
 5 Thou, who art victory and law
 When empty terrors overawe;
 From vain temptations dost set free;
 And calm'st the weary strife of frail
 humanity!

There are who ask not if thine eye
 Be on them; who, in love and truth,
 10 Where no misgiving is, rely
 Upon the genial sense of youth:
 Glad Hearts! without reproach or blot,
 Who do thy work, and know it not.
 15 Oh! if through confidence misplaced
 They fail, thy saving arms, dread Power,
 around them cast

Serene will be our days and bright,
 And happy will our nature be,
 When love is an unerring light,
 20 And joy its own security.
 And thy a blissful course may hold
 Even now, who, not unwisely bold,
 Live in the spirit of this creed,
 Yet seek thy firm support, according to
 their need.

I, loving freedom, and untried;
 No sport of every random gust,
 Yet being to myself a guide,
 Too blindly have reposed my trust:
 And oft, when in my heart was heard
 30 Thy timely mandate, I deferred
 The task, in smoother walks to stray;
 But thee I now would serve more strictly,
 if I may.

Through no disturbance of my soul,
 Or strong compunction in me wrought,
 35 I supplicate for thy control;
 But in the quietness of thought:
 Me this unchartered freedom tires;
 I feel the weight of chance-desires:
 My hopes no more must change their name.
 40 I long for a repose that ever is the same.

Stern Lawgiver! yet thou dost wear
 The Godhead's most benignant grace;
 Nor know we anything so fair

As is the smile upon thy face:

- 45 Flowers laugh before thee on their beds
And fragrance in thy footing treads,
Thou dost preserve the stars from wrong;
And the most ancient heavens, through
Thee, are fresh and strong.

To humbler functions, awful Power!

- 50 I call thee: I myself commend
Unto thy guidance from this hour;
Oh, let my weakness have an end!
Give unto me, made lowly wise,
The spirit of self-sacrifice;
55 The confidence of reason give;
And in the light of truth thy bondman
let me live!

TO A SKYLARK
1805 1807

Up with me! up with me into the clouds!
For thy song, Lark, is strong;
Up with me, up with me into the clouds!
Singing, singing,
5 With clouds and sky about thee ringing,
Lift me, guide me, till I find
That spot which seems so to thy mind!

I have walked through wildernesses dreary,
And today my heart is weary;

- 10 Had I now the wings of a Faery,
Up to thee would I fly.
There is madness about thee, and joy
divine
In that song of thine;
Lift me, guide me, high and high
15 To thy banqueting place in the sky.

Joyous as morning,
Thou art laughing and scorning;
Thou hast a nest for thy love and thy
rest,

- And, though little troubled with sloth,
20 Drunken Lark! thou wouldst be loth
To be such a traveller as I.
Happy, happy Liver,
With a soul as strong as a mountain river
Pouring out praise to the almighty Giver,
25 Joy and jollity be with us both!

Alas! my journey, rugged and uneven,
Through prickly moors or dusty ways must
wind;

- But hearing thee, or others of thy kind,
As full of gladness and as free of heaven,
30 I, with my fate contented, will plod on,
And hope for higher raptures, when life's
day is done.

ELEGIAC STANZAS

SUGGESTED BY A PICTURE OF PEELE CASTLE, IN
A STORM, PAINTED BY SIR GEORGE BEAUMONT
1805 1807

I was thy neighbor once, thou rugged Pile!
Four summer weeks I dwelt in sight of
thee:

I saw thee every day; and all the while
Thy Form was sleeping on a glassy sea.

- 5 So pure the sky, so quiet was the air!
So like, so very like, was day to day!
Whene'er I looked, thy Image still was
there;
It trembled, but it never passed away.

How perfect was the calm! it seemed no
sleep;

- 10 No mood, which season takes away, or
brings:
I could have fancied that the mighty Deep
Was even the gentlest of all gentle Things

Ah! then, if mine had been the painter's
hand,
To express what then I saw; and add the
gleam,

- 15 The light that never was, on sea or land,
The consecration, and the poet's dream;

I would have planted thee, thou hoary Pile.
Amid a world how different from this!¹
Beside a sea that could not cease to smile;
20 On tranquil land, beneath a sky of bliss.

Thou shouldst have seemed a treasure-
house divine
Of peaceful years; a chronicle of
heaven,—
Of all the sunbeams that did ever shine
The very sweetest had to thee been given.

- 25 A picture had it been of lasting ease,
Elysian quiet, without toil or strife;
No motion but the moving tide, a breeze,
Or merely silent Nature's breathing life.

- Such, in the fond illusion of my heart,
30 Such picture would I at that time have
made:
And seen the soul of truth in every part,
A steadfast peace that might not be be-
trayed.

So once it would have been,—'tis so no
more;
I have submitted to a new control:

¹ That is, the world of the picture

35 A power is gone, which nothing can restore;
A deep distress hath humanized my soul.

Not for a moment could I now behold
A smiling sea, and be what I have been:
The feeling of my loss will ne'er be old,
40 This, which I know, I speak with mind serene

Then, Beaumont, friend! who would have been the friend,
If he had lived, of him whom I deplore,¹
This work of thine I blame not, but commend;
This sea in anger, and that dismal shore.

45 O 'tis a passionate Work!—yet wise and well,
Well chosen is the spirit that is here;
That Hulk which labors in the deadly swell,
This rueful sky, this pageantry of fear!

And this huge Castle, standing here sublime,

50 I love to see the look with which it braves,
Cased in the unfeeling armor of old time,
The lightning, the fierce wind, and trampling waves.

Farewell, farewell the heart that lives alone,
Housed in a dream, at distance from the Kind!²

55 Such happiness, wherever it be known,
Is to be pitied, for 'tis surely blind.

But welcome fortitude, and patient cheer,
And frequent sights of what is to be borne!
Such sights, or worse, as are before me here.—

60 Not without hope we suffer and we mourn

TO A YOUNG LADY³

WHO HAD BEEN REPROACHED FOR TAKING
LONG WALKS IN THE COUNTRY
1805 1807

Dear child of Nature, let them rail!
—There is a nest in a green dale,
A harbor and a hold;
Where thou, a wife and friend, shalt see
5 Thy own heart-stirring days, and be
A light to young and old.

There, healthy as a shepherd boy,
And treading among flowers of joy

¹ Wordsworth's brother, Capt John Wordsworth, who was drowned Feb. 5, 1805.

² The human race

³ Wordsworth's sister Dorothy

Which at no season fade,
10 Thou, while thy babes around thee cling,
Shalt show us how divine a thing
A woman may be made.

Thy thoughts and feelings shall not die,
Nor leave thee, when gray hairs are nigh
15 A melancholy slave;
But an old age serene and bright,
And lovely as a Lapland night,
Shall lead thee to thy grave.

CHARACTER OF THE HAPPY WARRIOR¹ 1806 1807

Who is the happy warrior? Who is he
That every man in arms should wish to be
—It is the generous Spirit, who, when
brought

Among the tasks of real life, hath
wrought

5 Upon the plan that pleased his boyish thought
Whose high endeavors are an inward high
That makes the path before him always
bright

Who, with a natural instinct to discern
What knowledge can perform, is diligent
to learn,

10 Abides by this resolve, and stops not there
But makes his moral being his prime care
Who, doomed to go in company with Pain
And Fear, and Bloodshed, miserable train
Turns his necessity to glorious gain,

15 In face of these doth exercise a power
Which is our human nature's highest
dower.

Controls them and subdues, transmutes
bereaves

Of their bad influence, and their good
receives.

By objects, which might force the soul to
abate

20 Her feeling, rendered more compassionate
Is placable—because occasions rise
So often that demand such sacrifice,
More skilful in self-knowledge, even more
pure,

As tempted more, more able to endure,
25 As more exposed to suffering and distress
Thence, also, more alive to tenderness
—'Tis he whose law is reason; who depend
Upon that law as on the best of friends
Whence, in a state where men are tempted
still

30 To evil for a guard against worse ill,
And what in quality or act is best
Doth seldom on a right foundation rest,
He labors good on good to fix, and owe
To virtue every triumph that he knows:

35 — Who, if he rise to station of command,
Rises by open means, and there will stand
On honorable terms, or else retire,
And in himself possess his own desire;
Who comprehends his trust, and to the same

40 Keeps faithful with a singleness of aim,
And therefore does not stoop, nor lie in wait
For wealth, or honors, or for worldly state,
Whom they must follow, on whose head must fall,
Like showers of manna, if they come at all:

45 Whose powers shed round him in the common strife,
On mild concerns of ordinary life,
A constant influence, a peculiar grace.
But who, if he be called upon to face
Some awful moment to which Heaven has joined

50 Great issues, good or bad for human kind,
Is happy as a lover, and attired
With sudden brightness, like a man inspired,
And, through the heat of conflict, keeps the law
In calmness made, and sees what he fore-saw,

55 Or if an unexpected call succeed,
Come when it will, is equal to the need
—He who, though thus endued as with a sense

And faculty for storm and turbulence,
Is yet a Soul whose master-bias leans
60 To homefelt pleasures and to gentle scenes,
Sweet images! which, wheresoe'er he be,
Are at his heart, and such fidelity
It is his darling passion to approve,
More brave for this, that he hath much to love —

65 'Tis, finally, the man, who, lifted high,
Conspicuous object in a nation's eye,
Or left unthought-of in obscurity,—
Who, with a toward or untoward lot,
Prosperous or adverse, to his wish or not—
70 Plays, in the many games of life, that one
Where what he most doth value must be won

Whom neither shape of danger can dismay,
Nor thought of tender happiness betray.
Who, not content that former worth stand fast,

75 Looks forward, persevering to the last,
From well to better, daily self-surpass.

Who, whether praise of him must walk the earth

Forever, and to noble deeds give birth,
Or he must fall, to sleep without his fame,
80 And leave a dead unprofitable name—

Finds comfort in himself and in his cause,
And, while the mortal mist is gathering,
draws

His breath in confidence of Heaven's applause

This is the happy warrior, this is he
85 That every man in arms should wish to be

POWER OF MUSIC

1806

1807

An Orpheus! an Orpheus! yes, Faith may grow bold,

And take to herself all the wonders of old;—

Near the stately Pantheon you'll meet with the same

In the street that from Oxford hath borrowed its name

6 His station is there, and he works on the crowd,

He sways them with harmony merry and loud,

He fills with his power all their hearts to the brim—

Was aught ever heard like his fiddle and hum?

What an eager assembly! what an empire is this!

10 The weary have life, and the hungry have bliss,

The mourner is cheered, and the anxious have rest,

And the guilt-burthened soul is no longer oppress

As the Moon brightens round her the clouds of the night,

So he, where he stands, is a centre of light,

15 It gleams on the face, there, of dusky-browed Jack,

On the pale-visaged baker's, with basket on back

That errand-bound 'prentice was passing in haste—

What matter! he's caught—and his time runs to waste;

The newsman is stopped, though he stops on the fret;

20 And the half-breathless lamplighter—he's in the net!

The porter sits down on the weight which
he bore;
The lass with her barrow wheels hither
her store;—
If a thief could be here he might pilfer
at ease,
She sees the musician, 'tis all that she
sees!

35 He stands, backed by the wall,—he abates
not his din;
His hat gives him vigor, with boons drop-
ping in,
From the old and the young, from the
poorest, and there!
The one-pennied boy has his penny to
spare.

O blest are the hearers, and proud be the
hand

30 Of the pleasure it spreads through so
thankful a band;
I am glad for him, blind as he is!—all the
while

If they speak 'tis to praise, and they
praise with a smile

That tall man, a giant in bulk and in
height,
Not an inch of his body is free from
delight;

35 Can he keep himself still, if he would?
oh, not he!
The music stirs in him like wind through
a tree

Mark that cripple who leans on his
crutch; like a tower
That long has leaned forward, leans hour
after hour!—

That mother, whose spirit in fetters is
bound,

40 While she dandles the babe in her arms
to the sound

Now, coaches and chariots! roar on like
a stream;

Here are twenty souls happy as souls in
a dream,

They are deaf to your murmurs—they
care not for you,

Nor what ye are flying, nor what ye
pursue!

YES, IT WAS THE MOUNTAIN ECHO
1806 1807

Yes, it was the mountain Echo,
Solitary, clear, profound,
Answering to the shouting Cuckoo,
Giving to her sound for sound!

5 Unsolicited reply
To a babbling wanderer sent;
Like her ordinary cry,
Like—but oh, how different!

Hears not also mortal Life?
10 Hear not we, unthinking creatures!
Slaves of folly, love, or strife—
Voices of two different natures?

Have not we too?—yes, we have
Answers, and we know not whence;
15 Echoes from beyond the grave,
Recognized intelligence!

Such rebounds our inward ear
Catches sometimes from afar—
Listen, ponder, hold them dear;
20 For of God,—of God they are

NUNS FRET NOT AT THEIR CON- VENT'S NARROW ROOM 1806 1807

Nuns fret not at their convent's narrow
room;

And hermits are contented with their cells;
And students with their pensive citadels;

Maidens at the wheel, the weaver at his loom,
5 Sit blithe and happy; bees that soar for
bloom,

High as the highest Peak of Furness-fells,
Will murmur by the hour in foxglove bells

In truth the prison, unto which we doom
Ourselves, no prison is: and hence for me,
10 In sundry moods, 'twas pastime to be
bound

Within the Sonnet's scanty plot of
ground;

Pleased if some Souls (for such there
needs must be)

Who have felt the weight of too much
liberty,

Should find brief solace there, as I have
found.

PERSONAL TALK 1806 1807

I

I am not one who much or oft delight
To season my fireside with personal talk,—
Of friends, who live within an easy walk,
Or neighbors, daily, weekly, in my sight:

5 And, for my chance acquaintance, ladies
bright,

Sons, mothers, maidens withering on the
stalk,

These all wear out of me, like forms with
chalk

Painted on rich men's floors,¹ for one
feast-night.

Better than such discourse doth silence
long,

10 Long, barren silence, square with my
desire;

To sit without emotion, hope, or aim,
In the loved presence of my cottage fire,
And listen to the flapping of the flame,
Or kettle whispering its faint under-song.

II

15 "Yet life," you say, "is life, we have
seen and see,

And with a living pleasure we describe,
And fits of sprightly malice do but bribe
The languid mind into activity
Sound sense, and love itself, and mirth
and glee

20 Are fostered by the comment and the
gibe "

Even be it so yet still among your tribe.
Our daily world's true worldlings, rank
not me!

Children are blest, and powerful, their
world lies

More justly balanced, partly at their feet

25 And part far from them —sweetest mel-
odies

Are those that are by distance made more
sweet;

Whose mind is but the mind of his own
eyes,

He is a slave, the meanest we can meet!

III

Wings have we,—and as far as we can go

30 We may find pleasure. wilderness and
wood,

Blank ocean and mere sky, support that
mood

Which with the lofty sanctifies the low
Dreams, books, are each a world. and
books, we know,

Are a substantial world, both pure and
good:

35 Round these, with tendrils strong as flesh
and blood,

Our pastime and our happiness will grow.
There find I personal themes, a plenteous
store,

Matter wherein right voluble I am.

To which I listen with a ready ear,

40 Two shall be named, pre-eminently dear,—
The gentle Lady² married to the Moor,

And heavenly Una with her milk-white
Lamb.³

¹ To guide the dancers

² Desdemona, wife of Othello

³ The Faerie Queene, I, 1. 45

IV

Nor can I not believe but that hereby
Great gains are mine; for thus I live
remote

45 From evil speaking; rancor, never sought,
Comes to me not, malignant truth, or lie.
Hence have I genial seasons, hence have I
Smooth passions, smooth discourse, and
joyous thought.

And thus from day to day my little boat

50 Rocks in its harbor, lodging peaceably
Blessings be with them—and eternal
praise,

Who gave us nobler loves, and nobler
cares—

The poets, who on earth have made us heirs
Of truth and pure delight by heavenly
lays!

55 Oh! might my name be numbered among
theirs,

Then gladly would I end my mortal days.

ADMONITION

1806

1807

Well may'st thou halt—and gaze with
brightening eye!

The lovely Cottage in the guardian nook
Hath stirred thee deeply; with its own
dear brook,

Its own small pasture, almost its own sky!

5 But covet not the Abode,—forbear to sigh,
As many do, repining while they look,
Intruders—who would tear from Nature's
book

This precious leaf, with harsh impiety
Think what the Home must be if it were
thine,

10 Even thine, though few thy wants!—
Roof, window, door,

The very flowers are sacred to the Poor.
The roses to the porch which they en-
twine

Yea, all, that now enchants thee, from
the day

On which it should be touched, would
melt away

HOW SWEET IT IS, WHEN MOTHER
FANCY ROCKS

1806

1807

How sweet it is, when Mother Fancy rocks
The wayward biam, to saunter through a
wood!

An old place, full of many a lovely brood,
Tall trees, green arbors, and ground-
flowers in flocks;

5 And wild rose tip-toe upon hawthorn
stocks,

Like a bold girl, who plays her agile pranks
At wakes and fairs with wandering
mountebanks.—

When she stands cresting the clown's
head, and mocks

- The crowd beneath her. Verily I think,
10 Such place to me is sometimes like a dream
Or map of the whole world: thoughts,
link by link,
Enter through ears and eyesight, with
such gleam
Of all things, that at last in fear I shrink,
And leap at once from the delicious stream.

COMPOSED BY THE SIDE OF
GRASMERE LAKE
1806 1820

Clouds, lingering yet, extend in solid bars
Through the gray west, and lo! these
waters, steeled

- By breezeless air to smoothest polish, yield
A vivid repetition of the stars,
5 Jove, Venus, and the ruddy crest of Mars
Amid his fellows beautifully revealed
At happy distance from earth's groaning
field,

Where ruthless mortals wage incessant
wars

- Is it a mirror?—or the nether sphere
10 Opening to view the abyss in which she
feeds

Her own calm fires?—But hush! a voice is
near,

Great Pan himself low-whispering through
the reeds,

“Be thankful, thou, for, if unholy deeds
Ravage the world, tranquillity is here!”

THE WORLD IS TOO MUCH WITH US,
LATE AND SOON
1806 1807

The world is too much with us; late and
soon,

Getting and spending, we lay waste our
powers:

Little we see in Nature that is ours,
We have given our hearts away, a sordid
boon!

- 5 This sea that bares her bosom to the
moon;

The winds that will be howling at all hours,
And are up-gathered now like sleeping
flowers;

For this, for everything, we are out of
tune;

- It moves us not.—Great God! I'd rather be
10 A Pagan suckled in a creed outworn,
So might I, standing on this pleasant lea,

Have glimpses that would make me less
forlorn;

Have sight of Proteus rising from the sea,
Or hear old Triton blow his wreathed horn

TO SLEEP
1806 1807

A flock of sheep that leisurely pass by,
One after one, the sound of rain, and
bees

Murmuring; the fall of rivers, winds and
seas,

Smooth fields, white sheets of water, and
pure sky;

- 5 I have thought of all by turns, and yet
do lie

Sleepless! and soon the small birds'
melodies

Must hear, first uttered from my orchard
trees;

And the first cuckoo's melancholy cry.

Even thus last night, and two nights more,
I lay

- 10 And could not win thee, Sleep! by any
stealth.

So do not let me wear tonight away.

Without thee what is all the morning's
wealth?

Come, blessed barrier between day and
day,

Dear mother of fresh thoughts and joyous
health!

NOVEMBER, 1806
1806 1807

Another year!—another deadly blow!

Another empty Empire overthrown!

And we are left, or shall be left, alone;
The last that dare to struggle with the foe

- 5 'Tis well! from this day forward we shall
know

That in ourselves our safety must be
sought,

That by our own right hands it must be
wrought,

That we must stand unpropped, or be
laid low

O dastard whom such foretaste doth not
cheer!

- 10 We shall exult, if they who rule the land
Be men who hold its many blessings dear,

Wise, upright, valiant; not a servile band,
Who are to judge of danger which they
fear,

And honor which they do not understand

¹ A reference to the French victories over the
Germans, October and November, 1806.

ODE

INTIMATIONS OF IMMORTALITY FROM RECOL-
LECTIONS OF EARLY CHILDHOOD
1803-6 1807

"The Child is father of the Man.
And I could wish my days to be
Bound each to each by natural piety"

I

There was a time when meadow, grove,
and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream
It is not now as it hath been of yore,—
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can
see no more

II

10 The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare,
Waters on a starry night
15 Are beautiful and fair,
The sunshine is a glorious birth,
But yet I know, where'er I go,
That there hath past away a glory from
the earth

III

Now, while the birds thus sing a joyous
song,
20 And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief.
A timely utterance gave that thought relief
And I again am strong
25 The cataracts blow their trumpets from
the steep,
No more shall grief of mine the season
wrong;
I hear the Echoes through the mountains
throng,
The Winds come to me from the fields of
sleep,
And all the earth is gay,
30 Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every beast keep holiday;—
Thou Child of Joy,
35 Shout round me, let me hear thy shout,
thou happy Shepherd-boy!

¹ Wordsworth, *My Heart Leaps Up*, 7-10 (p. 282)

IV

Ye blessed Creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your
jubilee;
My heart is at your festival,
40 My head hath its coronal,
The fulness of your bliss, I feel—I feel
it all.
Oh evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning,
45 And the children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines
warm,
And the Babe leaps up on his mother's
arm:—
50 I hear, I hear, with joy I hear!
—But there's a Tree, of many, one,
A single Field which I have looked upon,
Both of them speak of something that is
gone
The Pansy at my feet
55 Doth the same tale repeat.
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

V

Our birth is but a sleep and a forgetting.
The Soul that rises with us, our life's Star,
60 Hath had elsewhere its setting,
And cometh from afar
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
65 From God, who is our home
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it
flows,
70 He sees it in his joy;
The Youth, who daily farthest from the east
Must travel, still is Nature's priest,
And by the vision splendid
Is on his way attended,
75 At length the Man perceives it die away.
And fade into the light of common day

VI

Earth fills her lap with pleasures of her
own;
Yearnings she hath in her own natural
kind,
And, even with something of a mother's
mind,

80 And no unworthy aim,
The homely nurse doth all she can
To make her Foster-child, her inmate Man,
Forget the glories he hath known,
And that imperial palace whence he came.

VII

85 Behold the Child among his new-born
blisses,
A six years' darling of a pigmy size!
See, where 'mid work of his own hand he
lies,
Fretted by sallies of his mother's kisses, 130
With light upon him from his father's
eyes!
90 See, at his feet, some little plan or chart,
Some fragment from his dream of human
life,
Shaped by himself with newly-learned art,
A wedding or a festival,
A mourning or a funeral,
95 And this hath now his heart,
And unto this he frames his song.
Then will he fit his tongue
To dialogues of business, love, or strife, 140
But it will not be long
Ere thus be thrown aside,
And with new joy and pride
100 The little Actor cons another part,
Filling from time to time his "humorous
stage"
With all the Persons, down to palsied Age,
105 That Life brings with her in her equipage,
As if his whole vocation
Were endless imitation.

VIII

Thou, whose exterior semblance doth belie
Thy soul's immensity,
110 Thou best philosopher, who yet dost keep
Thy heritage, thou eye among the blind,
That, deaf and silent, read'st the Eternal
Deep,²
Haunted forever by the Eternal Mind.—
Mighty prophet! seer! blest!
115 On whom those truths do rest,
Which we are toiling all our lives to find,
In darkness lost, the darkness of the grave,
Thou, over whom thy Immortality
Broods like the Day, a master o'er a slave,
120 A Presence which is not to be put by;
Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being's
height,

¹ See *As You Like It*, II, 7, 139 ff. *Humorous*
refers to dominant moods.

² Deep mysteries of eternity

Why with such earnest pains dost thou
provoke
The years to bring the inevitable yoke,
125 Thus blindly with thy blessedness at strife?
Full soon thy Soul shall have her earthly
freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life!

IX

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth
breed
Perpetual benediction: not indeed
For that which is most worthy to be
blest,
135 Delight and liberty, the simple creed
Of childhood, whether busy or at rest,
With new-fledged hope still fluttering in
his breast —
Not for these I raise
The song of thanks and praise,
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
145 Moving about in worlds not realized,
High instincts before which our mortal
nature
Did tremble like a guilty thing surprised
But for those first affections,
Those shadowy recollections,
150 Which, be they what they may,
Are yet the fountain-light of all our
day,
Are yet a master-light of all our seeing,
Uphold us, cherish, and have power
to make
Our noisy years seem moments in the being
Of the Eternal Silence truths that wake,
155 To perish never.
Which neither listlessness, nor mad en-
deavor,
Nor man nor boy,
Nor all that is at enmity with joy,
160 Can utterly abolish or destroy!
Hence in a season of calm weather
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither,
165 Can in a moment travel thither,
And see the children sport upon the
shore,
And hear the mighty waters rolling ever-
more.

X

Then sing, ye Birds, sing, sing a joyous
 song!
 And let the young Lambs bound
 170 As to the tabor's sound!
 We in thought will join your throng,
 Ye that pipe and ye that play,
 Ye that through your hearts to-
 day
 Feel the gladness of the May!
 175 What though the radiance which was
 once so bright
 Be now forever taken from my sight,
 Though nothing can bring back the
 hour
 Of splendor in the grass, of glory in the
 flower,
 180 We will grieve not, rather find
 Strength in what remains behind,
 In the primal sympathy
 Which having been must ever be.
 In the soothing thoughts that spring
 Out of human suffering,
 185 In the faith that looks through
 death,
 In years that bring the philosophic mind

XI

And O, ye Fountains, Meadows, Hills,
 and Groves,
 Forebode not any severing of our loves!
 Yet in my heart of hearts I feel your
 might,
 190 I only have relinquished one delight
 To live beneath you more habitual
 sway
 I love the Brooks which down their chan-
 nels fret,
 Even more than when I tripped lightly
 as they,
 The innocent brightness of a new-born
 Day
 195 Is lovely yet,
 The Clouds that gather round the setting
 sun
 Do take a sober coloring from an eye
 That hath kept watch o'er man's mor-
 tality,
 Another race hath been, and other palms
 are won.
 200 Thanks to the human heart by which we
 live,
 Thanks to its tenderness, its joys, and
 fears,
 To me the meanest flower that blows can
 give
 Thoughts that do often lie too deep for
 tears

THOUGHT OF A BRITON ON THE SUB-
 JUGATION OF SWITZERLAND¹

1807

1807

Two Voices are there; one is of the sea,²
 One of the mountains;³ each a mighty
 Voice.
 In both from age to age thou didst rejoice,
 They were thy chosen music, Liberty!
 5 There came a tyrant, and with holy glee
 Thou fought'st against him, but hast
 vainly striven
 Thou from thy Alpine holds at length art
 driven,
 Where not a torrent murmurs heard by
 thee
 Of one deep bliss thine ear hath been
 bereft
 10 Then cleave, O cleave to that which still
 is left,
 For, high-souled Maid, what sorrow would
 it be
 That mountain Floods should thunder as
 before,
 And Ocean bellow from his rocky shore,
 And neither awful Voice be heard by thee!

CHARACTERISTICS OF A CHILD
 THREE YEARS OLD⁴

1811

1815

Loving she is, and tractable, though wild;
 And Innocence hath privilege in her
 To dignify arch looks and laughing eyes,
 And feats of cunning, and the pretty
 round
 5 Of trespasses, affected to provoke
 Mock-chastisement and partnership in
 play
 And, as a faggot sparkles on the hearth.
 Not less if unattended and alone
 Than when both young and old sit gathered
 round
 10 And take delight in its activity,
 Even so this happy creature of herself
 Is all-sufficient, solitude to her
 Is blithe society, who fills the air
 With gladness and involuntary songs.
 15 Light are her sallies as the tripping fawn's
 FORTH-startled from the fern where she
 lay couched,
 Unthought-of, unexpected, as the stir
 Of the soft breeze ruffling the meadow-
 flowers,
 Or from before it chasing wantonly
 20 The many-colored images imprest
 Upon the bosom of a placid lake.

¹ Switzerland was con-
 quered by the French
 in 1798. By 1807,
 Napoleon had made
 himself master of
 Europe

² England
³ Switzerland
⁴ Wordsworth's
 daughter Catharine

HERE PAUSE: THE POET CLAIMS AT
LEAST THIS PRAISE
1811 1815

Here pause: the poet claims at least this
praise,
That virtuous Liberty hath been the scope
Of his pure song, which did not shrink
from hope

In the worst moment of these evil days,
5 From hope, the paramount duty that
Heaven lays,

For its own honor, on man's suffering
heart

Never may from our souls one truth de-
part—

That an accused thing it is to gaze
On prosperous tyrants with a dazzled
eye,

10 Nor—touched with due abhorrence of
their guilt

For whose dire ends tears flow, and blood
is spilt,

And justice labors in extremity—
Forget thy weakness, upon which is built,
O wretched man, the throne of tyranny'

LAODAMÍA
1814 1815

"With sacrifice before the rising morn
Vows have I made by fruitless hope in-
spired,

And from the infernal gods, 'mid shades
forlorn

Of night, my slaughtered lord have I
required.

5 Celestial pity I again implore,—
Restore him to my sight—great Jove, re-
store!"

So speaking, and by fervent love endowed
With faith, the suppliant heavenward lifts
her hands,

While, like the sun emerging from a
cloud,

10 Her countenance brightens—and her eye
expands,

Her bosom heaves and spreads, her stature
grows,

And she expects the issue in repose

O terror! what hath she perceived?—O
joy!

What doth she look on?—whom doth she
behold?

15 Her hero slain upon the beach of Troy?
His vital presence? his corporeal mould?
It is—if sense deceive her not—'tis he!
And a god leads him, winged Mercury'

Mild Hermes spake—and touched her with
his wand

20 That calms all fear; "Such grace hath
crowned thy prayer,

Laodamía! that at Jove's command

Thy husband walks the paths of upper air:

He comes to tarry with thee three hours'
space;

Accept the gift, behold him face to face!"

25 Forth sprang the impassioned Queen her
lord to clasp;

Again that consummation she essayed;

But unsubstantial Form eludes her grasp

As often as that eager grasp was made.

The Phantom parts—but parts to reunite,

30 And reassume his place before her sight

"Protesiláus, lo! thy guide is gone!

Confirm, I pray, the vision with thy voice

This is our palace,—yonder is thy throne

Speak, and the floor thou tread'st on will
rejoice

35 Not to appal me have the gods bestowed
This precious boon, and blest a sad
abode"

"Great Jove, Laodamía! doth not leave

His gifts imperfect—Spectre though I be,

I am not sent to scare thee or deceive.

40 But in reward of thy fidelity

And something also did my worth obtain.

For fearless virtue bringeth boundless
gain

"Thou knowest, the Delphic oracle fore-
told

That the first Greek who touched the

Trojan strand

45 Should die, but me the threat could not
withhold

A generous cause a victim did demand.

And forth I leapt upon the sandy plain;

A self-devoted chief—by Hector slain!"

"Supreme of heroes—bravest, noblest,
best!

50 Thy matchless courage I bewail no more,
Which then, when tens of thousands were
deprest

By doubt, propelled thee to the fatal
shore;

Thou found'st—and I forgive thee—here
thou art—

A nobler counsellor than my poor heart

55 "But thou, though capable of sternest
deed,

Wert kind as resolute, and good as brave,

And he, whose power restores thee, hath
decreed
Thou shouldst elude the malice of the
grave:

Redundant are thy locks, thy lips as fair
60 As when their breath enriched Thessalian
air.

"No spectre greets me,—no vain shadow
this,
Come, blooming hero, place thee by my
side!

Give, on this well-known couch, one nup-
tial kiss

To me, this day, a second time thy bride!"

65 Jove frowned in heaven: the conscious
Parcæ threw

Upon those roseate lips a Stygian hue.

"This visage tells thee that my doom is
past

Not should the change be mourned, even
if the joys

Of sense were able to return as fast

70 And surely as they vanish Earth destroys

Those raptures duly—Erebus disdains

Calm pleasures there abide—majestic
pains

"Be taught, O faithful consort, to control
Rebellious passion for the gods approve

75 The depth, and not the tumult, of the soul,

A fervent, not ungovernable, love

Thy transports moderate, and meekly
mourn

When I depart, for brief is my sojourn—"

"Ah wherefore?—Did not Hercules by
force

80 Wiest from the guardian Monster of the
tomb¹

Alcestis, a reanimated corse,

Given back to dwell on earth in vernal
bloom?²

Medea's spells dispersed the weight of
years,

And Æson stood a youth 'mid youthful
peers.³

85 "The gods to us are merciful—and they
Yet further may relent: for mightier far

Than strength of nerve and sinew, or the
way

Of magic potent over sun and star,

Is love, though oft to agony distrest,

90 And though his favorite seat be feeble
woman's breast.

¹ Cerberus, the guard at the entrance to Hades

² See Euripides's *Alcestis* and Browning's *Balaan*

³ See Ovid's *Metamorphoses*, 7, 159 ff

"But if thou goest, I follow—" "Peace!"
he said,—

She looked upon him and was calmed and
cheered;

The ghastly color from his lips had fled;
In his deportment, shape, and mien, ap-
peared

95 Elysian beauty, melancholy grace,
Brought from a pensive though a happy
place

He spake of love, such love as Spirits feel
In worlds whose course is equable and
pure,

No fears to beat away—no strife to heal—

100 The past unsighed for, and the future sure,
Spake of heroic arts in graver mood
Revived, with finer harmony pursued;

Of all that is most beauteous—imaged there
In happier beauty, more pellucid streams,

105 An ampler ether, a diviner air,
And fields invested with purpureal gleams,
Climes which the sun, who sheds the bright-
est day

Earth knows, is all unworthy to survey.

Yet there the Soul shall enter which hath
earned

110 That privilege by virtue—"Ill," said he,
"The end of man's existence I discerned,
Who from ignoble games and revelry
Could draw, when we had parted, vain
delight

While tears were thy best pastime, day
and night;

115 "And while my youthful peers before my
eyes

(Each hero following his peculiar bent)
Prepared themselves for glorious enter-
prise

By martial sports,—or, seated in the tent,
Chieftains and kings in council were de-
tained,

120 What time the fleet at Aulis lay enchained.

"The wished-for wind was given—I then
revolved

The oracle, upon the silent sea,
And, if no worthier led the way, resolved

That, of a thousand vessels, mine should be

125 The foremost prow in pressing to the
strand,—

Mine the first blood that tinged the Trojan
sand.

"Yet bitter, oft-times bitter, was the pang
When of thy loss I thought, beloved wife'

On thee too fondly did my memory hang,

130 And on the joys we shared in mortal life,—
The paths which we had trod—these foun-
tains, flowers;
My new-planned cities, and unfinished
towers.

“But should suspense permit the foe to 170
cry,
‘Behold they tremble!—haughty their
array,

135 Yet of their number no one dares to die?
In soul I swept the indignity away.
Old frailties then recurred:—but lofty
thought,
In act embodied, my deliverance wrought.

“And thou, though strong in love, art all
too weak

140 In reason, in self-government too slow,
I counsel thee by fortitude to seek
Our blest reunion in the shades below
The invisible world with thee hath sym-
pathized,
Be thy affections raised and solemnized.

145 “Learn, by a mortal yearning, to ascend—
Seeking a higher object Love was given,
Encouraged, sanctioned, chiefly for that
end;
For this the passion to excess was driven—
That self might be annulled her bondage
prove

150 The fetters of a dream opposed to love.”

Aloud she shrieked! for Hermes re-
appears!

Round the dear Shade she would have
clung—’tis vain:

The hours are past—too brief had they
been years,

And him no mortal effort can detain.

155 Swift, toward the realms that know not
earthly day,
He through the portal takes his silent way,
And on the palace floor a lifeless corse
she lay.

Thus, all in vain exhorted and reproved,
She perished, and, as for a wilful crime,

160 By the just gods whom no weak pity
moved,

Was doomed to wear out her appointed
time,

Apart from happy ghosts, that gather
flowers

Of blissful quiet ’mid unfading bowers

—Yet tears to human suffering are due;

165 And mortal hopes defeated and o’er-
thrown

Are mourned by man, and not by man
alone,
As fondly he believes.—Upon the side
Of Hellespont (such faith was enter-
tained)

A knot of spiry trees¹ for ages grew
From out the tomb of him for whom she
died;

And ever, when such stature they had
gained

That Ilum’s walls were subject to their
view,

The trees’ tall summits withered at the
sight;

A constant interchange of growth and
blight!

YARROW VISITED

SEPTEMBER, 1814
1814 1815

And is this—Yarrow?—*This* the stream
Of which my fancy cherished,
So faithfully, a waking dream?
An image that hath perished!

5 O that some minstrel’s harp were near,
To utter notes of gladness,
And chase this silence from the air,
That fills my heart with sadness!

Yet why?—a silvery current flows

10 With uncontrolled meanderings;
Nor have these eyes by greener hills
Been soothed, in all my wanderings
And, through her depths, Saint Mary’s
Lake

Is visibly delighted,

15 For not a feature of those hills
Is in the mirror slighted

A blue sky bends o’er Yarrow vale,
Save where that pearly whiteness

Is round the rising sun diffused,

20 A tender hazy brightness;
Mild dawn of promise! that excludes
All profitless dejection;
Though not unwilling here to admit
A pensive recollection

25 Where was it that the famous Flower
Of Yarrow Vale lay bleeding?²
His bed perchance was yon smooth mound
On which the herd is feeding.
And haply from this crystal pool,

¹ See Pliny’s *Natural History*, 16, 44

² The Flower of Yarrow was Mary Scott of Dry
hope; but Wordsworth is probably following
Logan’s *Brass of Yarrow*, in which the lady
mourns over the lover whom she calls “the
flower of Yarrow”

30 Now peaceful as the morning,
The water-wrath¹ ascended thrice—
And gave his doleful warning.

Deheious is the lay that sings
The haunts of happy lovers,
35 The path that leads them to the grove,
The leafy grove that covers
And Pity sanctifies the verse
That paints, by strength of sorrow,
The unconquerable strength of love;
40 Bear witness, rueful Yarrow!

But thou, that didst appear so fair
To fond imagination,
Dost rival in the light of day
Her delicate creation.

45 Meek loveliness is round thee spread,
A softness still and holy;
The grace of forest charms decayed,
And pastoral melancholy.

That region left, the vale unfolds
50 Rich groves of lofty stature,
With Yarrow winding through the pomp
Of cultivated nature,
And, rising from those lofty groves,
Behold a Ruin hoary!
55 The shattered front of Newark's Towers,
Renowned in Border story

Fair scenes for childhood's opening bloom.
For sportive youth to stray in
For manhood to enjoy his strength,
60 And age to wear away in!
Yon cottage seems a bowel of bliss,
A covert for protection
Of tender thoughts, that nestle there—
The brood of chaste affection

65 How sweet, on this autumnal day.
The wild-wood fruits to gather,
And on my True-love's forehead plant
A crest of blooming heather!
And what if I enwreathed my own!
70 'Twere no offence to reason,
The sober Hills thus deck their brows
To meet the wintry season.

I see—but not by sight alone,
Loved Yarrow, have I won thee;
75 A ray of fancy still survives—
Her sunshine plays upon thee!
Thy ever-youthful waters keep
A course of lively pleasure;
And gladsome notes my lips can breathe,
80 Accordant to the measure.

¹ A spirit thought to preside over waters. Lines 31-32 are taken from Logan's poem.

The vapors linger round the heights,
They melt, and soon must vanish;
One hour is theirs, no more is mine—
Sad thought, which I would banish,
85 But that I know, where'er I go,
Thy genuine image, Yarrow!
Will dwell with me—to heighten joy,
And cheer my mind in sorrow

HAST THOU SEEN, WITH FLASH
INCESSANT
1818 1820

Hast thou seen, with flash incessant,
Bubbles gliding under ice,
Bodied forth and evanescent,
No one knows by what device?

5 Such are thoughts!—A wind-swept
meadow
Mimicking a troubled sea,
Such is life, and death a shadow
From the rock eternity!

COMPOSED UPON AN EVENING OF
EXTRAORDINARY SPLENDOR
AND BEAUTY
1818 1820

Had this effulgence disappeared
With flying haste, I might have sent,
Among the speechless clouds, a look
Of blank astonishment;
5 But 'tis endued with power to stay,
And sanctify one closing day,
That frail Mortality may see—
What is?—ah no, but what can be!
Time was when field and watery cove
10 With modulated echoes rang,
While choirs of fervent angels sang
Their vespers in the grove,
Or, crowning, star-like, each some sov-
ereign height,
Warbled, from heaven above and earth
below,
15 Strains suitable to both—Such holy rite,
Methinks, if audibly repeated now
From hill or valley, could not move
Sublimar transport, purer love,
Than doth this silent spectacle—the
gleam—
20 The shadow—and the peace supreme!

No sound is uttered,—but a deep
And solemn harmony pervades
The hollow vale from steep to steep,
And penetrates the glades.
25 Far-distant images draw nigh,
Called forth by wondrous potency
Of beamy radiance, that imbues
Whate'er it strikes with gem-like hues!

- In vision exquisitely clear,
 30 Herds range along the mountain side;
 And glistening antlers are descried;
 And gilded flocks appear.
 Thine is the tranquil hour, purpureal eve!
 But long as god-like wish, or hope divine,
 35 Informs my spirit, ne'er can I believe
 That this magnificence is wholly thine!
 —From worlds not quickened by the sun
 A portion of the gift is won,
 An intermingling of Heaven's pomp is spread
 40 On ground which British shepherds tread!

- And if there be whom broken ties
 Afflict, or injuries assail,
 Yon hazy ridges to their eyes
 Present a glorious scale,
 45 Climbing suffused with sunny air,
 To stop—no record hath told where!
 And tempting Fancy to ascend,
 And with immortal spirits blend!
 —Wings at my shoulders seem to play,
 50 But, rooted here, I stand and gaze
 On those bright steps that heavenward raise
 Their practicable way!¹
 Come forth, ye drooping old men, look
 abroad,
 And see to what fair countries ye are
 bound!
 55 And if some traveller, weary of his road.
 Hath slept since noon-tide on the grassy
 ground,
 Ye Genn!¹ to his covert speed,
 And wake him with such gentle heed
 As may attune his soul to meet the dower
 60 Bestowed on this transcendent hour!

- Such hues from their celestial urn
 Were wont to stream before mine eye,
 Where'er it wandered in the morn
 Of blissful infancy
 65 This glimpse of glory, why renewed?
 Nay, rather speak with gratitude;
 For, if a vestige of those gleams
 Survived, 'twas only in my dreams
 Dread Power! whom peace and calmness
 serve
 70 No less than Nature's threatening voice,
 If aught unworthy be my choice,
 From thee if I would swerve;
 Oh, let thy grace remind me of the light
 Full early lost, and fruitlessly deplored;
 75 Which, at this moment, on my waking sight
 Appears to shine, by miracle restored,
 My soul, though yet confined to earth,
 Rejoices in a second birth!
 —'Tis past, the visionary splendor fades;
 80 And night approaches with her shades.
- ¹ A ladder that may be climbed.

TO A SNOWDROP

1819

1819

- Lone Flower, hemmed in with snows, and
 white as they
 But harder far, once more I see thee bend
 Thy forehead as if fearful to offend,
 Like an unbidden guest Though day by
 day
 5 Storms, sallying from the mountain-tops,
 waylay
 The rising sun, and on the plains descend,
 Yet art thou welcome, welcome as a friend
 Whose zeal outruns his promise! Blue-
 eyed May
 Shall soon behold this border thickly set
 10 With bright jonquils, their odors lavishing
 On the soft west-wind and his frolic
 peers,
 Nor will I then thy modest grace forget,
 Chaste Snowdrop, venturous harbinger of
 Spring,
 And pensive monitor of fleeting years!

THERE IS A LITTLE UNPRETENDING RILL

1820

1820

- There is a little unpretending rill
 Of limpid water, humbler far than aught
 That ever among men or naiads sought
 Notice or name!¹—It quivers down the hill,
 5 Furrowing its shallow way with dubious
 will,
 Yet to my mind this scanty stream is
 brought
 Oftener than Ganges or the Nile; a
 thought
 (Of private recollection sweet and still!
 Months perish with their moons; year
 treads on year,
 10 But, faithful Emma!¹² thou with me canst
 say
 That, while ten thousand pleasures dis-
 appear,
 And flies their memory fast almost as
 they,
 The immortal Spirit of one happy day
 Lingers beside that rill, in vision clear

BETWEEN NAMUR AND LIEGE

1820

1822

- What lovelier home could gentle Fancy
 choose?
 Is this the stream, whose cities, heights,
 and plains,
 War's favorite playground, are with crim-
 son stains
 Familiar, as the Morn with pearly dew?
 5 The Morn, that now, along the silver
 Meuse,

¹ A name given to Wordsworth's sister Dorothy

Spreading her peaceful ensigns, calls the
 swains
 To tend their silent boats and ringing
 wains,
 Or strip the bough whose mellow fruit
 bestrewn
 The ripening corn beneath it As mine
 eyes
 10 Turn from the fortified and threatening
 hill,
 How sweet the prospect of yon watery
 glade,
 With its gray rocks clustering in pensive
 shade—
 That, shaped like old monastic turrets, rise
 From the smooth meadow-ground, serene
 and still'

COMPOSED IN ONE OF THE CATHOLIC
 CANTONS

1820 1822

Doomed as we are our native dust
 To wet with many a bitter shower,
 It ill befits us to disdain
 The altar, to deride the fane,
 5 Where simple sufferers bend, in trust
 To win a happier hour

I love, where spreads the village lawn,
 Upon some knee-worn cell to gaze
 Hail to the firm unmoving cross,
 10 Aloft, where pines then branches toss'
 And to the chapel far withdrawn,
 That lurks by lonely ways'

Where'er we roam—along the brink
 Of Rhine—or by the sweeping Po,
 15 Through Alpine vale, or champaign wide,
 Whate'er we look on, at our side /
 Be Charity!—to bid us think,
 And feel, if we would know

From THE RIVER DUDDON
 1820 1820

SOLE LISTENER, DUDDON

Sole listener, Duddon! to the breeze that
 played
 With thy clear voice, I caught the fitful
 sound
 Wafted o'er sullen moss and craggy
 mound—
 Unfruitful solitudes, that seemed to up-
 braid
 5 The sun in heaven!—but now, to form a
 shade
 For thee, green alders have together wound
 Their foliage; ashes flung their arms
 around;

And birch trees risen in silver colonnade.
 And thou hast also tempted here to rise,
 10 'Mid sheltering pines, this cottage rude
 and gray,
 Whose ruddy children, by the mother's
 eyes
 Carelessly watched, sport through the
 summer day,
 Thy pleased associates—light as endless
 May
 On infant bosoms lonely Nature lies

AFTER-THOUGHT

I thought of thee, my partner and my
 guide,
 As being past away—Vain sympathies!
 For, backward, Duddon! as I cast my
 eyes,
 I see what was, and is, and will abide;
 5 Still glides the Stream, and shall forever
 glide,
 The Form remains, the Function never
 dies,
 While we, the brave, the mighty, and the
 wise,
 We Men, who in our morn of youth defied
 The elements, must vanish,—be it so!
 10 Enough, if something from our hands
 have power
 To live, and act, and serve the future hour,
 And if, as toward the silent tomb we go,
 Through love, through hope, and faith's
 transcendent dower,
 We feel that we are greater than we know¹

From ECCLESIASTICAL SONNETS
 1821 1822

MUTABILITY

From low to high doth dissolution climb,
 And sink from high to low, along a scale
 Of awful notes, whose concord shall not
 fail;
 A musical but melancholy chime,
 5 Which they can hear who meddle not with
 crime,
 Nor avarice, nor over-anxious care
 Truth fails not; but her outward forms
 that bear
 The longest date do melt like frosty rime,
 That in the morning whitened hill and plain
 10 And is no more; drop like the tower
 sublime
 Of yesterday, which royally did wear
 His crown of weeds, but could not even
 sustain
 Some casual shout that broke the silent air,
 Or the unimaginable touch of Time.

¹ See *Paradise Lost*, B. 2, 282

INSIDE OF KING'S COLLEGE CHAPEL,
CAMBRIDGE

Tax not the royal saint¹ with vain expense,
With ill-matched aims the architect who
planned—

Albeit laboring for a scanty band
Of white-robed scholars only—this im-
mense

⁵ And glorious work of fine intelligence!
Give all thou canst, high Heaven rejects
the lore

Of nicely-calculated less or more,
So deemed the man who fashioned for the
sense

These lofty pillars, spread that branching
roof

¹⁰ Self-poised, and scooped into ten thou-
sand cells,

Where light and shade repose, where music
dwells

Lingering—and wandering on as loth to
die;

Like thoughts whose very sweetness yield-
eth proof

That they were born for immortality

TO A SKYLARK
1825 1827

Ethereal minstrel! pilgrim of the sky!

Dost thou despise the earth where cares
abound?

Or, while the wings aspire, are heart and
eye

Both with thy nest upon the dewy ground?

⁵ Thy nest which thou canst drop into at will,
Those quivering wings composed, that
music still!

Leave to the nightingale her shady wood;
A privacy of glorious light is thine,
Whence thou dost pour upon the world a
flood

¹⁰ Of harmony, with instinct more divine,
Type of the wise who soar, but never roam.
True to the kindred points of Heaven and
Home!

SCORN NOT THE SONNET
1827 1827

Scorn not the Sonnet; Critic, you have
frowned,

Mindless of its just honors; with this key
Shakspeare unlocked his heart; the melody
Of this small lute gave ease to Petrarch's
wound;²

⁵ A thousand times this pipe did Tasso
sound;

¹ Henry VI, who founded King's College in 1441.
² His love for Laura, the inspiration of many of
his sonnets

With it Camoens soothed an exile's grief;¹
The Sonnet glittered a gay myrtle leaf²
Amid the cypress with which Dante
crowned

¹⁰ His visionary brow: a glow-worm lamp,
It cheered mild Spenser, called from
Faery-land

To struggle through dark ways; and
when a damp

Fell round the path of Milton, in his hand
The Thing became a trumpet; whence he
blew

Soul-animating strains—alas, too few!

TO THE CUCKOO
1827 1827

Not the whole warbling grove in concert
heard

When sunshine follows shower, the breast
can thrill

Like the first summons, Cuckoo! of thy bill,
With its twin notes inseparably paired

⁵ The captive 'mid damp vaults unsunned,
unaired,

Measuring the periods of his lonely doom,
That cry can reach; and to the sick man's
room

Sends gladness, by no languid smile de-
clared

The lordly eagle-race through hostile search
¹⁰ May perish, time may come when never
more

The wilderness shall hear the lion roar;
But, long as cock shall crow from house-
hold perch

To rouse the dawn, soft gales shall speed
thy wing,

And thy erratic³ voice be faithful to the
spring!

YARROW REVISITED
1831 1835

The gallant youth, who may have gained,
Or seeks a "winsome marrow,"⁴

Was but an infant in the lap

When first I looked on Yarrow.⁵

⁵ Once more, by Newark's Castle-gate

Long left without a warder,

I stood, looked, listened, and with thee,

Great Minstrel of the Border!⁶

¹ Camoens was banished from Lisbon partly be-
cause of his passion for Donna Caterina
After her death, he lamented her in his
Rimas.

² The myrtle was a symbol of love; the cypress,
of mourning. A reference to Dante's love
sonnets (found in his *Vita Nuova*) and *Di-
vine Comedy*.

³ wandering
companion (See Hamilton's *The Brags of Yar-
row*, p. 18.)

⁴ In 1814. See *Yarrow Visited* (p. 308).

⁵ Scott (a reference to his *Minstrelsy of the
Scottish Border*)

Grave thoughts ruled wide on that sweet
day,
10 Their dignity installing
In gentle bosoms, while sere leaves
Were on the bough, or falling;
But breezes played, and sunshine
gleamed—
The forest to embolden;
15 Reddened the fiery hues, and shot
Transparence through the golden.

For busy thoughts the Stream flowed on
In foamy agitation;
And slept in many a crystal pool
20 For quiet contemplation.
No public and no private care
The freeborn mind enthralling,
We made a day of happy hours,
Our happy days recalling.

25 Brisk Youth appeared, the Morn of
Youth,
With freaks of graceful folly,—
Life's temperate Noon, her sober Eve,
Her Night not melancholy,
Past, present, future, all appeared
30 In harmony united,
Like guests that meet, and some from far,
By cordial love invited

And if, as Yarrow, through the woods
And down the meadow ranging,
35 Did meet us with unaltered face,
Though we were changed and changing,
If, *then*, some natural shadows spread
Our inward prospect over,
The soul's deep valley was not slow
40 Its brightness to recover.

Eternal blessings on the Muse,
And her divine employment!
The blameless Muse, who trains her sons
For hope and calm enjoyment,
45 Albeit sickness, lingering yet,
Has o'er their pillow brooded;
And Care waylays their steps—a sprite
Not easily eluded

For thee, O Scott! compelled to change
50 Green Eildon-hill and Cheviot
For warm Vesuvio's vine-clad slopes,
And leave thy Tweed and Tiviot
For mild Sorrento's breezy waves;
May classic Fancy, linking
55 With native Fancy her fresh aid,
Preserve thy heart from sinking!

Oh! while they minister to thee,
Each vying with the other,

May Health return to mellow Age,
60 With Strength, her venturous brother,
And Tiber, and each brook and rill
Renowned in song and story,
With unimagined beauty shine,
Nor lose one ray of glory!

65 For thou, upon a hundred streams,
By tales of love and sorrow,
Of faithful love, undaunted truth,
Hast shed the power of Yarrow,
And streams unknown, hills yet unseen,
70 Wherever they invite thee,
At parent Nature's grateful call,
With gladness must requite thee

A gracious welcome shall be thine,
Such looks of love and honor
75 As thy own Yarrow gave to me
When first I gazed upon her;
Beheld what I had feared to see,
Unwilling to surrender
Dreams treasured up from early days,
80 The holy and the tender.

And what, for this frail world, were all
That mortals do or suffer,
Did no responsive harp, no pen,
Memorial tribute offer?
85 Yea, what were mighty Nature's self?
Her features, could they win us,
Unhelped by the poetic voice
That hourly speaks within us?

Nor deem that localized Romance
90 Plays false with our affections;
Unsanctifies our tears—made sport
For fanciful dejections
Ah, no! the visions of the past
Sustain the heart in feeling
95 Life as she is—our changeable Life,
With friends and kindred dealing

Bear witness, ye, whose thoughts that day
In Yarrow's groves were centred;
Who through the silent portal arch
100 Of mouldering Newark entered,
And clomb the winding stair that once
Too timidly was mounted
By the "last Minstrel"¹ (not the last!)
Ere he his tale recounted.

105 Flow on forever, Yarrow Stream!
Fulfil thy pensive duty,
Well pleased that future bards should
chant
For simple hearts thy beauty;

¹ A reference to Scott's *The Lay of the Last Minstrel*, Introduction, 31-2.

- 110 To dream-light dear while yet unseen,
 Dear to the common sunshine,
 And dearer still, as now I feel,
 To memory's shadowy moonshine!

ON THE DEPARTURE OF SIR WALTER
 SCOTT FROM ABBOTSFORD,
 FOR NAPLES

1831 1835

- A trouble, not of clouds, or weeping rain,
 Nor of the setting sun's pathetic light
 Engendered, hangs o'er Eildon's triple
 height:
 Spirits of Power, assembled there, com-
 plain
 5 For kindred Power, departing from their
 sight;
 While Tweed, best pleased in chanting a
 blithe strain,
 Saddens his voice again, and yet again.
 Lift up your hearts, ye Mourners! for the
 might
 Of the whole world's good wishes with
 him goes,
 10 Blessings and prayers in nobler retinue
 Than sceptred king or laurelled conqueror
 knows,
 Follow this wondrous Potentate. Be true,
 Ye winds of ocean, and the midland sea,¹
 Wafting your Charge to soft Parthenope!

THE TROSACHS

1831 1835

- There's not a nook within this solemn Pass
 But were an apt confessional for One
 Taught by his summer spent, his autumn
 gone,
 That Life is but a tale of morning grass
 5 Withered at eve. From scenes of art
 which chase
 That thought away, turn, and with watch-
 ful eyes
 Feed it 'mid Nature's old felicities,
 Rocks, rivers, and smooth lakes more clear
 than glass
 Untouched, unbreathed upon Thrice
 happy quest,
 10 If from a golden perch of aspen spray
 (October's workmanship to rival May)
 The pensive warbler of the ruddy breast
 That moral sweeten by a heaven-taught lay,
 Lulling the year, with all its cares, to rest!

IF THOU INDEED DERIVE THY LIGHT
 FROM HEAVEN

1832 1836

If thou indeed derive thy light from
 Heaven,

¹ The Mediterranean.

Then, to the measure of that heaven-born
 light,
 Shine, Poet! in thy place, and be con-
 tent:—

- The stars pre-eminent in magnitude,
 5 And they that from the zenith dart their
 beams,
 (Visible though they be to half the earth,
 Though half a sphere be conscious of
 their brightness)
 Are yet of no diviner origin,
 No purer essence, than the one that burns,
 10 Like an untended watch-fire, on the ridge
 Of some dark mountain; or than those
 which seem
 Humbly to hang, like twinkling winter
 lamps,
 Among the branches of the leafless trees,
 All are the undying offspring of one fire
 15 Then, to the measure of the light vouch-
 safed,
 Shine, Poet, in thy place, and be content.

IF THIS GREAT WORLD OF JOY AND
 PAIN

1833 1835

- If this great world of joy and pain
 Revolve in one sure track;
 If freedom, set, will rise again,
 And virtue, flown, come back;
 5 Woe to the purblind crew who fill
 The heart with each day's care;
 Nor gain, from past or future, skill
 To bear, and to forbear!

"THERE!" SAID A STRIPLING,
 POINTING WITH MEET PRIDE

1833 1835

- "There!" said a stripling, pointing with
 meet pride
 Towards a low roof with green trees half
 concealed,
 "Is Mosgiel Farm; and that's the very
 field
 Where Burns ploughed up the daisy."
 Far and wide
 5 A plain below stretched seaward, while,
 descried
 Above sea-clouds, the Peaks of Arran
 rose;
 And, by that simple notice, the repose
 Of earth, sky, sea, and air, was vivified
 Beneath "the random bield¹ of clod or
 stone"
 10 Myriads of daisies have shone forth in
 flower
 Near the lark's nest, and in their natural
 hour

¹ shelter (Burns, *To a Mountain Daisy*, 21, p 194)

Have passed away; less happy than the
One
That, by the unwilling ploughshare, died
to prove
The tender charm of poetry and love.

MOST SWEET IT IS WITH UN-
UPLIFTED EYES
1833 1835

Most sweet it is with unuplifted eyes
To pace the ground, if path be there or
none,
While a fair region round the traveller lies
Which he forbears again to look upon,
5 Pleased rather with some soft ideal scene.
The work of Fancy, or some happy tone
Of meditation, slipping in between
The beauty coming and the beauty gone
If Thought and Love desert us, from that
day
10 Let us break off all commerce with the
Muse:
With Thought and Love companions of
our way,
Whate'er the senses take or may refuse,
The Mind's internal heaven shall shed her
dews
Of inspiration on the humblest lay.

TO A CHILD¹

WRITTEN IN HER ALBUM
1834 1835

Small service is true service while it lasts.
Of humblest friends, bright creature!
scorn not one:
The daisy, by the shadow that it casts,
Protects the lingering dewdrop from the
sun.

EXTEMPORE EFFUSION UPON THE
DEATH OF JAMES HOGG
1835 1836

When first, descending from the moor-
lands,
I saw the Stream of Yarrow glide
Along a bare and open valley,
The Ettrick Shepherd² was my guide
5 When last along its banks I wandered,
Through groves that had begun to shed
Their golden leaves upon the pathways,
My steps the Border-minstrel³ led

¹ Wordsworth's goddaughter, Rotha Quillman
² Hogg, who died in 1835. A reference to
Wordsworth's tour in Scotland in 1814. See
Yarrow Visited (p. 308)
³ Scott, who died in 1832. A reference to Words-
worth's visit at Abbotsford in 1831. See *Yar-
row Revisited* (p. 312).

The mighty Minstrel breathes no longer,
10 'Mid mouldering ruins low he lies;
And death upon the braes¹ of Yarrow,
Has closed the Shepherd-poet's eyes:

Nor has the rolling year twice measured,
From sign to sign, its steadfast course,
15 Since every mortal power of Coleridge
Was frozen at its marvellous source;

The rapt One, of the godlike forehead,²
The heaven-eyed creature sleeps in
earth:
And Lamb, the frolic and the gentle,
20 Has vanished from his lonely hearth.

Like clouds that rake the mountain-
summits,
Or waves that own no curbing hand,
How fast has brother followed brother,
From sunshine to the sunless land!

25 Yet I, whose lids from infant slumber
Were earlier raised, remain to hear
A timid voice, that asks in whispers,
"Who next will drop and disappear?"

Our haughty life is crowned with dark-
ness,
30 Like London with its own black wreath,
On which with thee, O Crabbe! forth-
looking,
I gazed from Hampstead's breezy heath.

As if but yesterday departed,
Thou too art gone before; but why,
35 O'er ripe fruit, seasonably gathered,³
Should frail survivors heave a sigh?

Mourn rather for that holy Spirit,
Sweet as the spring, as ocean deep;
For her⁴ who, ere her summer faded,
40 Has sunk into a breathless sleep.

No more of old romantic sorrows,⁵
For slaughtered youth or love-lorn
maid!
With sharper grief is Yarrow smitten,
And Ettrick mourns with her their Poet
dead.

¹ banks
² Coleridge, who died in 1834. See Hazlitt's
My First Acquaintance with Poets (p. 1029,
121)
³ Crabbe died in 1832, at the age of 78.
⁴ Felicia Hemans, who died in 1835, at the age
of 42
⁵ A reference to the ballads of Yarrow, by Hamil-
ton, Logan, and others.

HARK! 'TIS THE THRUSH
1838 1838

- Hark! 'tis the Thrush, undaunted, undeprest,
By twilight premature of cloud and rain;
Nor does that roaring wind deaden his strain
Who carols thinking of his Love and nest,
5 And seems, as more incited, still more blest
Thanks; thou hast snapped a fireside Prisoner's chain,
Exulting Warbler! eased a fretted brain,
And in a moment charmed my cares to rest.
Yes, I will forth, bold Bird! and front the blast,
10 That we may sing together, if thou wilt,
So loud, so clear, my Partner through life's day,
Mute in her nest love-chosen, if not love-built
Like thine, shall gladden, as in seasons past,
Thrilled by loose snatches of the social Lay

A POET!—HE HATH PUT HIS HEART TO SCHOOL
1848 1842

- A Poet!*—He hath put his heart to school,
Nor dares to move unpropped upon the staff
Which Art hath lodged within his hand—must laugh
By precept only, and shed tears by rule.
5 Thy Art be Nature, the live current quaff.
And let the groveller sip his stagnant pool,
In fear that else, when Critics grave and cool
Have killed him, Scorn should write his epitaph.
How does the meadow flower its bloom unfold?
10 Because the lovely little flower is free
Down to its root, and, in that freedom, bold;
And so the grandeur of the forest tree
Comes not by casting in a formal mould.
But from its *own* divine vitality

SO FAIR, SO SWEET, WITHAL SO SENSITIVE
1844 1845

So fair, so sweet, withal so sensitive,
Would that the little Flowers were born to live,
Conscious of half the pleasure which they give;

That to this mountain-daisy's self were known

- 5 The beauty of its star-shaped shadow, thrown
On the smooth surface of this naked stone!
And what if hence a bold desire should mount
High as the Sun, that he could take account
Of all that issues from his glorious fount!
10 So might he ken how by his sovereign aid
These delicate companionships are made:
And how he rules the pomp of light and shade;

And were the Sister-power that shines by night
So privileged, what a countenance of delight

- 15 Would through the clouds break forth on human sight!

Fond fancies! wheresoe'er shall turn thine eye

(On earth, air, ocean, or the starry sky,
'Unverse with Nature in pure sympathy,

- All vain desires, all lawless wishes quelled,
20 Be thou to love and praise alike impelled,
Whatever boon is granted or withheld.

THE UNREMITTING VOICE OF NIGHTLY STREAMS
1846 1850

- The unremitting voice of nightly streams
That wastes so oft, we think, its tuneful powers,
If neither soothing to the worm that gleams
Through dewy grass, nor small birds hushed in bowers,
5 Nor unto silent leaves and drowsy flowers,—
That voice of unpretending harmony
(For who what is shall measure by what seems
To be, or not to be,
Or tax high Heaven with prodigality?)
10 Wants not a healing influence that can creep
Into the human breast, and mix with sleep
To regulate the motion of our dreams
For kindly issues—as through every clime
Was felt near murmuring brooks in earliest time;

15 As, at this day, the rudest swains who
dwell
Where torrents roar, or hear the tinkling
knell
Of water-breaks¹ with grateful heart could
tell

PREFACE

TO THE SECOND EDITION OF SEVERAL OF THE
FOREGOING POEMS, PUBLISHED, WITH AN
ADDITIONAL VOLUME, UNDER THE TITLE
OF "LYRICAL BALLADS"
1800 1800

The first volume of these poems has
already been submitted to general perusal
It was published as an experiment, which,
I hoped, might be of some use to ascertain,
how far, by fitting to metrical arrangement
a selection of the real language of men in
a state of vivid sensation, that sort of
pleasure and that quantity of pleasure may
be imparted, which a poet may rationally
endeavor to impart

I had formed no very inaccurate estimate
of the probable effect of those poems I
flattered myself that they who should be
pleased with them would read them with
more than common pleasure; and, on the
other hand, I was well aware, that by those
who should dislike them, they would be read
with more than common dislike. The result
has differed from my expectation in this
only, that a greater number have been
pleased than I ventured to hope I should
please.

Several of my friends are anxious for
the success of these poems from a belief
that, if the views with which they were com-
posed were indeed realized, a class of poetry
would be produced well adapted to interest
mankind permanently, and not unimportant
in the quality and in the multiplicity of its
moral relations; and on this account they
have advised me to add a systematic de-
fense of the theory upon which the poems
were written. But I was unwilling to under-
take the task, because I knew that on this
occasion the reader would look coldly upon
my arguments, since I might be suspected
of having been principally influenced by
the selfish and foolish hope of *reasoning*
him into an approbation of these particular
poems: and I was still more unwilling to
undertake the task, because, adequately to
display my opinions, and fully to enforce
my arguments, would require a space wholly
disproportionate to a preface. For to treat
the subject with the clearness and coherence

¹ ripples

of which it is susceptible, it would be neces-
sary to give a full account of the present
state of the public taste in this country, and
to determine how far this taste is healthy
or depraved, which, again, could not be
determined, without pointing out, in what
manner language and the human mind act
and react on each other, and without re-
tracing the revolutions, not of literature
alone, but likewise of society itself. I have
therefore altogether declined to enter regu-
larly upon this defense; yet I am sensible
that there would be some impropriety in
abruptly obtruding upon the public, with-
out a few words of introduction, poems so
materially different from those upon which
general approbation is at present bestowed.

It is supposed that by the act of writing
in verse an author makes a formal engage-
ment that he will gratify certain known
habits of association; that he not only thus
apprises the reader that certain classes of
ideas and expressions will be found in his
book, but that others will be carefully ex-
cluded. This exponent or symbol held forth
by metrical language must in different eras
of literature have excited very different
expectations: for example, in the age of
Catullus, Terence, and Lucretius, and that
of Statius or Claudian; and in our own
country, in the age of Shakespeare and Beau-
mont and Fletcher, and that of Donne and
Cowley, or Dryden, or Pope I will not
take upon me to determine the exact import
of the promise which by the act of writing
in verse an author, in the present day,
makes to his reader; but it will undoubt-
edly appear to many persons that I have
not fulfilled the terms of an engagement
thus voluntarily contracted. They who have
been accustomed to the gaudiness and inane
phraseology of many modern writers, if
they persist in reading this book to its con-
clusion, will, no doubt, frequently have to
struggle with feelings of strangeness and
awkwardness they will look round for
poetry, and will be induced to inquire by
what species of courtesy these attempts can
be permitted to assume that title. I hope,
therefore, the reader will not censure me for
attempting to state what I have proposed
to myself to perform; and also (as far as
the limits of a preface will permit) to ex-
plain some of the chief reasons which have
determined me in the choice of my purpose
that at least he may be spared any unpleas-
ant feeling of disappointment, and that I
myself may be protected from one of the
most dishonorable accusations which can be

brought against an author; namely, that of an indolence which prevents him from endeavoring to ascertain what is his duty, or, when his duty is ascertained, prevents him from performing it.

The principal object, then, proposed in these poems was to choose incidents and situations from common life, and to relate or describe them throughout, as far as was possible, in a selection of language really used by men, and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated, because the manners of rural life germinate from those elementary feelings, and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men has been adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived, and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity, they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by poets, who think that they are conferring honor upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious

habits of expression, in order to furnish food for fickle tastes and fickle appetites of their own creation.

I cannot, however, be insensible to the present outcry against the triviality and meanness, both of thought and language, which some of my contemporaries¹ have occasionally introduced into their metrical compositions; and I acknowledge that this defect, where it exists, is more dishonorable to the writer's own character than false refinement or arbitrary innovation, though I should contend at the same time, that it is far less pernicious in the sum of its consequences. From such verses the poems in these volumes will be found distinguished at least by one mark of difference, that each of them has a worthy *purpose*. Not that I always began to write with a distinct purpose formally conceived; but habits of meditation have, I trust, so prompted and regulated my feelings, that my descriptions of such objects as strongly excite those feelings, will be found to carry along with them a *purpose*. If this opinion be erroneous, I can have little right to the name of a poet. For all good poetry is the spontaneous overflow of powerful feelings and though this be true, poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of more than usual organic sensibility, had also thought long and deeply. For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings, and as by contemplating the relation of these general representatives to each other, we discover what is really important to men, so, by the repetition and continuance of this act, our feelings will be connected with important subjects, till at length, if we be originally possessed of much sensibility, such habits of mind will be produced that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments, of such a nature, and in such connection with each other, that the understanding of the reader must necessarily be in some degree enlightened, and his affections strengthened and purified.

It has been said that each of these poems has a purpose. Another circumstance must be mentioned which distinguishes these poems from the popular poetry of the day; it is this, that the feeling therein developed

¹ Wordsworth may refer to Southey and Crabbe.

gives importance to the action and situation, and not the action and situation to the feeling.

A sense of false modesty shall not prevent me from asserting that the reader's attention is pointed to this mark of distinction far less for the sake of these particular poems than from the general importance of the subject. The subject is indeed important! For the human mind is capable of being excited without the application of gross and violent stimulants; and he must have a very faint perception of its beauty and dignity who does not know this, and who does not further know that one being is elevated above another, in proportion as he possesses this capability. It has therefore appeared to me that to endeavor to produce or enlarge this capability is one of the best services in which, at any period, a writer can be engaged, but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the discriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place,¹ and the increasing accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies. To this tendency of life and manners the literature and theatrical exhibitions of the country have conformed themselves. The invaluable works of our elder writers, I had almost said the works of Shakspeare and Milton, are driven into neglect by frantic novels,² sickly and stupid German tragedies,³ and deluges of idle and extravagant stories in verse.⁴ When I think upon this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it, and, reflecting upon the magnitude of the general evil, I should be oppressed with no dishonorable melancholy,

had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible; and were there not added to this impression a belief, that the time is approaching when the evil will be systematically opposed by men of greater powers, and with far more distinguished success.

Having dwelt thus long on the subjects and aim of these poems, I shall request the reader's permission to apprise him of a few circumstances relating to their *style*, in order, among other reasons, that he may not censure me for not having performed what I never attempted. The reader will find that personifications of abstract ideas rarely occur in these volumes; and are utterly rejected, as an ordinary device to elevate the style and raise it above prose. My purpose was to imitate, and, as far as is possible, to adopt the very language of men, and assuredly such personifications do not make any natural or regular part of that language. They are, indeed, a figure of speech occasionally prompted by passion, and I have made use of them as such; but have endeavored utterly to reject them as a mechanical device of style, or as a family language which writers in metre seem to lay claim to by prescription. I have wished to keep the reader in the company of flesh and blood, persuaded that by so doing I shall interest him. Others who pursue a different track will interest him likewise. I do not interfere with their claim, but wish to prefer a claim of my own. There will also be found in these volumes little of what is usually called poetic diction; as much pains has been taken to avoid it as is ordinarily taken to produce it; this has been done for the reason already alleged, to bring my language near to the language of men; and further, because the pleasure which I have proposed to myself to impart, is of a kind very different from that which is supposed by many persons to be the proper object of poetry. Without being culpably particular, I do not know how to give my reader a more exact notion of the style in which it was my wish and intention to write, than by informing him that I have at all times endeavored to look steadily at my subject; consequently, there is, I hope, in these poems little falsehood of description, and my ideas are expressed in language fitted to their respective impor-

¹ Possibly a reference to the war with France, the Irish Rebellion, the passage of labor laws, etc.

² Such as *The Castle of Otranto*, *Father Time*, *The Adventures of Udoiphu*, and other Gothic romances.

³ Such as Kotzebue's *Misanthrop and Repentance*, known in England as *The Stranger*.

⁴ Wordsworth may refer to such poems as Gifford's *Udolpho* and *Bartol*, Landor's *Gebli*, and Scott's translations of *Rüger's Lenore* and *The Wild Huntsman*.

tance. Something must have been gained by this practice, as it is friendly to one property of all good poetry, namely, good sense: but it has necessarily cut me off from a large portion of phrases and figures of speech which from father to son have long been regarded as the common inheritance of poets. I have also thought it expedient to restrict myself still further, having abstained from the use of many expressions, in themselves proper and beautiful, but which have been foolishly repeated by bad poets, till such feelings of disgust are connected with them as it is scarcely possible by any art of association to overpower.

If in a poem there should be found a series of lines, or even a single line, in which the language, though naturally arranged, and according to the strict laws of metre, does not differ from that of prose, there is a numerous class of critics, who, when they stumble upon these prosaisms, as they call them, imagine that they have made a notable discovery, and exult over the poet as over a man ignorant of his own profession. Now these men would establish a canon of criticism which the reader will conclude he must utterly reject, if he wishes to be pleased with these volumes. And it would be a most easy task to prove to him that not only the language of a large portion of every good poem, even of the most elevated character, must necessarily, except with reference to the metre, in no respect differ from that of good prose, but likewise that some of the most interesting parts of the best poems will be found to be strictly the language of prose when prose is well written. The truth of this assertion might be demonstrated by innumerable passages from almost all the poetical writings, even of Milton himself. To illustrate the subject in a general manner, I will here adduce a short composition of Gray, who was at the head of those who, by their reasonings, have attempted to widen the space of separation betwixt prose and metrical composition, and was more than any other man curiously elaborate in the structure of his own poetic diction.

In vain to me the smiling mornings shine,
And reddening Phoebus lifts his golden fire,
The birds in vain their amorous descent join,
Or cheerful fields resume their green attire.
These ears, alas! for other notes repine,
A different object do these eyes require;
My lonely amish melts no heart but mine,
And in my breast the imperfect joys expire,
Yet morning smiles the busy race to cheer,
And new-born pleasure brings to happier men.
The fields to all their wonted tribute bear.

To warm their little loves the birds complain.
I fruitless mourn to him that cannot hear,
And weep the more because I weep in vain.

It will easily be perceived that the only part of this sonnet which is of any value is the lines printed in italics, it is equally obvious that, except in the rhyme, and in the use of the single word "fruitless" for "fruitlessly," which is so far a defect, the language of these lines does in no respect differ from that of prose.

By the foregoing quotation it has been shown that the language of prose may yet be well adapted to poetry; and it was previously asserted, that a large portion of the language of every good poem can in no respect differ from that of good prose. We will go further. It may be safely affirmed, that there neither is nor can be any essential difference between the language of prose and metrical composition. We are fond of tracing the resemblance between poetry and painting, and, accordingly, we call them sisters: but where shall we find bonds of connection sufficiently strict to typify the affinity betwixt metrical and prose composition? They both speak by and to the same organs, the bodies in which both of them are clothed may be said to be of the same substance, their affections are kindred and almost identical, not necessarily differing even in degree, poetry sheds no tears "such as angels weep," but natural and human tears; she can boast of no celestial ichor¹ that distinguishes her vital juices from those of prose; the same human blood circulates through the veins of them both.

If it be affirmed that rhyme and metrical arrangement of themselves constitute a distinction which overturns what has just been said on the strict affinity of metrical language with that of prose, and paves the way for other artificial distinctions which the mind voluntarily admits, I answer that the language of such poetry as is here recommended is, as far as is possible, a selection of the language really spoken by men: that this selection, wherever it is made with true taste and feeling, will of itself form a distinction far greater than would at first be imagined, and will entirely separate the composition from the vulgarity and meanness of ordinary life; and, if metre be superadded thereto, I believe that a dissimilitude will be produced altogether sufficient for the gratification of a rational mind. What other distinction would we find that flowed in the veins of the gods

have? Whence is it to come? And where is it to exist? Not, surely, where the poet speaks through the mouths of his characters: it cannot be necessary here, either for elevation of style, or any of its supposed ornaments; for, if the poet's subject be judiciously chosen, it will naturally, and upon fit occasion, lead him to passions, the language of which, if selected truly and judiciously, must necessarily be dignified and variegated, and alive with metaphors and figures. I forbear to speak of an incongruity which would shock the intelligent reader, should the poet interweave any foreign splendor of his own with that which the passion naturally suggests. It is sufficient to say that such addition is unnecessary. And, surely, it is more probable that those passages, which with propriety abound with metaphors and figures, will have their due effect, if, upon other occasions where the passions are of a milder character, the style also be subdued and temperate.

But, as the pleasure which I hope to give by the poems now presented to the reader must depend entirely on just notions upon this subject, and, as it is in itself of high importance to our taste and moral feelings, I cannot content myself with these detached remarks. And if, in what I am about to say, it shall appear to some that my labor is unnecessary, and that I am like a man fighting a battle without enemies, such persons may be reminded that, whatever be the language outwardly holden by men, a practical faith in the opinions which I am wishing to establish is almost unknown. If my conclusions are admitted, and carried as far as they must be carried if admitted at all, our judgments concerning the works of the greatest poets, both ancient and modern, will be far different from what they are at present, both when we praise and when we censure: and our moral feelings influencing and influenced by these judgments will, I believe, be corrected and purified.

Taking up the subject, then, upon general grounds, let me ask, what is meant by the word poet? What is a poet? To whom does he address himself? And what language is to be expected from him?—He is a man speaking to men; a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind, a man pleased with his own passions and

voltions, and who rejoices more than other men in the spirit of life that is in him, delighting to contemplate similar volitions and passions as manifested in the goings-on of the universe, and habitually impelled to create them where he does not find them. To these qualities he has added a disposition to be affected more than other men by absent things as if they were present, an ability of conjuring up in himself passions, which are indeed far from being the same as those produced by real events, yet (especially in those parts of the general sympathy which are pleasing and delightful) do more nearly resemble the passions produced by real events than anything which, from the motions of their own minds merely, other men are accustomed to feel in themselves—whence, and from practice, he has acquired a greater readiness and power in expressing what he thinks and feels, and especially those thoughts and feelings which, by his own choice, or from the structure of his own mind, arise in him without immediate external excitement.

But whatever portion of this faculty we may suppose even the greatest poet to possess, there cannot be a doubt that the language which it will suggest to him, must often, in liveliness and truth, fall short of that which is uttered by men in real life, under the actual pressure of those passions, certain shadows of which the poet thus produces, or feels to be produced, in himself.

However exalted a notion we would wish to cherish of the character of a poet, it is obvious that, while he describes and imitates passions, his employment is in some degree mechanical, compared with the freedom and power of real and substantial action and suffering. So that it will be the wish of the poet to bring his feelings near to those of the persons whose feelings he describes, nay, for short spaces of time, perhaps, to let himself slip into an entire delusion, and even confound and identify his own feelings with theirs, modifying only the language which is thus suggested to him by a consideration that he describes for a particular purpose, that of giving pleasure. Here, then, he will apply the principle of selection which has been already insisted upon. He will depend upon this for removing what would otherwise be painful or disgusting in the passion, he will feel that there is no necessity to trick out or to elevate nature. and, the more industriously he applies this principle, the deeper

will be his faith that no words, which his fancy or imagination can suggest, will be to be compared with those which are the emanations of reality and truth.

But it may be said by those who do not object to the general spirit of these remarks, that, as it is impossible for the poet to produce upon all occasions language as exquisitely fitted for the passion as that which the real passion itself suggests, it is proper that he should consider himself as in the situation of a translator, who does not scruple to substitute excellencies of another kind for those which are unattainable by him, and endeavors occasionally to surpass his original, in order to make some amends for the general inferiority to which he feels that he must submit. But this would be to encourage idleness and unmanly despair. Further, it is the language of men who speak of what they do not understand, who talk of poetry, as of a matter of amusement and idle pleasure, who will converse with us as gravely about a *taste* for poetry, as they express it, as if it were a thing as indifferent as a taste for rope-dancing, or Frontinac or Sherry.¹ Aristotle, I have been told, has said that poetry is the most philosophic of all writing;² it is so: its object is truth, not individual and local, but general and operative, not standing upon external testimony, but carried alive into the heart by passion, truth which is its own testimony, which gives competence and confidence to the tribunal to which it appeals, and receives them from the same tribunal. Poetry is the image of man and nature. The obstacles which stand in the way of the fidelity of the biographer and historian, and of their consequent utility, are incalculably greater than those which are to be encountered by the poet who comprehends the dignity of his art. The poet writes under one restriction only, namely, the necessity of giving immediate pleasure to a human being possessed of that information which may be expected from him, not as a lawyer, a physician, a mariner, an astronomer, or a natural philosopher, but as a man. Except this one restriction, there is no object standing between the poet and the image of things; between this, and the biographer and historian, there are a thousand.

Nor let this necessity of producing immediate pleasure be considered as a degrada-

tion of the poet's art. It is far otherwise. It is an acknowledgment of the beauty of the universe, an acknowledgment the more sincere because not formal, but indirect; it is a task light and easy to him who looks at the world in the spirit of love: further, it is a homage paid to the native and naked dignity of man, to the grand elementary principle of pleasure, by which he knows, and feels, and lives, and moves. We have no sympathy but what is propagated by pleasure: I would not be misunderstood; but wherever we sympathize with pain, it will be found that the sympathy is produced and carried on by subtle combinations with pleasure. We have no knowledge, that is, no general principles drawn from the contemplation of particular facts, but what has been built up by pleasure, and exists in us by pleasure alone. The man of science, the chemist and mathematician, whatever difficulties and disgusts they may have had to struggle with, know and feel this. However painful may be the objects with which the anatomist's knowledge is connected, he feels that his knowledge is pleasure; and where he has no pleasure he has no knowledge. What then does the poet? He considers man and the objects that surround him as acting and reacting upon each other, so as to produce an infinite complexity of pain and pleasure, he considers man in his own nature and in his own ordinary life as contemplating this with a certain quantity of immediate knowledge, with certain convictions, intuitions, and deductions, which from habit acquire the quality of intuitions; he considers him as looking upon this complex scene of ideas and sensations, and finding everywhere objects that immediately excite in him sympathies which, from the necessities of his nature, are accompanied by an overbalance of enjoyment.

To this knowledge which all men carry about with them, and to these sympathies in which, without any other discipline than that of our daily life, we are fitted to take delight, the poet principally directs his attention. He considers man and nature as essentially adapted to each other, and the mind of man as naturally the mirror of the fairest and most interesting properties of nature. And thus the poet, prompted by this feeling of pleasure, which accompanies him through the whole course of his studies, converses with general nature, with affections akin to those which, through labor and length of time, the man of

¹ Kinds of wine

² *Poetics*, 93—"Poetry is more philosophical and more serious than history"

science has raised up in himself, by conversing with those particular parts of nature which are the objects of his studies. The knowledge both of the poet and the man of science is pleasure, but the knowledge of the one cleaves to us as a necessary part of our existence, our natural and unalienable inheritance; the other is a personal and individual acquisition, slow to come to us, and by no habitual and direct sympathy connecting us with our fellow-beings. The man of science seeks truth as a remote and unknown benefactor; he cherishes and loves it in his solitude the poet, singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion. Poetry is the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all science. Emphatically may it be said of the poet, as Shakspeare hath said of man, "that he looks before and after" He is the rock of defense for human nature; an upholder and preserver, carrying everywhere with him relationship and love. In spite of difference of soil and climate, of language and manners, of laws and customs in spite of things silently gone out of mind, and things violently destroyed, the poet binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth, and over all time. The objects of the poet's thoughts are everywhere; though the eyes and senses of man are, it is true, his favorite guides, yet he will follow wheresoever he can find an atmosphere of sensation in which to move his wings. Poetry is the first and last of all knowledge—it is as immortal as the heart of man. If the labors of men of science should ever create any material revolution, direct or indirect, in our condition, and in the impressions which we habitually receive, the poet will sleep then no more than at present, he will be ready to follow the steps of the man of science, not only in those general indirect effects, but he will be at his side, carrying sensation into the midst of the objects of the science itself. The remotest discoveries of the chemist, the botanist, or mineralogist, will be as proper objects of the poet's art as any upon which it can be employed, if the time should ever come when these things shall be familiar to us, and the relations under which they are contemplated by the followers of these respective sciences shall

¹ *Hamlet*, IV. 4. 37

be manifestly and palpably material to us as enjoying and suffering beings. If the time should ever come when what is now called science, thus familiarized to men, shall be ready to put on, as it were, a form of flesh and blood, the poet will lend his divine spirit to aid the transfiguration, and will welcome the being thus produced, as a dear and genuine inmate of the household of man. It is not, then, to be supposed that any one who holds that sublime notion of poetry which I have attempted to convey, will break in upon the sanctity and truth of his pictures by transitory and accidental ornaments, and endeavor to excite admiration of himself by arts, the necessity of which must manifestly depend upon the assumed meanness of his subject.

What has been thus far said applies to poetry in general, but especially to those parts of composition where the poet speaks through the mouths of his characters, and upon this point it appears to authorize the conclusion that there are few persons of good sense who would not allow that the dramatic parts of composition are defective, in proportion as they deviate from the real language of nature, and are colored by a diction of the poet's own, either peculiar to him as an individual poet or belonging simply to poets in general; to a body of men who, from the circumstance of their compositions being in metre, it is expected will employ a particular language.

It is not, then, in the dramatic parts of composition that we look for this distinction of language, but still it may be proper and necessary where the poet speaks to us in his own person and character. To this I answer by referring the reader to the description before given of a poet. Among the qualities there enumerated as principally conducing to form a poet, is implied nothing differing in kind from other men, but only in degree. The sum of what was said is, that the poet is chiefly distinguished from other men by a greater promptness to think and feel without immediate external excitement, and a greater power in expressing such thoughts and feelings as are produced in him in that manner. But these passions and thoughts and feelings are the general passions and thoughts and feelings of men. And with what are they connected? Undoubtedly with our moral sentiments and animal sensations, and with the causes which excite these; with the operations of the elements, and the appearances of the visible universe; with storm and

sunshine, with the revolutions of the seasons, with cold and heat, with loss of friends and kindred, with injuries and resentments, gratitude and hope, with fear and sorrow. These, and the like, are the sensations and objects which the poet describes, as they are the sensations of other men, and the objects which interest them. The poet thinks and feels in the spirit of human passions. How, then, can his language differ in any material degree from that of all other men who feel vividly and see clearly? It might be *proved* that it is impossible. But supposing that this were not the case, the poet might then be allowed to use a peculiar language when expressing his feelings for his own gratification, or that of men like himself. But poets do not write for poets alone, but for men. Unless, therefore, we are advocates for that admiration which subsists upon ignorance, and that pleasure which arises from hearing what we do not understand, the poet must descend from this supposed height; and, in order to excite rational sympathy, he must express himself as other men express themselves. To this it may be added that while he is only selecting from the real language of men, or, which amounts to the same thing, composing accurately in the spirit of such selection, he is treading upon safe ground, and we know what we are to expect from him. Our feelings are the same with respect to metre; for, as it may be proper to remind the reader, the distinction of metre is regular and uniform, and not, like that which is produced by what is usually called poetic diction, arbitrary, and subject to infinite caprices upon which no calculation whatever can be made. In the one case, the reader is utterly at the mercy of the poet, respecting what imagery or diction he may choose to connect with the passion; whereas, in the other, the metre obeys certain laws, to which the poet and reader both willingly submit because they are certain, and because no interference is made by them with the passion but such as the concurring testimony of ages has shown to heighten and improve the pleasure which co-exists with it.

It will now be proper to answer an obvious question, namely, Why, professing these opinions, have I written in verse? To this, in addition to such answer as is included in what has been already said, I reply, in the first place, because, however I may have restricted myself, there is still left open to me what confessedly constitutes

the most valuable object of all writing, whether in prose or verse; the great and universal passions of men, the most general and interesting of their occupations, and the entire world of nature before me—to supply endless combinations of forms and imagery. Now, supposing for a moment that whatever is interesting in these objects may be as vividly described in prose, why should I be condemned for attempting to superadd to such description the charm which, by the consent of all nations, is acknowledged to exist in metrical language? To this, by such as are yet unconvinced, it may be answered that a very small part of the pleasure given by poetry depends upon the metre, and that it is injudicious to write in metre, unless it be accompanied with the other artificial distinctions of style with which metre is usually accompanied, and that, by such deviation, more will be lost from the shock which will thereby be given to the reader's associations than will be counterbalanced by any pleasure which he can derive from the general power of numbers.¹ In answer to those who still contend for the necessity of accompanying metre with certain appropriate colors of style in order to the accomplishment of its appropriate end, and who also, in my opinion, greatly underrate the power of metre in itself, it might, perhaps, as far as relates to these volumes, have been almost sufficient to observe that poems are extant, written upon more humble subjects, and in a still more naked and simple style, which have continued to give pleasure from generation to generation. Now, if nakedness and simplicity be a defect, the fact here mentioned affords a strong presumption that poems somewhat less naked and simple are capable of affording pleasure at the present day; and, what I wished *chiefly* to attempt, at present, was to justify myself for having written under the impression of this belief.

But various causes might be pointed out why, when the style is manly, and the subjects of some importance, words metrically arranged will long continue to impart such a pleasure to mankind as he who proves the extent of that pleasure will be desirous to impart. The end of poetry is to produce excitement in co-existence with an overbalance of pleasure; but, by the supposition, excitement is an unusual and irregular state of the mind; ideas and feel-

¹ That is, the mechanics of verse; or, verse itself.

ings do not, in that state, succeed each other in accustomed order. If the words, however, by which this excitement is produced be in themselves powerful, or the images and feelings have an undue proportion of pain connected with them, there is some danger that the excitement may be carried beyond its proper bounds. Now the co-presence of something regular, something to which the mind has been accustomed in various moods and in a less excited state, cannot but have great efficacy in tempering and restraining the passion by an intertexture of ordinary feeling, and of feeling not strictly and necessarily connected with the passion. This is unquestionably true; and hence, though the opinion will at first appear paradoxical, from the tendency of metre to divest language, in a certain degree, of its reality, and thus to throw a sort of half-consciousness of unsubstantial existence over the whole composition, there can be little doubt but that more pathetic situations and sentiments, that is, those which have a greater proportion of pain connected with them, may be endured in metrical composition, especially in rhyme, than in prose. The metre of the old ballads is very artless; yet they contain many passages which would illustrate this opinion, and, I hope, if the following poems be attentively perused, similar instances will be found in them. This opinion may be further illustrated by appealing to the reader's own experience of the reluctance with which he comes to the re-perusal of the distressful parts of *Clara Harlowe*, or *The Gamester*; while Shakespeare's writings, in the most pathetic scenes, never act upon us, as pathetic, beyond the bounds of pleasure—an effect which, in a much greater degree than might at first be imagined, is to be ascribed to small, but continual and regular impulses of pleasurable surprise from the metrical arrangement—On the other hand (what it must be allowed will much more frequently happen) if the poet's words should be incommensurate with the passion, and inadequate to raise the reader to a height of desirable excitement, then (unless the poet's choice of his metre has been grossly injudicious) in the feelings of pleasure which the reader has been accustomed to connect with metre in general, and in the feeling, whether cheerful or melancholy, which he has been accustomed to connect with that particular movement of metre, there will be found something which will greatly contribute to impart passion

to the words, and to effect the complex end which the poet proposes to himself.

If I had undertaken a systematic defense of the theory here maintained, it would have been my duty to develop the various causes upon which the pleasure received from metrical language depends. Among the chief of these causes is to be reckoned a principle which must be well known to those who have made any of the arts the object of accurate reflection, namely, the pleasure which the mind derives from the perception of similitude in dissimilitude. This principle is the great spring of the activity of our minds, and their chief feeder. From this principle the direction of the sexual appetite, and all the passions connected with it, take their origin: it is the life of our ordinary conversation, and upon the accuracy with which similitude in dissimilitude, and dissimilitude in similitude are perceived, depend our taste and our moral feelings. It would not be a useless employment to apply this principle to the consideration of metre, and to show that metre is hence enabled to afford much pleasure, and to point out in what manner that pleasure is produced. But my limits will not permit me to enter upon this subject, and I must content myself with a general summary.

I have said that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquillity, the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood similar to this it is carried on, but the emotion, of whatever kind, and in whatever degree, from various causes, is qualified by various pleasures, so that in describing any passions whatsoever, which are voluntarily described, the mind will, upon the whole, be in a state of enjoyment. If Nature be thus cautious to preserve in a state of enjoyment a being so employed, the poet ought to profit by the lesson held forth to him, and ought especially to take care that, whatever passions he communicates to his reader, those passions, if his reader's mind be sound and vigorous, should always be accompanied with an overbalance of pleasure. Now the music of harmonious metrical language, the sense of difficulty overcome, and the blind

association of pleasure which has been previously received from works of rhyme or metre of the same or similar construction, an indistinct perception perpetually renewed of language closely resembling that of real life, and yet, in the circumstance of metre, differing from it so widely—all these imperceptibly make up a complex feeling of delight, which is of the most important use in tempering the painful feeling always found intermingled with powerful descriptions of the deeper passions. This effect is always produced in pathetic and impassioned poetry, while, in lighter compositions, the ease and gracefulness with which the poet manages his numbers are themselves confessedly a principal source of the gratification of the reader. All that it is necessary to say, however, upon this subject, may be effected by affirming, what few persons will deny, that of two descriptions, either of passions, manners, or characters, each of them equally well executed, the one in prose and the other in verse, the verse will be read a hundred times where the prose is read once.

Having thus explained a few of my reasons for writing in verse, and why I have chosen subjects from common life, and endeavored to bring my language near to the real language of men, if I have been too minute in pleading my own cause, I have at the same time been treating a subject of general interest; and for this reason a few words shall be added with reference solely to these particular poems, and to some defects which will probably be found in them. I am sensible that my associations must have sometimes been particular instead of general, and that, consequently, giving to things a false importance, I may have sometimes written upon unworthy subjects; but I am less apprehensive on this account, than that my language may frequently have suffered from those arbitrary connections of feelings and ideas with particular words and phrases, from which no man can altogether protect himself. Hence I have no doubt that, in some instances, feelings, even of the ludicrous, may be given to my readers by expressions which appeared to me tender and pathetic. Such faulty expressions, were I convinced they were faulty at present, and that they must necessarily continue to be so, I would willingly take all reasonable pains to correct. But it is dangerous to make these alterations on the simple authority of a few individuals, or even of certain classes of

men, for where the understanding of an author is not convinced, or his feelings altered, this cannot be done without great injury to himself: for his own feelings are his stay and support; and, if he set them aside in one instance, he may be induced to repeat this act till his mind shall lose all confidence in itself, and become utterly debilitated. To this it may be added, that the reader ought never to forget that he is himself exposed to the same errors as the poet, and, perhaps, in a much greater degree for there can be no presumption in saying of most readers that it is not probable they will be so well acquainted with the various stages of meaning through which words have passed, or with the fickleness or stability of the relations of particular ideas to each other; and, above all, since they are so much less interested in the subject, they may decide lightly and carelessly.

Long as the reader has been detained, I hope he will permit me to caution him against a mode of false criticism which has been applied to poetry, in which the language closely resembles that of life and nature. Such verses have been triumphed over in parodies, of which Dr Johnson's stanza is a fair specimen:—

I put my hat upon my head
And walked into the Strand,
And there I met another man
Whose hat was in his hand

Immediately under these lines I will place one of the most justly-admired stanzas of *The Babes in the Wood*.

These pretty babes with hand in hand
Went wandering up and down,
But never more they saw the Man
Approaching from the Town

In both these stanzas the words, and the order of the words, in no respect differ from the most unimpassioned conversation. There are words in both, for example, "the Strand," and "the Town," connected with none but the most familiar ideas; yet the one stanza we admit as admirable, and the other as a fair example of the superlatively contemptible. Whence arises this difference? Not from the metre, not from the language, not from the order of the words; but the *manner* expressed in Dr Johnson's stanza is contemptible. The proper method of treating trivial and simple verses, to which Dr. Johnson's stanza would be a fair parallelism, is not to say, This is a bad kind of poetry, or, This is not poetry; but, This wants sense; it is neither interesting in itself, nor can lead

to anything interesting; the images neither originate in that sane state of feeling which arises out of thought, nor can excite thought or feeling in the reader. This is the only sensible manner of dealing with such verses. Why trouble yourself about the species till you have previously decided upon the genus? Why take pains to prove that an ape is not a Newton, when it is self-evident that he is not a man?

I must make one request of my reader, which is, that in judging these poems he would decide by his own feelings genuinely, and not by reflection upon what will probably be the judgment of others. How common is it to hear a person say, "I myself do not object to this style of composition, or this or that expression, but to such and such classes of people, it will appear mean or ludicrous!" This mode of criticism, so destructive of all sound unadulterated judgment, is almost universal let the reader then abide independently by his own feelings, and if he finds himself affected, let him not suffer such conjectures to interfere with his pleasure

If an author, by any single composition, has impressed us with respect for his talents, it is useful to consider this as affording a presumption, that on other occasions where we have been displeased, he, nevertheless, may not have written ill or absurdly, and, further, to give him so much credit for this one composition as may induce us to review what has displeased us, with more care than we should otherwise have bestowed upon it. This is not only an act of justice, but, in our decisions upon poetry especially, may conduce, in a high degree, to the improvement of our own taste: for an *accurate* taste in poetry, and in all the other arts, as Sir Joshua Reynolds has observed, is an *acquired* talent, which can only be produced by thought and a long-continued intercourse with the best models of composition. This is mentioned, not with so ridiculous a purpose as to prevent the most inexperienced reader from judging for himself (I have already said that I wish him to judge for himself), but merely to temper the rashness of decision, and to suggest that, if poetry be a subject on which much time has not been bestowed, the judgment may be erroneous; and that, in many cases, it necessarily will be so.

Nothing would, I know, have so effectually contributed to further the end which I have in view, as to have shown of what

kind the pleasure is, and how that pleasure is produced, which is confessedly produced by metrical composition essentially different from that which I have here endeavored to recommend. for the reader will say that he has been pleased by such composition, and what more can be done for him? The power of any art is limited, and he will suspect that, if it be proposed to furnish him with new friends, that can be only upon condition of his abandoning his old friends. Besides, as I have said, the reader is himself conscious of the pleasure which he has received from such composition, composition to which he has peculiarly attached the endearing name of poetry; and all men feel an habitual gratitude, and something of an honorable bigotry for the objects which have long continued to please them; we not only wish to be pleased, but to be pleased in that particular way in which we have been accustomed to be pleased. There is in these feelings enough to resist a host of arguments, and I should be the less able to combat them successfully, as I am willing to allow that, in order entirely to enjoy the poetry which I am recommending, it would be necessary to give up much of what is ordinarily enjoyed. But, would my limits have permitted me to point out how this pleasure is produced, many obstacles might have been removed, and the reader assisted in perceiving that the powers of language are not so limited as he may suppose, and that it is possible for poetry to give other enjoyments, of a purer, more lasting, and more exquisite nature. This part of the subject has not been altogether neglected; but it has not been so much my present aim to prove, that the interest excited by some other kinds of poetry is less vivid, and less worthy of the nobler powers of the mind, as to offer reasons for presuming that, if my purpose were fulfilled, a species of poetry would be produced, which is genuine poetry, in its nature well adapted to interest mankind permanently, and likewise important in the multiplicity and quality of its moral relations

From what has been said, and from a perusal of the poems, the reader will be able clearly to perceive the object which I had in view, he will determine how far it has been attained, and, what is a much more important question, whether it be worth attaining; and upon the decision of these two questions will rest my claim to the approbation of the public.

SAMUEL TAYLOR COLERIDGE
(1772-1834)

LIFE

1789

1834

As late I journey'd o'er the extensive plain
Where native Otter sports his scanty
stream,
Musing in torpid woe a sister's pain,
The glorious prospect woke me from
the dream.

- 5 At every step it widen'd to my sight—
Wood, meadow, verdant hill, and dreary
steep,
Following in quick succession of delight,—
Till all—at once—did my eye ravish'd
sweep!

- May this (I cried) my course through
life portray!
10 New scenes of wisdom may each step
display,
And knowledge open as my days ad-
vance!
Till what time Death shall pour the un-
darken'd ray,
My eye shall dart thro' infinite ex-
panse,
And thought suspended lie in rapture's
blissful trance

PANTISOCRACY¹
1794 1849

- No more my visionary soul shall dwell
On joys that were; no more endure to
weigh
The shame and anguish of the evil day,
Wisely forgetful! O'er the ocean swell
5 Sublime of Hope, I seek the cottag'd
dell
Where Virtue calm with careless step
may stray,
And dancing to the moonlight roundelay,
The wizard Passions weave an holy spell
Eyes that have ach'd with sorrow! Ye
shall weep
10 Tears of doubt-mingled joy, like theirs
who start
From precipices of distemper'd sleep,
On which the fierce-eyed fiends their
revels keep,
And see the rising sun, and feel it dart
New rays of pleassance trembling to the
heart

¹ The name given to a scheme for an ideal com-
munity which Coleridge and Southey planned
in 1794 to establish in America.

TO A YOUNG ASS

ITS MOTHER BEING TETHERED NEAR IT

1794

1794

Poor little foal of an oppress'd race!
I love the languid patience of thy face:
And oft with gentle hand I give thee bread,
And clap thy ragged coat, and pat thy
head.

- 5 But what thy dulled spirits hath dismay'd,
That never thou dost sport along the glade?
And (most unlike the nature of things
young)

That earthward still thy moveless head is
hung?

- Do thy prophetic fears anticipate,
10 Meek child of Misery! thy future fate?
The starving meal, and all the thousand
aches

"Which patient merit of the unworthy
takes"?'¹

Or is thy sad heart thrill'd with filial pain
To see thy wretched mother's shorten'd
chain?

- 15 And truly, very piteous is her lot—
'Chain'd to a log within a narrow spot,
Where the close-eaten grass is scarcely
seen,
While sweet around her waves the tempt-
ing green!

Poor Ass! thy master should have learnt
to show

- 20 Pity—best taught by fellowship of Woe!
For much I fear me that he lives like thee,
Half famish'd in a land of Luxury!
How askingly its footsteps hither bend!
It seems to say, "And have I then one
friend?"

- 25 Innocent foal! thou poor despis'd for-
lorn!

I hail thee brother—spite of the fool's
scorn!

And fain would take thee with me, in the
Dell

Of Peace and mild Equality to dwell,
Where Toil shall call the charmer Health
his bride,

- 30 And Laughter tinkle Plenty's ribless side!
How thou wouldst toss thy heels in game-
some play,

And frisk about, as lamb or kitten gay!
Yea! and more musically sweet to me

- Thy dissonant harsh bray of joy would be,
35 Than warbled melodies that soothe to rest
The aching of pale Fashion's vacant
breast!

¹ *Hamlet*, III, 1, 74.

LA FAYETTE

1794 1794

As when far off the warbled strains are heard
That soar on Morning's wing the vales among;
Within his cage the imprison'd matin bird¹
Swells the full chorus with a generous song.

⁵ He bathes no pinion in the dewy light,
No father's joy, no lover's bliss he shares,
Yet still the rising radiance cheers his sight—
His fellows' freedom soothes the captive's cares!

Thou, Fayette! who didst wake with startling voice
¹⁰ Life's better sun from that long wintry night,
Thus in thy Country's triumphs shalt rejoice
And mock with raptures high the dungeon's might.

For lo! the morning struggles into day,
And Slavery's spectres shriek and vanish from the ray!

KOSKIUSKO

1794 1794

O what a loud and fearful shriek was there,
As though a thousand souls one death-groan pour'd!
Ah me! they saw beneath a hireling's sword
Their Koskiusko fall! Through the swart all

⁵ (As pauses the tir'd Cossac's barbarous yell
Of triumph) on the chill and midnight gale
Rises with frantic burst or sadder swell
The dirge of murder'd Hope! while Freedom pale

Bends in such anguish o'er her destin'd bier,

¹⁰ As if from eldest time some Spirit meek
Had gather'd in a mystic urn each tear
That ever on a patriot's furrow'd cheek

¹ The lark

Fit channel found; and she had drain'd the bowl
In the mere wilfulness, and sick despair of soul!

TO THE REVEREND W. L. BOWLES

1794 1794

My heart has thank'd thee, Bowles! for those soft strains
Whose sadness soothes me, like the murmuring
Of wild-bees in the sunny showers of spring!
For hence not callous to the mourner's pains

⁵ Through Youth's gay prime and thornless paths I went
And when the mightier Throes of mind began,
And drove me forth, a thought-bewilder'd man,
Their mild and manliest melancholy lent
A mingled charm, such as the pang consign'd
¹⁰ To slumber, though the big tear it renew'd,
Bidding a strange mysterious Pleasure brood
Over the wavy and tumultuous mind,

As the great Spirit erst with plastic sweep
Mov'd on the darkness of the unform'd deep!

THE EOLIAN HARP

COMPOSED AT CLEVEDON, SOMERSETSHIRE

1795 1796

My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our cot, our cot o'ergrown
With white-flower'd jessmin, and the broad-leav'd myrtle,

⁵ (Meet emblems they of innocence and love!)
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should wisdom be)
Shine opposite! How exquisite the scents
¹⁰ Snatch'd from yon bean-field! and the world so hush'd!
The stilly murmur of the distant sea
Tells us of silence.

¹ See *Genesis*, 1-2² Sara Fricker, whom Coleridge married, in October, 1795, before taking up his residence at Clevedon

And that simplest lute,
Placed length-ways in the clasping case-
ment, hark!
How by the desultory breeze caress'd,
15 Like some coy maid half yielding to her
lover,
It pours such sweet upbraiding, as must
needs
Tempt to repeat the wrong! And now,
its strings
Bolder swept, the long sequacious¹ notes
Over delicious surges sink and rise,
20 Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping
flowers,
Footless and wild, like birds of Paradise,
25 Nor pause, nor perch, hovering on
untam'd wing!
O! the one life within us and abroad,
Which meets all motion and becomes its
soul,
A light in sound, a sound-like power in
light,
Rhythm in all thought, and joyance every
where—
30 Methinks, it should have been impossible
Not to love all things in a world so fill'd,
Where the breeze warbles, and the mute
still air
Is Music slumbering on her instrument.

And thus, my love! as on the midway
slope
35 Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I
behold
The sunbeams dance, like diamonds, on
the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and unde-
tain'd,
40 And many idle fitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject lute!

And what if all of animated nature
45 Be but organic harps diversely fram'd,
That tremble into thought, as o'er them
sweeps
Plastic and vast, one intellectual breeze,
At once the soul of each, and God of all?
But thy more serious eye a mild reproof
50 Darts, O beloved woman! nor such thoughts
Dim and unhallow'd dost thou not reject,

And biddest me walk humbly with my God.
Meek daughter in the family of Christ!
Well hast thou said and holily disprais'd
55 These shapings of the unregenerate mind;
Bubbles that glitter as they rise and break
On vain Philosophy's aye-babbling spring.
For never guiltless may I speak of him,
The Incomprehensible! save when with awe
60 I praise him, and with faith that inly feels;
Who with his saving mercies healed me,
A sinful and most miserable man,
Wilder'd and dark, and gave me to possess
Peace, and this cot, and thee, heart-
honor'd maid!

REFLECTIONS ON HAVING LEFT A PLACE OF RETIREMENT¹

1795

1796

Low was our pretty cot· our tallest rose
Peep'd at the chamber-window We
could hear
At silent noon, and eve, and early morn,
The sea's faint murmur In the open air
5 Our myrtles blossom'd, and across the
porch
Thick jasmuns twined· the little land-
scape round
Was green and woody, and refresh'd the
eye
It was a spot which you might aptly call
The Valley of Seclusion! Once I saw
10 (Hallowing his Sabbath-day by quietness)
A wealthy son of commerce saunter by,
Bristow's citizen methought, it calm'd
His thirst of idle gold, and made him muse
With wiser feelings for he paus'd, and
look'd
15 With a pleas'd sadness, and gaz'd all
around,
Then eyed our cottage, and gaz'd round
again,
And sigh'd, and said, it was a blessed
place.
And we were bless'd Oft with patient ear
Long-listening to the viewless sky-lark's
note
20 (Viewless, or haply for a moment seen
Gleaming on sunny wings) in whisper'd
tones
I've said to my beloved, "Such, sweet
girl!
The inobtrusive song of happiness,
Unearthly minstrelsy! then only heard
25 When the soul seeks to hear; when all is
hush'd,
And the heart listens!"

¹ successive¹ Clevedon, near Bristol See *The Rollan Harp*,
and note 2 (p. 329)

But the time, when first
 From that low dell, steep up the stony
 mount
 I climb'd with perilous toil and reach'd
 the top,
 Oh! what a goodly scene! Here the bleak
 mount,
 30 The bare bleak mountain speckled thin
 with sheep,
 Gray clouds, that shadowing spot the
 sunny fields,
 And river, now with bushy rocks o'er-
 brow'd,
 Now winding bright and full, with naked
 banks,
 And seats, and lawns, the abbey and the
 wood,
 35 And cots, and hamlets, and faint city-
 spire;
 The Channel there, the Islands and white
 sails,
 Dnn coasts, and cloud-like hills, and shore-
 less Ocean—
 It seem'd like Omnipresence! God, ne-
 thought,
 Had built Him there a temple: the whole
 world
 40 Seem'd imag'd in its vast circumference
 No wish profan'd my overwhelm'd heart
 Blest hour! It was a luxury,—to be!

Ah! quiet dell! dear cot, and mount
 sublime!
 I was constrain'd to quit you Was it
 right,
 45 While my unnumber'd brethren toil'd
 and bled,
 That I should dream away the entrusted
 hours
 On rose-leaf beds, pampering the coward
 heart
 With feelings all too delicate for use?
 Sweet is the tear that from some Howard's
 eye
 50 Drops on the cheek of one he lifts from
 earth
 And he that works me good with un-
 mov'd face,
 Does it but half he chills me while he aids,
 My benefactor, not my brother man!
 Yet even this, this cold beneficence
 55 Praise, praise it, O my Soul! oft as thou
 scanst
 The sluggish Pity's vision-weaving tribe!
 Who sigh for wretchedness, yet shun the
 wretched,
 Nursing in some delicious solitude
 Their slothful loves and dainty sympa-
 thies!

60 I therefore go, and join head, heart, and
 hand,
 Active and firm, to fight the bloodless
 fight
 Of science, freedom, and the truth in
 Christ

Yet oft when after honorable toil
 Rests the tir'd mind, and waking loves to
 dream,

65 My spirit shall revisit thee, dear cot!
 Thy jasmun and thy window-peeping rose,
 And myrtles fearless of the mild sea-air.
 And I shall sigh fond wishes—sweet
 abode!

Ah!—had none greater! And that all
 had such!

70 It might be so—but the time is not yet
 Speed it, O Father! Let thy Kingdom
 come!

SONNET

TO A FRIEND WHO ASKED HOW I FELT WHEN
 THE NURSE FIRST PRESENTED MY

INFANT TO ME

1796

1797

Charles! my slow heart was only sad,
 when first

I scan'd that face of feeble infancy:
 For dimly on my thoughtful spirit burst
 All I had been, and all my child might
 be!

5 But when I saw it on its mother's arm,
 And hanging at her bosom (she the
 while
 Bent o'er its features with a tearful
 smile)

Then I was thrill'd and melted, and most
 warm

Impress'd a father's kiss: and all
 beguil'd

10 Of dark remembrance and presageful
 fear,

I seem'd to see an angel-form appear—
 'Twas even thine, beloved woman mild!

No for the mother's sake the child was
 dear,

And dearer was the mother for the child

ODE ON THE DEPARTING YEAR

1796

1798

I

Spirit who sweepst the wild harp of
 Time!

It is most hard, with an untroubled ear
 Thy dark unweaved harmonies to hear!

¹ Charles Lamb

Yet, mine eye fix'd on Heaven's unchang-
ing clime

5 Long had I listen'd, free from mortal
fear,

With inward stillness, and a bow'd
mind;

When lo! its folds far waving on the
wind,

I saw the train of the Departing Year!
Starting from my silent sadness

10 Then with no unholy madness,
Ere yet the enter'd cloud foreclos'd my
sight,

I rais'd the impetuous song, and solemn-
iz'd his flight.

II

Hither, from the recent tomb,
From the prison's direr gloom,

15 From Distemper's midnight anguish;
And thence, where Poverty doth waste
and languish,

Or where, his two bright torches
blending,

Love illumines Manhood's maze;
Or where o'er cradled infants bend-

20 ing,
Hope has fix'd her wishful gaze;
Hither, in perplex'd dance,

Ye Woes! ye young-eyed Joys! ad-
vance!

By Time's wild harp, and by the hand
Whose indefatigable sweep

25 Raises its fateful strings from
sleep,

I bid you haste, a mix'd tumultuous
band!

From every private bower,
And each domestic hearth,

Haste for one solemn hour;

30 And with a loud and yet a louder
voice,

O'er Nature struggling in portentous
birth,

Weep and rejoice!

Still echoes the dread Name! that o'er the
earth

Let slip the storm, and woke the brood of
Hell:

35 And now advance in saintly Jubilee
Justice and Truth! They too have heard
thy spell,

They too obey thy name, divinest
Liberty!

III

I mark'd Ambition in his war-array!

I heard the mail'd Monarch's trou-
bulous cry—

40 "Ah! wherefore does the Northern 'on-
quereess' stay!

Groans not her chariot on its onward
way?"

Fly, mail'd Monarch, fly!

Stunn'd by Death's twice mortal
mace,

No more on Murder's lurid face

45 The insatiate hag shall gloat with drunken
eye!

Manes of the unnumber'd slain!

Ye that gasp'd on Warsaw's plain!¹

Ye that erst at Ismail's tower,²

When human ruin choked the streams,

50 Fell in Conquest's glutt'd hour,

Mid women's shrieks and infants' screams!

Spirits of the uncoffin'd slain,

Sudden blasts of triumph swelling,

Oft, at night, in misty train,

55 Rush around her narrow dwelling!

The exterminating fiend is fled—

(Foul her life, and dark her doom)

Mighty armies of the dead

Dance, like death-fires, round her tomb!

60 Then with prophetic song relate,

Each some Tyrant-Murderer's fate!

IV

Departing Year! 'twas on no earthly
shore

My soul beheld thy Vision!⁴ Where
alone,

Voiceless and stern, before the cloudy
throne,

65 Aye Memory sits thy robe inscrib'd with
gore,

With many an unimaginable groan

Thou storied'st thy sad hours! Silence
ensued,

Deep silence o'er the ethereal multitude,
Whose locks with wreaths, whose wreaths
with glories shone.

70 Then, his eye wild ardors glancing,

From the choired gods advancing,

The Spirit of the Earth made reverence
meet,

And stood up, beautiful, before the cloudy
seat.

¹ The Empress of Russia

² In the wars for Polish independence, 1772-95

³ Over 40,000 persons were killed in the Russian
siege of the Turkish stronghold at Ismail, in
1793

⁴ "Thy image in a vision"—Coleridge

¹ "The name of Liberty, which at the commence-
ment of the French Revolution was both the
occasion and the pretext of unnumbered
crimes and horrors"—Coleridge

V

Throughout the blissful throng,
 75 Hush'd were harp and song
 Till wheeling round the throne the Lam-
 pads' seven,
 (The mystic Words of Heaven)
 Permissive signal make
 The fervent Spirit bow'd, then spread his
 wings and spake!
 80 "Thou in stormy blackness throning
 Love and uncreated Light,
 By the Earth's unsolaced groaning,
 125 Seize thy terrors, Arm of might!
 By Peace with proffer'd insult scared,
 85 Masked Hate and envying Scorn!
 By years of Havoc yet unborn!
 And Hunger's bosom to the frost-winds
 bared!
 But chief by Afric's wrongs,
 Strange, horrible, and foul!
 90 By what deep guilt belongs
 To the deaf Synod, 'full of gifts and
 lies'
 By Wealth's insensate laugh! by Tor-
 ture's howl!
 Avenger, rise!
 Forever shall the thankless Island cowl,
 95 Her quiver full, and with unbroken bow!
 Speak! from thy storm-black Heaven, O
 speak aloud!
 And on the darkling foe
 Open thine eye of fire from some uncer-
 tain cloud!
 O dart the flash! O rise and deal the
 blow!
 100 The Past to thee, to thee the Future cries!
 Hark! how wide Nature joins her groans
 below!
 Rise, God of Nature, rise!"

VI

The voice had ceas'd, the Vision fled;
 Yet still I gasp'd and reel'd with dread
 105 And ever, when the dream of night
 Renews the phantom to my sight,
 Cold sweat-drops gather on my limbs;
 My ears throb hot; my eye-balls start:
 My brain with horrid tumult swims,
 110 Wild is the tempest of my heart;
 And my thick and struggling breath
 Imitates the toil of death!
 No stranger agony confounds
 The soldier on the war-field spread,
 115 When all foredone with toil and wounds,
 Death-like he dozes among heaps of
 dead!

¹ lamps; candlesticks (Seven is a sacred number
 See Revelation, 4 5)

(The strife is o'er, the day-light fled,
 And the night-wind clamors hoarse!
 See! the starting wretch's head
 Lies pillow'd on a brother's corse!)

VII

Not yet enslaved, not wholly vile,
 O Albion! O my mother Isle!
 Thy valleys, fair as Eden's bowers
 Glisten green with sunny showers,
 Thy grassy uplands' gentle swells
 125 Echo to the bleat of flocks;
 (Those grassy hills, those glittering dells
 Proudly ramparted with rocks)
 And Ocean mid his uproar wild
 130 Speaks safety to his Island-child!
 Hence for many a fearless age
 Has social Quiet lov'd thy shore,
 Nor ever proud Invader's rage
 Or sack'd thy towers, or stain'd thy fields
 with gore.

VIII

135 Abandon'd of Heaven!¹ mad Avarice thy
 guide,
 At cowardly distance, yet kindling with
 pride—
 Mid thy herds and thy corn-fields secure
 thou hast stood,
 And join'd the wild yelling of Famine
 and Blood!
 The nations curse thee! They with eager
 wondering
 140 Shall hear Destruction, like a vulture,
 scream!
 Strange-eyed Destruction! who with
 many a dream
 Of central fires through nether seas up-
 thundering
 Soothes her fierce solitude; yet as she lies
 By livid fount, or red volcanic stream,
 145 If ever to her lidless dragon-eyes,
 O Albion! thy predestin'd ruins rise,
 The fiend-hag on her perilous couch doth
 leap,
 Muttering distemper'd triumph in her
 charmed sleep.

IX

Away, my soul, away!
 150 In vain, in vain the buds of warning
 sing—
 And hark! I hear the famish'd brood of
 prey

¹ "Of the 107 last years, 50 have been years of
 war."—Coleridge The year 1796 was a period
 of great distress for the people of England

Flap their lank pennons on the groaning
wind!

Away, my soul, away!

155 I unpartaking of the evil thing,
With daily prayer and daily toil
Soliciting for food my scanty soil,
Have wail'd my country with a loud
lament.

Now I recentre my immortal mind
In the deep Sabbath of meek self-
content;

160 Cleans'd from the vaporous passions that
bedim

God's Image, sister of the Seraphim¹

THIS LIME-TREE BOWER MY PRISON

ADDRESSED TO CHARLES LAMB, OF THE
INDIA HOUSE, LONDON
1797 1800

Well, they are gone, and here must I
remain,

This lime-tree bower my prison! I have
lost

Beauties and feelings, such as would have
been

Most sweet to my remembrance even when
age

5 Had dimm'd mine eyes to blindness!
They, meanwhile,

Friends, whom I never more may meet
again,

On springy heath, along the hill-top edge,
Wander in gladness, and wind down, per-
chance,

To that still roaring dell, of which I
told;

10 The roaring dell, o'erwooded, narrow,
deep,

And only speckled by the mid-day sun;
Where its slim trunk the ash from rock to
rock

Fling's arching like a bridge,—that branch-
less ash,

Unsun'd and damp, whose few poor
yellow leaves

15 Ne'er tremble in the gale, yet tremble
still,

Fann'd by the waterfall! and there my
friends

Behold the dark green file of long, lank
weeds,

That all at once (a most fantastic sight!)
Still nod and drip beneath the dripping
edge

20 Of the blue clay-stone.

¹ The Seraphim were angels of purification by
fire, and guardians of the throne of Jehovah.

Now, my friends emerge

Beneath the wide, wide Heaven—and view
again

The many-steepled tract magnificent
Of hilly fields and meadows, and the sea,
With some fair bark, perhaps, whose sails
light up

25 The slip of smooth clear blue betwixt two
isles

Of purple shadow! Yes! they wander on
In gladness all; but thou, methinks, most
glad,

My gentle-hearted Charles! for thou hast
pined

And hunger'd after Nature, many a year,
30 In the great City pent, winning thy way
With sad yet patient soul, through evil
and pain

And strange calamity! Ah! slowly sink
Behind the western ridge, thou glorious
Sun!

Shine in the slant beams of the sinking orb,
35 Ye purple heath-flowers! richer burn, ye
clouds!

Love in the yellow light, ye distant groves!
And kindle, thou blue Ocean! So my friend
Struck with deep joy may stand, as I
have stood,

Silent with swimming sense, yea, gazing
round

40 On the wide landscape, gaze till all doth
seem

Less gross than bodily; and of such hues
As veil the Almighty Spirit, when yet he
makes

Spirits perceive his presence

A delight

Comes sudden on my heart, and I am glad
45 As I myself were there! Nor in this bower,
This little lime-tree bower, have I not
mark'd

Much that has sooth'd me. Pale beneath
the blaze

Hung the transparent foliage, and I
watch'd

Some broad and sunny leaf, and lov'd to
see

50 The shadow of the leaf and stem above
Dappling its sunshine! And that walnut-
tree

Was richly ting'd, and a deep radiance lay
Full on the ancient ivy, which usurps
Those fronting elms, and now, with black-
est mass

55 Makes their dark branches gleam a lighter
hue

Through the late twilight and though
now the bat

Wheels silent by, and not a swallow
 twitters,
 Yet still the solitary humble-bee
 Sings in the bean-flower! Henceforth I
 shall know
 60 That Nature ne'er deserts the wise and
 pure;
 No plot so narrow, be but Nature there,
 No waste so vacant, but may well employ
 Each faculty of sense, and keep the heart
 Awake to Love and Beauty! and sometimes
 65 'Tis well to be bereft of promis'd good,
 That we may lift the soul, and contem-
 plate
 With lively joy the joys we cannot share
 My gentle-hearted Charles! when the last
 100 look
 Beat its straight path along the dusky air
 70 Homewards, I blest it! deeming its black
 wing
 (Now a dim speck, now vanishing in light)
 Had cross'd the mighty orb's dilated glory,
 While thou stood'st gazing, or, when all
 was still,
 Flew creaking o'er thy head, and had a
 charm
 75 For thee, my gentle-hearted Charles, to
 whom
 No sound is dissonant which tells of life

THE DUNGEON

1797 1798

And this place our forefathers made for
 man!
 This is the process of our love and wisdom.
 To each poor brother who offends against
 us—
 Most innocent, perhaps — and what if
 guilty?
 5 Is this the only cure? Merciful God!
 Each pore and natural outlet shrivell'd up
 By Ignorance and parching Poverty,
 His energies roll back upon his heart,
 And stagnate and corrupt, till chang'd to
 poison,
 10 They break out on him, like a loathsome
 plague-spot,
 Then we call in our pamper'd moun-
 te-
 banks—
 And this is their best cure! uncomforted
 And friendless solitude, groaning and
 tears,
 And savage faces, at the clanking hour,
 15 Seen through the steams and vapors of his
 dungeon,
 By the lamp's dismal twilight! So he lies
 Circled with evil, till his very soul
 Unmoulds its essence, hopelessly deform'd
 By sights of ever more deformity!

20 With other ministrations thou, O Nature!
 Healest thy wandering and distemper'd
 child.
 Thou pourest on him thy soft influences,
 Thy sunny hues, fair forms, and breath-
 ing sweets,
 Thy melodies of woods, and winds, and
 waters,
 25 Till he relent, and can no more endure
 To be a jarring and a dissonant thing,
 Amid this general dance and minstrelsy,
 But, bursting into tears, wins back his way,
 His angry spirit heal'd and harmoniz'd
 30 By the benignant touch of Love and
 Beauty

THE RIME OF THE ANCIENT
MARINER

IN SEVEN PARTS

1797-98

1798

ARGUMENT

How a Ship having passed the Line was driven
 by storms to the cold Country towards the South
 Pole, and how from thence she made her course
 to the tropical Latitude of the Great Pacific
 Ocean, and of the strange things that befell,
 and in what manner the Ancient Mariner came
 back to his own Country

PART I

It is an ancient Mariner,
 And he stoppeth one of three
 "By thy long gray beard and glittering
 eye,
 Now wherefore stopp'st thou me?
 5 The Bridegroom's doors are opened wide,
 And I am next of kin;
 The guests are met, the feast is set
 May'st hear the merry din."
 He holds him with his skinny hand,
 10 "There was a ship," quoth he
 "Hold off! unhand me, gray-beard loon!"
 Eftsoons his hand dropt he.
 He holds him with his glittering eye—
 The Wedding-Guest stood still,
 15 And listens like a three years' child.
 The Mariner hath his will
 The Wedding-Guest sat on a stone:
 He cannot choose but hear;
 And thus spake on that ancient man,
 20 The bright-eyed Mariner

1-12 An ancient Mariner meeteth three Gal-
 lants bidden to a wedding feast, and detaineth
 one

13-21 The Wedding-Guest is spell-bound by
 the eye of the old seafaring man, and constrained
 to hear his tale.

"The ship was cheered, the harbor cleared,
Merrily did we drop
Below the knik, below the hill,
Below the lighthouse top.

- 25 The Sun came up upon the left,
Out of the sea came he'
And he shone bright, and on the right
Went down into the sea.

- Higher and higher every day,
30 Till over the mast at noon—"
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

- The bride hath paced into the hall,
Red as a rose is she,
35 Nodding their heads before her goes
The merry minstrelsy

- The Wedding-Guest he beat his breast,
Yet he cannot choose but hear,
And thus spake on that ancient man,
40 The bright-eyed Mariner

"And now the Storm-blast came, and he
Was tyrannous and strong
He struck with his o'ertaking wings,
And chased us south along

- 45 With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
50 And southward aye we fled

And now there came both mist and snow,
And it grew wondrous cold
And ice, mast-high, came floating by,
As green as emerald

- 55 And through the drifts the snowy clifts
Did send a dismal sheen
Nor shapes of men nor beasts we ken—
The ice was all between

- The ice was here, the ice was there,
60 The ice was all around
It cracked and growled, and roared and
howled,
Like noises in a swound!'

21-30. The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.

31-40. The Wedding-Guest heareth the bridal music, but the Mariner continueth his tale.

41-50. The ship driven by a storm toward the south pole.

51-62. The land of ice, and of fearful sounds, where no living thing was to be seen

'swound, dream

At length did cross an Albatross,
Thorough the fog it came,
65 As if it had been a Christian soul,
We hailed it in God's name.

It ate the food it ne'er had eat,
And round and round it flew.
The ice did split with a thunder-fit,
70 The helmsman steered us through!

And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariners' hollo!

- 75 In mist or cloud, on mast or shroud,
It perched for vespers nine,
Whiles all the night, through fog-smoke
white,
Glimmered the white moon-shine."

- "God save thee, ancient Mariner!
80 From the fiends, that plague thee thus!—
Why look'st thou so?'"—"With my cross-
bow
I shot the Albatross!"

PART II

- "The Sun now rose upon the right
Out of the sea came he,
85 Still hid in mist, and on the left
Went down into the sea.

And the good south wind still blew behind,
But no sweet bird did follow,
Nor any day for food or play
90 Came to the mariners' hollo!

- And I had done a hellish thing,
And it would work 'em woe
For all averred, I had killed the bird
That made the breeze to blow
95 'Ah wretch!' said they, 'the bird to slay,
That made the breeze to blow!'

- Nor dim nor red, like God's own head,
The glorious Sun uprist.
Then all averred, I had killed the bird
That brought the fog and mist.
100 'Twas right,' said they, 'such birds to slay,
That bring the fog and mist'

63-70. Till a great sea-bird called the Albatross, came through the snow-fog, and was received with great joy and hospitality

71-78. And lo! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward through fog and floating ice

79-82. The ancient Mariner inhospitably kill eth the pious bird of good omen

83-86. His shipmates cry out against the ancient Mariner, for killing the bird of good luck.

87-102. But when the fog cleared off, they justify the same, and thus make themselves accomplices in the crime.

The fair breeze blew, the white foam flew,
The furrow followed free;
105 We were the first that ever buist
Into that silent sea.

Down dropt the breeze, the sails dropt
down,
'Twas sad as sad could be,
And we did speak only to break
110 The silence of the sea!

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

115 Day after day, day after day,
We stuck, nor breath nor motion,
As idle as a painted ship
Upon a painted ocean

Water, water, everywhere,
120 And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink

The very deep did rot O Christ!
That ever this should be!
125 Yea, slimy things did crawl with legs
Upon the slimy sea

About, about, in reel and rout
The death-fires¹ danced at night,
The water, like a witch's oils,
130 Burnt green, and blue, and white

And some in dreams assuréd were
Of the Spirit that plagued us so,
Nine fathom deep he had followed us
From the land of mist and snow

135 And every tongue, through utter drought,
Was withered at the root,
We could not speak, no more than if
We had been choked with soot

103-106 The fair breeze continues, the ship
enters the Pacific Ocean, and sails northward,
even till it reaches the Line

107-118 The ship hath been suddenly be-
calmed

119-130 And the Albatross begins to be
avenged

131-138 A Spirit had followed them, one of
the invisible inhabitants of this planet, neither
departed souls nor angels, concerning whom
the learned Jew, Josephus and the Platonic
Constantinopolitan, Michael Pselus, may be con-
sulted. They are very numerous, and there is
no climate or element without one or more

¹ phosphorescent lights (supposed to forebode
death)

Ah! well-a-day! what evil looks
140 Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung

PART III

"There passed a weary time Each throat
Was parched, and glazed each eye
145 A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky

At first it seemed a little speck,
150 And then it seemed a mist,
It moved and moved, and took at last
A certain shape, I wist.¹

A speck, a mist, a shape, I wist!
And still it neared and neared:
155 As if it dodged a water-sprite,
It plunged and tacked and veered.

With throats unslaked, with black lips
baked,
We could nor laugh nor wail,
Though utter drought all dumb we stood!
160 I bit my arm, I sucked the blood,
And cried, A sail! a sail!

With throats unslaked, with black lips
baked,
Agape they heard me call:
165 Gramercy!² they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

See! see! (I cried) she tacks no more!
Hither to work us weal,
Without a breeze, without a tide,
170 She steadies with upright keel!

The western wave was all a-flame
The day was well nigh done!
Almost upon the western wave
Rested the broad bright Sun,
175 When that strange shape drove suddenly
Betwixt us and the Sun

130-142 The shipmates, in their sore distress,
would fain throw the whole guilt on the ancient
Mariner, in sign whereof they hang the dead
sea-bird round his neck.

143-156 The ancient Mariner beholdeth a sign
in the element afar off

157-163 At its nearer approach, it seemeth
him to be a ship, and at a dear ransom he freeth
his speech from the bonds of thirst

164-166 A flash of joy

167-176 And horror follows. For can it be a
ship that comes onward without wind or tide?

¹ thought, knew

² great thanks

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)

As if through a dungeon-grate he peered
180 With broad and burning face.

Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those her sails that glance in the Sun,
Like restless gossameres?¹

185 Are those her ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a Death? and are there two?
Is Death that woman's mate?

190 Her lips were red, her looks were free,
Her locks were yellow as gold.
Her skin was as white as leprosy,
The Nightmare Life-in-Death was she,
Who thicks man's blood with cold.

195 The naked hulk alongside came,
And the twain were casting dice,
'The game is done' I've won! I've won!
Quoth she, and whistles thrice.

The Sun's rim dips; the stars rush out:
200 At one stride comes the dark,
With far-heard whisper, o'er the sea,
Off shot the spectre-bark

We listened and looked sideways up!
Fear at my heart, as at a cup,
205 My life-blood seemed to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleamed
white,

From the sails the dew did drip—
Till clomb above the eastern bar
210 The horned Moon, with one bright star
Within the nether tip.

One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
215 And cursed me with his eye.

Four times fifty living men,
(And I heard nor sigh nor groan)

177-186 It seemeth him but the skeleton of a ship. And its ribs are seen as bars on the face of the setting Sun

187-194 The Spectre-Woman and her Death mate, and no other on board the skeleton-ship. Like vessel, like crew!

195-198 Death and Life-in-Death have dined for the ship's crew, and she (the latter) winneth the ancient Mariner

199-202 No twilight within the courts of the Sun

203-223 At the rising of the Moon, one after another his shipmates drop down dead. But Life-in-Death begins her work on the ancient Mariner

¹ fine spider-webs

With heavy thump, a lifeless lump,
They dropped down one by one.

220 The souls did from their bodies fly,—
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!"

PART IV

"I fear thee, ancient Mariner!
225 I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

I fear thee and thy glittering eye,
And thy skinny hand, so brown."—
230 "Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
235 My soul in agony

The many men, so beautiful!
And they all dead did lie
And a thousand thousand slimy things
Lived on, and so did I

240 I looked upon the rotting sea,
And drew my eyes away,
I looked upon the rotting deck,
And there the dead men lay

I looked to heaven, and tried to pray;
245 But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

I closed my lids, and kept them close,
And the balls like pulses beat;
250 For the sky and the sea, and the sea and
the sky
Lay like a load on my weary eye,
And the dead were at my feet

The cold sweat melted from their limbs,
Nor rot nor reek did they:
255 The look with which they looked on me
Had never passed away

An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
260 Is the curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

224-235 The Wedding-Guest feareth that a Spirit is talking to him, but the ancient Mariner assureth him of his bodily life, and proceedeth to relate his horrible penance

236-252 He despiseth the creatures of the calm, and envleth that they should live, and so many lie dead

253-262 But the curse liveth for him in the eye of the dead men.

The moving moon went up the sky,
And nowhere did abide:
285 Softly she was going up,
And a star or two beside—

Her beams bemoaned the sultry main,
Like April hoar-frost spread,
But where the ship's huge shadow lay,
270 The charmed water burnt alway
A still and awful red.

Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
275 And when they reared, the elfish light
Fell off in hoary flakes.

Within the shadow of the ship
I watched their rich attire—
Blue, glossy green, and velvet black
280 They coiled and swam, and every track
Was a flash of golden fire.

O happy living things! no tongue
Their beauty might declare.
A spring of love gushed from my heart,
285 And I blessed them unaware
Sure my kind saint took pity on me,
And I blessed them unaware

The self-same moment I could pray,
And from my neck so free
290 The Albatross fell off, and sank
Like lead into the sea

PART V

“Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
295 She sent the gentle sleep from Heaven,
That slid into my soul.

The silly¹ buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew,
300 And when I awoke, it rained

283-271 In his loneliness and fixedness he yearneth towards the journeying Moon, and the stars that still sojourn, yet still move onward, and everywhere the blue sky belongs to them, and in their appointed rest, and their native country and their own natural homes, which they enter unannounced as lords that are certainly expected, and yet there is a silent joy at their arrival

272-281 By the light of the Moon he beholdeth God's creatures of the great calm
282-283. Their beauty and their happiness
284-287 He blesseth them in his heart
288-291 The spell begins to break
292-308 By grace of the holy Mother, the ancient Mariner is refreshed with rain

¹ Innocent (or, possibly, useless)

My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

305 I moved, and could not feel my limbs
I was so light—almost
I thought that I had died in sleep,
And was a blessed ghost.

And soon I heard a roaring wind
310 It did not come anear,
But with its sound it shook the sails,
That were so thin and sere.

The upper air burst into life!
And a hundred fire-flags sheen,¹
315 To and fro they were hurried about!
And to and fro, and in and out,
The wan stars danced between

And the coming wind did roar more loud,
And the sails did sigh like sedge,
320 And the rain poured down from one black
cloud,
The Moon was at its edge.

The thick black cloud was cleft, and still
The Moon was at its side
Like water shot from some high crag,
325 The lightning fell with never a jag,
A river steep and wide

The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon
330 The dead men gave a groan

They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes,
It had been strange, even in a dream,
To have seen those dead men rise

335 The helmsman steered, the ship moved on,
Yet never a breeze up-blew;
The mariners all 'gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools—
340 We were a ghastly crew

309-326 He heareth sounds and seeth strange sights and commotions in the sky and the element

327-376 The bodies of the ship's crew are inspired, and the ship moves on, but not by the souls of the men, nor by demons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint

¹ bright

The body of my brother's son
 Stood by me, knees to knee.
 The body and I pulled at one rope,
 But he said nought to me."

345 "I fear thee, ancient Mariner!"
 "Be calm, thou Wedding-Guest!
 'Twas not those souls that fled in pain,
 Which to their corpses came again,
 But a troop of spirits blest:

350 For when it dawned—they dropped their
 arms,
 And clustered round the mast,
 Sweet sounds rose slowly through their
 mouths,
 And from their bodies passed

Around, around, flew each sweet sound,
 355 Then darted to the Sun;
 Slowly the sounds came back again,
 Now mixed, now one by one.

Sometimes a-dropping from the sky
 I heard the skylark sing;
 360 Sometimes all little birds that are,
 How they seemed to fill the sea and air
 With their sweet jargoning!

And now 'twas like all instruments,
 Now like a lonely flute,
 365 And now it is an angel's song,
 That makes the heavens be mute

It ceased, yet still the sails made on
 A pleasant noise till noon,
 A noise like of a hidden brook
 370 In the leafy month of June,
 That to the sleeping woods all night
 Singeth a quiet tune.

Till noon we quietly sailed on,
 Yet never a breeze did breathe
 375 Slowly and smoothly went the ship,
 Moved onward from beneath.

Under the keel nine fathom deep,
 From the land of mist and snow,
 The spirit slid: and it was he
 380 That made the ship to go.
 The sails at noon left off their tune,
 And the ship stood still also.

The Sun, right up above the mast,
 Had fixed her to the ocean.
 385 But in a minute she 'gan stir,

377-392 The lonesome Spirit from the south-pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requirerth vengeance.

With a short uneasy motion—
 Backwards and forwards half her length
 With a short uneasy motion.

Then like a pawing horse let go,
 390 She made a sudden bound:
 It flung the blood into my head,
 And I fell down in a swoond.

How long in that same fit I lay,
 I have not¹ to declare;
 But ere my living life returned,
 I heard and in my soul discerned
 Two voices in the air.

'Is it he?' quoth one, 'Is this the man?
 By him who died on cross,
 400 With his cruel bow he laid full low
 The harmless Albatross.

The spirit who bideth by himself
 In the land of mist and snow,
 He loved the bird that loved the man
 405 Who shot him with his bow.'

The other was a softer voice,
 As soft as honey-dew:
 Quoth he, 'The man hath penance done,
 And penance more will do.'

PART VI

FIRST VOICE

410 "'But tell me, tell me!' speak again,
 Thy soft response renewing—
 What makes that ship drive on so fast?
 What is the ocean doing?'

SECOND VOICE

'Still as a slave before his lord,
 415 The ocean hath no blast;
 His great bright eye most silently
 Up to the Moon is cast—

If he may know which way to go;
 For she guides him smooth or grim
 420 See, brother, see! how graciously
 She looketh down on him.'

393-409. The Polar Spirit's fellow-demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.

410-429. The Mariner hath been cast into a trance; for the angelic power causeth the vessel to drive northward faster than human life could endure

¹ have not the power

FIRST VOICE

'But why drives on that ship so fast,
Without or wave or wind?'

SECOND VOICE

'The air is cut away before,
425 And closes from behind.

Fly, brother, fly! more high, more high!
Or we shall be belated.
For slow and slow that ship will go,
When the Mariner's trance is abated '

430 I woke, and we were sailing on
As in a gentle weather.
'Twas night, calm night, the moon was
high;
The dead men stood together

All stood together on the deck,
435 For a charnel-dungeon fitter:
All fixed on me their stony eyes,
That in the Moon did glitter

The pang, the curse, with which they died,
Had never passed away
440 I could not draw my eyes from theirs,
Nor turn them up to pray

And now this spell was snapt: once more
I viewed the ocean green,
And looked far forth, yet little saw
445 Of what had else been seen—

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head,
450 Because he knows, a frightful fiend
Doth close behind him tread.

But soon there breathed a wind on me,
Nor sound nor motion made
Its path was not upon the sea,
455 In ripple or in shade

It raised my hair, it fanned my cheek
Like a meadow-gale of spring—
It mingled strangely with my fears,
Yet it felt like a welcoming

460 Swiftly, swiftly flew the ship,
Yet she sailed softly too
Sweetly, sweetly blew the breeze—
On me alone it blew.

430-441. The supernatural motion is retarded;
the Mariner awakes, and his penance begins
anew

442-463 The curse is finally expiated

Oh! dream of joy! is this indeed
465 The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

We drifted o'er the harbor-bar,
And I with sobs did pray—
470 O let me be awake, my God!
Or let me sleep alway

The harbor-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
475 And the shadow of the Moon

The rock shone bright, the kirk no less,
That stands above the rock.
The moonlight steeped in silentness
The steady weathercock.

480 And the bay was white with silent light,
Till rising from the same,
Full many shapes, that shadows were,
In crimson colors came

A little distance from the prow
485 Those crimson shadows were
I turned my eyes upon the deck—
Oh, Christ! what saw I there!

Each corse lay flat, lifeless and flat,
And, by the holy rood!¹
490 A man all light, a seraph-man,
On every corse there stood.

This seraph-band, each waved his hand.
It was a heavenly sight!
They stood as signals to the land,
495 Each one a lovely light,

This seraph-band, each waved his hand,
No voice did they impart—
No voice, but oh! the silence sank
Like music on my heart

500 But soon I heard the dash of oars,
I heard the Pilot's cheer,
My head was turned perforce away
And I saw a boat appear

The Pilot and the Pilot's boy,
505 I heard them coming fast.
Dear Lord in Heaven! it was a joy
The dead men could not blast

464-479 And the ancient Mariner beholdeth
his native country
480-499 The angelic spirits leave the dead
bodies and appear in their own forms of light.

¹ cross

I saw a third—I heard his voice.
It is the Hermit good!

- 510 He singeth loud his godly hymns
That he makes in the wood
He'll shrive my soul, he'll wash away
The Albatross's blood.

PART VII

- “This Hermit good lives in that wood
515 Which slopes down to the sea
How loudly his sweet voice he hears!
He loves to talk with mariners
That come from a far countree

- He kneels at morn, and noon, and eve—
520 He hath a cushion plump
It is the moss that wholly hides
The rotted old oak-stump

- The skiff-boat neared I heard them talk,
‘Why this is strange, I trow!’
525 Where are those lights so many and fair,
That signal made but now?’

- ‘Strange, by my faith!’ the Hermit said—
‘And they answered not our cheer!
The planks look warped!’ and see those
sails,
530 How thin they are and sere!
I never saw aught like to them,
Unless perchance it were

- Brown skeletons of leaves that lag
My forest-brook along,
535 When the ivy-tod¹ is heavy with snow,
And the owlet whoops to the wolf below,
That eats the she-wolf’s young’

- ‘Dear Lord!’ it hath a fiendish look’—
(The Pilot made reply)
540 ‘I am a-fear’d’—‘Push on, push on!’
Said the Hermit cheerily

- The boat came closer to the ship,
But I nor spake nor stirred,
The boat came close beneath the ship,
545 And straight a sound was heard.

Under the water it rumbled on,
Still louder and more dread
It reached the ship, it split the bay;
The ship went down like lead.

- 550 Stunned by that loud and dreadful sound,
Which sky and ocean smote,

513-545 The Hermit of the Wood approacheth
the ship with wonder.

548-549 The ship suddenly sinketh

¹ ivy-bush

Lake one that hath been seven days drowned
My body lay afloat,
But swift as dreams, myself I found
555 Within the Pilot’s boat.

Upon the whirl, where sank the ship,
The boat spun round and round,
And all was still, save that the hull
Was telling of the sound

- 560 I moved my lips—the Pilot shrieked
And fell down in a fit,
The holy Hermit raised his eyes,
And prayed where he did sit

- I took the oars—the Pilot’s boy,
565 Who now doth crazy go,
Laughed loud and long, and all the while
His eyes went to and fro
‘Ha! ha!’ quoth he, ‘full plain I see,
The Devil knows how to row’

- And now, all in my own countree,
570 I stood on the firm land!
The Hermit stepped forth from the boat,
And scarcely he could stand

- ‘Oh shrive me, shrive me, holy man!’
575 The Hermit crossed his brow!
‘Sav quick,’ quoth he, ‘I bid thee say—
What manner of man art thou?’

- Forthwith this frame of mine was wrenched
With a woful agony,
580 Which forced me to begin my tale,
And then it left me free

- Since then, at an uncertain hour,
That agony returns.
And till my ghastly tale is told,
585 This heart within me burns.

- I pass, like night, from land to land,
I have strange power of speech,
That moment that his face I see,
I know the man that must hear me
590 To him my tale I teach

What loud uproar bursts from that door!
The wedding-guests are there
But in the garden-bower the bride

550-578 The ancient Mariner is saved in the
Pilot’s boat.

574-581 The ancient Mariner earnestly en-
treateth the Hermit to shrive him, and the
penance of life falls on him.

582-625 And ever and anon throughout his
future life an agony constraineth him to travel
from land to land and to teach, by his own exam-
ple, love and reverence to all things that God
made and loveth

¹ made the sign of the cross on his forehead

And bride-maids singing are:
 595 And hark the little vesper bell,
 Which biddeth me to prayer!

O Wedding-Guest! this soul hath been
 Alone on a wide, wide sea
 So lonely 'twas, that God himself
 600 Scarce seeméd there to be.

O sweeter than the marriage-feast,
 'Tis sweeter far to me,
 To walk together to the kirk
 With a goodly company!—

605 To walk together to the kirk,
 And all together pray,
 While each to his great Father bends,
 Old men, and babes, and loving friends
 And youths and maidens gay!

610 Farewell, farewell! but this I tell
 To thee, thou Wedding-Guest!
 He prayeth well, who loveth well
 Both man and bird and beast

He prayeth best, who loveth best
 615 All things both great and small,
 For the dear God who loveth us,
 He made and loveth all!"

The Mariner, whose eye is bright,
 Whose beard with age is hoar,
 620 Is gone and now the Wedding-Guest
 Turned from the bridegroom's door

He went like one that hath been stunned,
 And is of sense forlorn!
 A sadder and a wiser man,
 625 He rose the morrow morn.

CHRISTABEL

1797 1800 1810

PART I

1797 1810

'Tis the middle of night by the castle clock,
 And the owls have awakened the crowing
 cock,

Tu—whit! — Tu—whoo!
 And hark, again! the crowing cock,
 5 How drowsily it crew

Sir Leoline, the Baron rich,
 Hath a toothless mastiff bitch;
 From her kennel beneath the rock
 She maketh answer to the clock,
 10 Four for the quarters, and twelve for the
 hour;

¹ deprived

Ever and aye, by shine and shower,
 Sixteen short howls, not over loud,
 Some say, she sees my lady's shroud.

Is the night chilly and dark?
 15 The night is chilly, but not dark
 The thin gray cloud is spread on high,
 It covers but not hides the sky.
 The moon is behind, and at the full,
 And yet she looks both small and dull
 20 The night is chill, the cloud is gray.
 'Tis a month before the month of May,
 And the Spring comes slowly up this way

The lovely lady, Christabel,
 Whom her father loves so well,
 25 What makes her in the wood so late,
 A furlong from the castle gate?
 She had dreams all yesternight
 Of her own betrothed knight,
 And she in the midnight wood will pray
 30 For the weal of her lover that's far away

She stole along, she nothing spoke,
 The sighs she heaved were soft and low,
 And naught was green upon the oak
 But moss and rarest mistletoe:
 35 She kneels beneath the huge oak tree,
 And in silence prayeth she

The lady sprang up suddenly,
 The lovely lady, Christabel!
 It moaned as near, as near can be,
 40 But what it is she cannot tell —
 On the other side it seems to be,
 Of the huge, broad-breasted, old oak tree.

The night is chill, the forest bare,
 Is it the wind that moaneth bleak?
 45 There is not wind enough in the air
 To move away the ringlet curl
 From the lovely lady's cheek—
 There is not wind enough to twirl
 The one red leaf, the last of its clan,
 50 That dances as often as dance it can,
 Hanging so light, and hanging so high,
 On the topmost twig that looks up at the
 sky.

Hush, beating heart of Christabel!
 Jesu, Maria, shield her well!
 55 She folded her arms beneath her cloak,
 And stole to the other side of the oak.
 What sees she there?

There she sees a damsel bright,
 Drest in a silken robe of white,
 60 That shadowy in the moonlight shone:
 The neck that made that white robe wan,

- Her stately neck, and arms were bare,
Her blue-veined feet unsandal'd were,
And wildly glittered here and there
65 The gems entangled in her hair.
I guess, 'twas frightful there to see
A lady so richly clad as she—
Beautiful exceedingly!
- "Mary Mother, save me now!"
70 Said Christabel; "and who art thou?"
- The lady strange made answer meet,
And her voice was faint and sweet —
"Have pity on my sore distress,
I scarce can speak for weariness:
75 Stretch forth thy hand, and have no
fear!"
Said Christabel, "How camest thou 125
here?"
And the lady, whose voice was faint and
sweet,
Did thus pursue her answer meet.—
- "My sire is of a noble line,
80 And my name is Geraldine:
Five warriors seized me yesternorn,
Me, even me, a maid forlorn:
They choked my cries with force and
fright,
And tied me on a palfrey white
85 The palfrey was as fleet as wind,
And they rode furiously behind
They spurred amain, their steeds were
white:
And once we crossed the shade of night.
As sure as Heaven shall rescue me,
90 I have no thought what men they be,
Nor do I know how long it is
(For I have lain entranced I wis)
Since one, the tallest of the five,
Took me from the palfrey's back,
95 A weary woman, scarce alive.
Some muttered words his comrades spoke
He placed me underneath this oak;
He swore they would return with haste;
Whither they went I cannot tell—
100 I thought I heard, some minutes past,
Sounds as of a castle bell
Stretch forth thy hand"—thus ended
she—
"And help a wretched maid to flee"
- Then Christabel stretched forth her hand,
105 And comforted fair Geraldine.
"O well, bright dame! may you command
The service of Sir Leoline;
And gladly our stout chivalry
Will he send forth and friends withal
- 110 To guide and guard you safe and free
Home to your noble father's hall."
- She rose: and forth with steps they passed
That strove to be, and were not, fast.
Her gracious stars the lady blest,
115 And thus spake on sweet Christabel
"All our household are at rest,
The hall is silent as the cell,
Sir Leoline is weak in health,
And may not well awakened be,
120 But we will move as if in stealth,
And I beseech your courtesy,
This night, to share your couch with me."
- They crossed the moat, and Christabel
Took the key that fitted well;
A little door she opened straight,
All in the middle of the gate;
The gate that was ironed within and with-
out,
Where an army in battle array had
marched out.
The lady sank, belike through pain,¹
130 And Christabel with might and main
Lifted her up, a weary weight,
Over the threshold of the gate:
Then the lady rose again.
And moved, as she were not in pain
- 135 So free from danger, free from fear,
They crossed the court: right glad they
were.
And Christabel devoutly cried
To the lady by her side,
"Praise we the Virgin all divine
140 Who hath rescued thee from thy dis-
tress!"
"Alas, alas!" said Geraldine,
"I cannot speak for weariness."
So free from danger, free from fear,
They crossed the court right glad they
were.
- 145 Outside her kennel, the mastiff old
Lay fast asleep, in moonshine cold.
The mastiff old did not awake,
Yet she an angry moan did make!
And what can ail the mastiff bitch?
150 Never till now she uttered yell
Beneath the eye of Christabel.
Perhaps it is the owl's scritch.
For what can ail the mastiff bitch?²

¹ Geraldine was an evil spirit and was unable without aid to cross the threshold, which had been blessed to keep evil spirits away

² Animals were supposed to know when super-natural beings were near.

They passed the hall, that echoes still,
 155 Pass as lightly as you will!
 The brands were flat, the brands were
 dying,
 Amid their own white ashes lying,
 But when the lady passed, there came
 A tongue of light, a fit of flame,
 160 And Christabel saw the lady's eye,
 And nothing else saw she thereby,
 Save the boss of the shield of Sir Leoline
 tall,
 Which hung in a murky old niche in the
 wall.
 "O softly tread," said Christabel,
 165 "My father seldom sleepeth well."

Sweet Christabel her feet doth bare,
 And jealous of the listening air
 They steal their way from stair to stall,
 Now in glimmer, and now in gloom,
 170 And now they pass the Baron's room,
 As still as death, with stifled breath!
 And now have reached her chamber door,
 And now doth Geraldine press down
 The rushes of the chamber floor.

175 The moon shines dim in the open air,
 And not a moonbeam enters here.
 But they without its light can see
 The chamber carved so curiously,
 Carved with figures strange and sweet,
 180 All made out of the carver's brain,
 For a lady's chamber meet.
 The lamp with twofold silver chain
 Is fastened to an angel's feet.

The silver lamp burns dead and dim,
 185 But Christabel the lamp will trim.
 She trimmed the lamp, and made it bright,
 And left it swinging to and fro,
 While Geraldine, in wretched plight,
 Sank down upon the floor below.

190 "O weary lady, Geraldine,
 I pray you, drink this cordial wine!
 It is a wine of virtuous powers,
 My mother made it of wild flowers."

"And will your mother pity me,
 195 Who am a maiden most forlorn?"
 Christabel answered: "Woe is me!
 She died the hour that I was born
 I have heard the gray-haired friar tell
 How on her death-bed she did say,
 200 That she should hear the castle-bell
 Strike twelve upon my wedding-day
 O mother dear! that thou wert here!"
 "I would," said Geraldine, "she were!"

But soon with altered voice, said she
 205 "Off, wandering mother! Peak and pine!
 I have power to bid thee flee."
 Alas! what ails poor Geraldine?
 Why stares she with unsettled eye?
 Can she the bodiless dead espy?
 210 And why with hollow voice cries she,
 "Off, woman, off! this hour is mine—
 Though thou her guardian spirit be,
 Off, woman, off! 'tis given to me!"

Then Christabel knelt by the lady's side,
 215 And raised to heaven her eyes so blue—
 "Alas!" said she, "this ghastly ride—
 Dear lady! it hath wildered you!"
 The lady wiped her moist cold brow,
 And faintly said, "'Tis over now!"

220 Again the wild-flower wine she drank
 Her fair large eyes 'gan glitter bright,
 And from the floor whereon she sank,
 The lofty lady stood upright.
 She was most beautiful to see,
 225 Like a lady of a far countrée.

And thus the lofty lady spake
 "All they who live in the upper sky,
 Do love you, holy Christabel!
 And you love them, and for their sake
 230 And for the good which me befel,
 Even I in my degree will try,
 Fair maiden, to requite you well
 But now unrobe yourself; for I
 Must pray, ere yet in bed I lie."

235 Quoth Christabel, "So let it be!"
 And as the lady bade, did she.
 Her gentle limbs did she undress,
 And lay down in her loveliness

But through her brain of weal and woe
 240 So many thoughts moved to and fro,
 That vain it were her lids to close,
 So half-way from the bed she rose,
 And on her elbow did recline
 To look at the lady Geraldine.

245 Beneath the lamp the lady bowed,
 And slowly rolled her eyes around,
 Then drawing in her breath aloud,
 Like one that shuddered, she unbound
 The cincture from beneath her breast.
 250 Her silken robe, and inner vest,
 Dropt to her feet, and full in view,
 Behold! her bosom and half her side—
 A sight to dream of, not to tell!
 O shield her! shield sweet Christabel!

- 255 Yet Geraldine nor speaks nor stirs;
 Ah! what a stricken look was hers!
 Deep from within she seems half-way
 To lift some weight with sick assay,
 And eyes the maid and seeks delay;
 260 Then suddenly, as one defied,
 Collects herself in scorn and pride,
 And lay down by the maiden's side!—
 And in her arms the maid she took,
 Ah wel-a-day!
 265 And with low voice and doleful look
 These words did say—
 "In the touch of this bosom there worketh
 a spell,
 Which is lord of thy utterance, ('hristabel!
 Thou knowest tonight, and wilt know to-morrow,
 270 This mark of my shame, this seal of my
 sorrow,
 But vainly thou warrest,
 For this is alone in
 Thy power to declare,
 That in the dim forest
 275 Thou heard'st a low moaning.
 And found'st a bright lady, surpassingly
 fair,
 And didst bring her home with thee in
 love and in charity.
 To shield her and shelter her from the
 damp air "

THE CONCLUSION TO PART I

- It was a lovely sight to see
 280 The lady Christabel, when she
 Was praying at the old oak tree.
 Amid the jagged shadows
 Of mossy leafless boughs,
 Kneeling in the moonlight,
 285 To make her gentle vows,
 Her slender palms together prest,
 Heaving sometimes on her breast,
 Her face resigned to bliss or bale—
 Her face, oh, call it fair not pale,
 290 And both blue eyes more bright than clear,
 Each about to have a tear.

- With open eyes (ah, woe is me!)
 Asleep, and dreaming fearfully,
 Fearfully dreaming, yet, I wis,
 295 Dreaming that alone, which is—
 O sorrow and shame! Can this be she,
 The lady, who knelt at the old oak tree?
 And lo! the worker of these harms,
 That holds the maiden in her arms,
 300 Seems to slumber still and mild,
 As a mother with her child.

- A star hath set, a star hath risen,
 O Geraldine! since arms of thine
 Have been the lovely lady's prison.
 305 O Geraldine! one hour was thine—
 Thou'st had thy will! By tairn and rill,
 The night-birds all that hour were still.
 But now they are jubilant anew,
 From cliff and tower, tu—whoo! tu—
 whoo!
 310 Tu—whoo! tu—whoo! from wood and
 fell!

- And see! the lady Christabel
 Gathers herself from out her trance,
 Her limbs relax, her countenance
 Grows sad and soft; the smooth thin lids
 315 Close o'er her eyes, and tears she sheds—
 Large tears that leave the lashes bright!
 And oft the while she seems to smile
 As infants at a sudden light!
 Yea, she doth smile, and she doth weep,
 320 Like a youthful hermitess,
 Beauteous in a wilderness,
 Who, praying always, prays in sleep.
 And, if she move unquietly,
 Perchance, 'tis but the blood so free
 325 Comes back and tingles in her feet.
 No doubt, she hath a vision sweet.
 What if her guardian spirit 'twere,
 What if she knew her mother near?
 But this she knows, in joys and woes,
 330 That saints will aid if men will call:
 For the blue sky bends over all!

PART II

1800

1816

- Each matin bell, the Baron saith,
 Knells us back to a world of death
 These words Sir Leoline first said,
 335 When he rose and found his lady dead
 These words Sir Leoline will say
 Many a morn to his dying day!

- And hence the custom and law began
 That still at dawn the sacristan,
 340 Who duly pulls the heavy bell,
 Five and forty beads must tell
 Between each stroke—a warning knell,
 Which not a soul can choose but hear
 From Bratha Head to Wyndermere.

- Saith Bracy the bard, "So let it knell"
 And let the drowsy sacristan
 Still count as slowly as he can!"
 There is no lack of such, I ween,
 As well fill up the space between.
 350 In Langdale Pike¹ and Witch's Lair,
 And Dungeon-ghyll² so foully rent,

¹ peak² valley

With ropes of rock and bells of an
 Three sinful sextons' ghosts are pent,
 Who all give back, one after t'other,
 355 The death-note to their living brother,
 And oft too, by the knell offended,
 Just as their one! two! three! is ended,
 The devil mocks the doleful tale
 With a merry peal from Borodale.

360 The air is still! through mist and cloud
 That merry peal comes ringing loud,
 And Geraldine shakes off her dread,
 And rises lightly from the bed,
 Puts on her silken vestments white,
 365 And tucks her hair in lovely plight,
 And nothing doubting of her spell
 Awakens the lady Christabel.
 "Sleep you, sweet lady Christabel!
 I trust that you have rested well."

370 And Christabel awoke and spied
 The same who lay down by her side—
 O rather say, the same whom she
 Raised up beneath the old oak tree!
 Nay, fairer yet! and yet more fair!
 375 For she belike hath drunken deep
 Of all the blessedness of sleep!
 And while she spake, her looks, her air
 Such gentle thankfulness declare,
 That (so it seemed) her girded vests
 380 Grew tight beneath her heaving breasts.
 "Sure I have sinn'd!" said Christabel,
 "Now heaven be praised if all be well!"
 And in low faltering tones, yet sweet,
 Did she the lofty lady greet
 385 With such perplexity of mind
 As dreams too lively leave behind

So quickly she rose, and quickly arrayed
 Her maiden limbs, and having prayed
 That He, who on the cross did groan,
 390 Might wash away her sins unknown,
 She forthwith led fair Geraldine
 To meet her sire, Sir Leoline.

The lovely maid and the lady tall
 Are pacing both into the hall,
 395 And pacing on through page and groom,
 Enter the Baron's presence-room.

The Baron rose, and while he prest
 His gentle daughter to his breast,
 With cheerful wonder in his eyes
 400 The lady Geraldine espies,
 And gave such welcome to the same,
 As might beseem so bright a dame!

But when he heard the lady's tale,
 And when she told her father's name,

1 manner

405 Why waxed Sir Leoline so pale,
 Murmuring o'er the name again,
 Lord Roland de Vaux of Tryermaine!

Alas! they had been friends in youth,
 But whispering tongues can poison truth,
 410 And constancy lives in realms above;
 And life is thorny, and youth is vain,
 And to be wroth with one we love
 Doth work like madness in the brain.
 And thus it chanced, as I divine,
 415 With Roland and Sir Leoline.
 Each spake words of high disdain
 And insult to his heart's best brother.
 They parted—ne'er to meet again!
 But never either found another
 420 To free the hollow heart from paining—
 They stood aloof, the scars remaining,
 Like cliffs which had been rent asunder;
 A dreary sea now flows between,—
 But neither heat, nor frost, nor thunder,
 425 Shall wholly do away, I ween,
 The marks of that which once hath been.

So Leoline, a moment's space,
 Stood gazing on the damsel's face:
 And the youthful Lord of Tryermaine
 430 Came back upon his heart again.

O then the Baron forgot his age,
 His noble heart swelled high with rage,
 He swore by the wounds in Jesu's side
 He would proclaim it far and wide,
 435 With trumpet and solemn heraldry,
 That they, who thus had wronged the dame,
 Were base as spotted infamy!
 "And if they dare deny the same,
 My herald shall appoint a week,
 440 And let the recreant traitors seek
 My tourney court—that there and then
 I may dislodge their reptile souls
 From the bodies and forms of men!"

He spake his eye in lightning rolls!
 445 For the lady was ruthlessly seized, and
 he kenned
 In the beautiful lady the child of his
 friend!

And now the tears were on his face,
 And fondly in his arms he took
 Fair Geraldine, who met the embrace,
 450 Prolonging it with joyous look.
 Which when she viewed, a vision fell
 Upon the soul of Christabel,
 The vision of fear, the touch and pain!
 She shrank and shuddered, and saw
 again—
 455 (Ah, woe is me! Was it for thee,
 Thou gentle maid! such sights to see!)

Agan she saw that bosom old,
 Agan she felt that bosom cold,
 And drew in her breath with a hissing
 sound.

460 Whereat the Knight turned wildly round,
 And nothing saw, but his own sweet maid
 With eyes upraised, as one that prayed

The touch, the sight, had passed away,
 And in its stead that vision blest,
 465 Which comforted her after-rest
 While in the lady's arms she lay,
 Had put a rapture in her breast,
 And on her lips and o'er her eyes
 Spread smiles like light!

With new surprise,
 470 "What ails then my beloved child?"
 The Baron said—His daughter mild
 Made answer, "All will yet be well!"
 I ween, she had no power to tell
 Aught else so mighty was the spell

475 Yet he, who saw this Geraldine,
 Had deemed her sure a thing divine.
 Such sorrow with such grace she blended,
 As if she feared she had offended
 Sweet Christabel, that gentle maid!
 480 And with such lowly tones she prayed
 She might be sent without delay
 Home to her father's mansion.

"Nay!"

Nay, by my soul!" said Leoline
 "Ho! Bracy the bard, the charge be thine!"
 485 Go thou, with music sweet and loud,
 And take two steeds with trappings proud,
 And take the youth whom thou lov'st best
 To bear thy harp, and learn thy song,
 And clothe you both in solemn vest,
 490 And over the mountains haste along,
 Lest wandering folk, that are abroad,
 Detain you on the valley road

"And when he has crossed the Irthing
 flood,
 My merry bard! he hastes, he hastes
 495 Up Knorren Moor, through Halegarth
 Wood,
 And reaches soon that castle good
 Which stands and threatens Scotland's
 wastes

"Bard Bracy! bard Bracy! your horses
 are fleet,
 Ye must ride up the hall, your music so
 sweet,
 500 More loud than your horses' echoing feet!
 And loud and loud to Lord Roland call,
 Thy daughter is safe in Langdale hall!
 Thy beautiful daughter is safe and free—

Sir Leoline greets thee thus through me!
 505 He bids thee come without delay
 With all thy numerous array
 And take thy lovely daughter home:
 And he will meet thee on the way
 With all his numerous array
 510 White with their panting palfreys' foam.
 And, by mine honor! I will say,
 That I repent me of the day
 When I spake words of fierce disdain
 To Roland de Vaux of Tryermaine!—
 515 —For since that evil hour hath flown,
 Many a summer's sun hath shone,
 Yet ne'er found I a friend again
 Like Roland de Vaux of Tryermaine!"

The lady fell, and clasped his knees,
 520 Her face upraised, her eyes o'erflowing,
 And Bracy replied, with faltering voice,
 His gracious Hail on all bestowing!—
 "Thy words, thou sue of Christabel,
 Are sweeter than my harp can tell;
 525 Yet might I gain a boon of thee,
 This day my journey should not be,
 So strange a dream hath come to me,
 That I had vowed with music loud
 To clear yon wood from thing unblest,
 530 Warned by a vision in my rest!
 For in my sleep I saw that dove,
 That gentle bird, whom thou dost love,
 And call'st by thy own daughter's name—
 Sir Leoline! I saw the same
 535 Fluttering, and uttering fearful moan,
 Among the green herbs in the forest alone.
 Which when I saw and when I heard,
 I wonder'd what might ail the bird,
 For nothing near it could I see,
 540 Save the grass and green herbs under-
 neath the old tree

"And in my dream methought I went
 To search out what might there be found,
 And what the sweet bird's trouble meant,
 That thus lay fluttering on the ground.
 545 I went and peered, and could descry
 No cause for her distressful cry;
 But yet for her dear lady's sake
 I stooped, methought, the dove to take,
 When lo! I saw a bright green snake
 550 Coiled around its wings and neck.
 Green as the herbs on which it couched,
 Close by the dove's its head it crouched,
 And with the dove it heaves and stirs,
 Swelling its neck as she swelled hers!
 555 I woke; it was the midnight hour,
 The clock was echoing in the tower,
 But though my slumber was gone by,
 This dream it would not pass away—
 It seems to live upon my eye!

560 And thence I vowed this self-same day
With music strong and sauntly song
To wander through the forest bare,
Lest aught unholy loiter there "

Thus Bracy said the Baron, the while,
565 Half-listening heard him with a smile,
Then turned to Lady Geraldine,
His eyes made up of wonder and love,
And said in courtly accents fine.
"Sweet maid, Lord Roland's beauteous
dove,

570 With arms more strong than harp or song.
Thy sire and I will crush the snake!"
He kissed her forehead as he spake,
And Geraldine in maiden wise
Casting down her large bright eyes,
575 With blushing cheek and courtesy fine
She turned her from Sir Leoline,
Softly gathering up her tram,
That o'er her right arm fell again,
And folded her arms across her chest,
580 And couched her head upon her breast,
And looked askance at Christabel—
Jesu, Maria, shield her well!

A snake's small eye blinks dull and shy,
And the lady's eyes they shrunk in her
head,
585 Each shrunk up to a serpent's eye,
And with somewhat of malice, and more
of dread,
At Christabel she looked askance!—
One moment—and the sight was fled!
But Christabel in dizzy trance
590 Stumbling on the unsteady ground
Shuddered aloud, with a hissing sound.
And Geraldine again turned round,
And like a thing, that sought relief,
Full of wonder and full of grief,
595 She rolled her large bright eyes divine
Wildly on Sir Leoline.

The maid, alas! her thoughts are gone.
She nothing sees—no sight but one!
The maid, devoid of guile and sin,
600 I know not how, in fearful wise,
So deeply had she drunken in
That look, those shrunken serpent eyes,
That all her features were resigned
To this sole image in her mind
605 And passively did imitate
That look of dull and treacherous hate!
And thus she stood, in dizzy trance,
Still picturing that look askance
With forced unconscious sympathy
610 Full before her father's view—
As far as such a look could be
In eyes so innocent and blue!

And when the trance was o'er, the maid
Paused awhile, and only prayed
615 Then falling at the Baron's feet,
"By my mother's soul do I entreat
That thou this woman send away!"
She said, and more she could not say
For what she knew she could not tell,
620 O'er-mastered by the mighty spell

Why is thy cheek so wan and wild,
Sir Leoline? Thy only child
Lies at thy feet, thy joy, thy pride,
So fair, so innocent, so mild,
625 The same, for whom thy lady died!
O, by the pangs of her dear mother
Think thou no evil of thy child!
For her, and thee, and for no other,
She prayed the moment ere she died.
630 Prayed that the babe for whom she died,
Might prove her dear lord's joy and
pride!
That prayer her deadly pangs beguiled,
Sir Leoline!
And wouldst thou wrong thy only child,
635 Her child and thine?

Within the Baron's heart and biam
If thoughts, like these, had any share,
They only swelled his rage and pain,
And did but work confusion there
640 His heart was cleft with pain and rage,
His cheeks they quivered, his eyes were wild,
Dishonored thus in his old age,
Dishonored by his only child,
And all his hospitality
645 To the wronged daughter of his friend
By more than woman's jealousy
Brought thus to a disgraceful end—
He rolled his eye with stern regard
Upon the gentle minstrel bard,
650 And said in tones abrupt, austere—
"Why, Bracy! dost thou loiter here?
I bade thee hence!" The bard obeyed,
And turning from his own sweet maid,
The aged knight, Sir Leoline,
655 Led forth the lady Geraldine!

THE CONCLUSION TO PART II

A little child, a limber elf,
Singing, dancing to itself,
A fairy thing with red round cheeks,
That always finds, and never seeks,
660 Makes such a vision to the sight
As fills a father's eyes with light,
And pleasures flow in so thick and fast
Upon his heart, that he at last
Must needs express his love's excess
665 With words of unmeant bitterness

Perhaps 'tis pretty to force together
 Thoughts so all unlike each other,
 To mutter and mock a broken charm,
 To dally with wrong that does no harm.
 670 Perhaps 'tis tender too and pretty
 At each wild word to feel within
 A sweet recoil of love and pity
 And what, if in a world of sin
 (O sorrow and shame should this be true!)
 675 Such giddiness of heart and brain
 Comes seldom save from rage and pain,
 So talks as it's most used to do.

FROST AT MIDNIGHT

1798

1798

The frost performs its secret ministry,
 Unhelped by any wind The owl's cry
 Came loud—and hark, again! loud as
 before
 5 The inmates of my cottage, all at rest,
 Have left me to that solitude, which suits
 Abstruser musings: save that at my side
 My cradle infant slumbers peacefully
 'Tis calm indeed! so calm, that it disturbs
 And vexes meditation with its strange
 10 And extreme silentness Sea, hill, and wood,
 This populous village! Sea, and hill, and
 wood,
 With all the numberless goings-on of life,
 Inaudible as dreams! the thin blue flame
 Lies on my low-burnt fire, and quivers not,
 15 Only that film, which fluttered on the
 grate,¹
 Still flutters there, the sole unquiet thing
 Methinks, its motion in this hush of nature
 Gives it dim sympathies with me who live,
 Making it a companionable form,
 20 Whose puny flaps and freaks the idling
 spirit
 By its own moods interprets, everywhere
 Echo or mirror seeking of itself,
 And makes a toy of thought.

But O! how oft,
 How oft, at school, with most believing
 mind,
 25 Presageful, have I gazed upon the bars,
 To watch that fluttering stranger! and as
 oft
 With unclosed lids, already had I dreamt
 Of my sweet birth-place, and the old
 church-tower,
 Whose bells, the poor man's only music,
 rang
 30 From morn to evening, all the hot Fair-day,
 So sweetly, that they stirred and haunted
 me

¹ "In all parts of the kingdom, these films are called 'strangers' and supposed to portend the arrival of some absent friend"—Coleridge

With a wild pleasure, falling on mine ear
 Most like articulate sounds of things to
 come!
 So gazed I, till the soothing things, I
 dreamt,
 35 Lulled me to sleep, and sleep prolonged
 my dreams!
 And so I brooded all the following morn.
 Awed by the stern preceptor's face, mine
 eye
 Fixed with mock study on my swimming
 book
 Save if the door half opened, and I
 snatched
 40 A hasty glance, and still my heart leaped
 up.
 For still I hoped to see the stranger's face,
 Townsman, or aunt, or sister more beloved,
 My play-mate when we both were clothed
 alike!

Dear babe, that sleepest cradled by my
 side,
 45 Whose gentle breathings, heard in this
 deep calm,
 Fill up the interspersed vacancies
 And momentary pauses of the thought!
 My babe so beautiful! it thrills my heart
 With tender gladness, thus to look at thee,
 50 And think that thou shalt learn far other
 lore,
 And in far other scenes! For I was reared
 In the great city, pent 'mid cloisters dim,
 And saw nought lovely but the sky and
 stars!
 But thou, my babe! shalt wander like a
 breeze
 55 By lakes and sandy shores, beneath the
 crags
 Of ancient mountain, and beneath the
 clouds,
 Which image in their bulk both lakes and
 shores
 And mountain crags so shalt thou see
 and hear
 The lovely shapes and sounds intelligible
 60 Of that eternal language, which thy God
 Utters, who from eternity doth teach
 Himself in all, and all things in himself
 Great universal Teacher! he shall mould
 Thy spirit, and by giving make it ask.

65 Therefore all seasons shall be sweet to
 thee,
 Whether the summer clothe the general
 earth
 With greenness, or the redbreast sit and
 sing

¹ See Wordsworth's *The Prelude*, 8, 433-37 (p. 256)

Betwixt the tufts of snow on the bare
 branch
 Of mossy apple-tree, while the nigh thatch
 70 Smokes in the sun-thaw; whether the
 eave-drops fall
 Heard only in the trances of the blast,
 Or if the secret ministry of frost
 Shall hang them up in silent icicles,
 Quietly shining to the quiet moon.

FRANCE AN ODE

1798

1798

Ye Clouds! that far above me float and
 pause,
 Whose pathless march no mortal may
 control!
 Ye Ocean-Waves! that, wheresoe'er ye
 roll,
 Yield homage only to eternal laws!
 5 Ye Woods! that listen to the night-birds
 singing,
 Midway the smooth and perilous slope
 reclined,
 Save when your own imperious branches
 swinging,
 Have made a solemn music of the wind!
 Where, like a man beloved of God,
 10 Through glooms, which never woodman
 trod,
 How oft, pursuing fancies holy,
 My moonlight way o'er flowering weeds I
 wound,
 Inspired, beyond the guess of folly,
 By each rude shape and wild unconquer-
 able sound!
 15 O ye loud Waves! and O ye Forests high!
 And O ye Clouds that far above me
 soared!
 Thou rising Sun! thou blue rejoicing
 Sky!
 Yea, everything that is and will be
 free!
 Bear witness for me, wheresoe'er ye be,
 20 With what deep worship I have still
 adored
 The spirit of divinest Liberty.

When France in wrath her giant-limbs
 upheared,
 And with that oath, which smote air,
 earth, and sea,
 Stamped her strong foot and said she
 would be free,
 25 Bear witness for me, how I hoped and
 feared!
 With what a joy my lofty gratulation
 Unawed I sang, amid a slavish band.
 And when to whelm the disenchanting
 nation,

Like fiends embattled by a wizard's
 wand,
 30 The Monarchs marched in evil day,
 And Britain joined the dire array,¹
 Though dear her shores and circling
 ocean,
 Though many friendships, many youth-
 ful loves
 Had swolln the patriot emotion
 35 And flung a magic light o'er all her hills
 and groves;
 Yet still my voice, unaltered, sang defeat
 To all that braved the tyrant-quelling
 lance,
 And shame too long delayed and vain
 retreat!
 For ne'er, O Liberty! with partial aim
 40 I dimmed thy light or damped thy holy
 flame,
 But blessed the paeans of delivered
 France,
 And hung my head and wept at Britain's
 name

"And what," I said, "though Blas-
 phemy's loud scream
 With that sweet music of deliverance
 strove!
 45 Though all the fierce and drunken
 passions wove
 A dance more wild than e'er was maniac's
 dream!²
 Ye storms, that round the dawning
 East assembled,
 The Sun³ was rising, though ye hid his
 light!"
 And when, to soothe my soul, that
 hoped and trembled,
 50 The dissonance ceased, and all seemed
 calm and bright,
 When France her front deep-sear'd
 and gory
 Concealed with clustering wreaths of
 glory,
 When, insupportably advancing,
 Her arm made mockery of the war-
 rior's ramp,⁴
 55 While timid looks of fury glancing,
 Domestic treason, crushed beneath her
 fatal stamp,
 Writhed like a wounded dragon in his
 gore;
 Then I reproached my fears that would
 not flee,

¹ France declared war upon Prussia and Austria in 1792, and upon Holland and England in 1793

² A reference to the excesses of the French Revolution
³ Liberty.
⁴ act of advancing in warlike posture

"And soon," I said, "shall Wisdom
 teach her lore
 60 In the low huts of them that toil and
 groan!
 And, conquering by her happiness alone,
 Shall France compel the nations to be
 free,
 Till Love and Joy look round, and call
 the Earth their own." 95

Forgive me, Freedom! O forgive those
 dreams!
 65 I hear thy voice, I hear thy loud
 lament,
 From bleak Helvetia's icy caverns
 sent—
 I hear thy groans upon her blood-stained
 streams!
 Heroes, that for your peaceful country
 perished,
 And ye that, fleeing, spot your mountain-
 snows
 70 With bleeding wounds, forgive me,
 that I cherished
 One thought that ever blessed your cruel
 foes!
 To scatter rage, and traitorous guilt,
 Where Peace her jealous home had
 built,
 A patriot-race to disinherit
 75 Of all that made their stormy wilds so
 dear,
 And with inexorable spirit
 To taint the bloodless freedom of the
 mountaineer—
 O France, that mockest Heaven, adulter-
 ous, blind,
 And patriot only in pernicious toils!
 80 Are these thy boasts, 'Champion of human
 kind?
 To mix with Kings in the low lust of
 away,
 Yell in the hunt, and share the murderous
 prey,
 To insult the shrine of Liberty with spoils
 From freemen torn, to tempt and to
 betray?

85 The Sensual and the Dark rebel in
 vain,
 Slaves by their own compulsion! In
 mad game
 They burst their manacles and wear the
 name
 Of Freedom, graven on a heavier
 chain!
 O Liberty! with profitless endeavor
 90 Have I pursued thee, many a weary hour:

But thou nor swell'st the victor's
 strain, nor ever
 Didst breathe thy soul in forms of hu-
 man power.
 Alike from all, howe'er they praise
 thee,
 (Nor prayer, nor boastful name delays
 thee)
 95 Alike from Priestcraft's harpy mun-
 ions,
 And factious Blasphemy's obscener
 slaves,
 Thou speedest on thy subtle pinions,
 The guide of homeless winds, and play-
 mate of the waves!
 And there I felt thee!—on that sea-
 cliff's verge,
 100 Whose pines, scarce travelled by the
 breeze above,
 Had made one murmur with the distant
 surge!
 Yes, while I stood and gazed, my temples
 bare,
 And shot my being through earth, sea,
 and air,
 Possessing all things with intensest love,
 105 O Liberty! my spirit felt thee there.

LEWTI

OR THE CIRCASSIAN LOVE CHANT
 1798 1798

At midnight by the stream I loved,
 To forget the form I loved
 Image of Lewti! from my mind
 Depart, for Lewti is not kind

5 The moon was high, the moonlight gleam
 And the shadow of a star
 Heaved upon Tamaha's stream,
 But the rock shone brighter far,
 The rock half sheltered from my view
 10 By pendent boughs of tressy yew.—
 So shines my Lewti's forehead fair,
 Gleaning through her sable hair,
 Image of Lewti! from my mind
 Depart; for Lewti is not kind

15 I saw a cloud of palest hue,
 Onward to the moon it passed;
 Still brighter and more bright it grew,
 With floating colors not a few,
 Till it reach'd the moon at last
 20 Then the cloud was wholly bright,
 With a rich and amber light!
 And so with many a hope I seek
 And with such joy I find my Lewti;
 And even so my pale wan cheek
 25 Drinks in as deep a flush of beauty!

Nay, treacherous image! leave my mind,
If Lewti never will be kind

The little cloud—it floats away,

Away it goes, away so soon!

30 Alas! it has no power to stay—

Its hues are dim, its hues are gray—

Away it passes from the moon!

How mournfully it seems to fly,

Ever fading more and more,

35 To joyless regions of the sky—

And now 'tis whiter than before!

As white as my poor cheek will be,

When, Lewti! on my couch I lie,

A dying man for love of thee

40 Nay, treacherous image! leave my mind—

And yet, thou didst not look unkind.

I saw a vapor in the sky,

Thin, and white, and very high;

I ne'er beheld so thin a cloud:

45 Perhaps the breezes that can fly

Now below and now above,

Have snatched aloft the lawn's shroud

Of Lady fair—that died for love

For maids, as well as youths, have perished

50 From fruitless love too fondly cherished

Nay, treacherous image! leave my mind—

For Lewti never will be kind

Hush! my heedless feet from under

Slip the crumbling banks forever.

55 Like echoes to a distant thunder,

They plunge into the gentle river

The river-swans have heard my tread,

And startle from their reedy bed

O beauteous birds! methinks ye measure

60 Your movements to some heavenly tune!

O beauteous birds! 'tis such a pleasure

To see you move beneath the moon,

I would it were your true delight

To sleep by day and wake all night.

65 I know the place where Lewti lies,

When silent night has closed her eyes—

It is a breezy jasmine-bower,

The nightingale sings o'er her head—

Voice of the Night! had I the power

70 That leafy labyrinth to thread,

And creep, like thee, with soundless tread,

I then might view her bosom white

Heaving lovely to my sight,

As these two swans together heave

75 On the gently-swelling wave.

Oh! that she saw me in a dream,

And dreamt that I had died for care;

All pale and wasted I would seem,

Yet fair withal, as spirits are!

80 I'd die indeed, if I might see
Her bosom heave, and heave for me!
Soothe, gentle image! soothe my mind!
Tomorrow Lewti may be kind

FEARS IN SOLITUDE

WRITTEN IN APRIL, 1798, DURING THE ALARM

OF AN INVASION¹

1798 1798

A green and silent spot, amid the hills,
A small and silent dell! O'er stiller place
No singing skylark ever poised himself
The hills are heathy, save that swelling

5 Which hath a gay and gorgeous covering
on,

All golden with the never-bloomless furze,
Which now blooms most profusely but
the dell,

Bathed by the mist, is fresh and delicate
As vernal corn-field,² or the unripe flax,

10 When, through its half-transparent stalks,
at eve,

The level sunshine glimmers with green
light.

Oh! 'tis a quiet spirit-healing nook!

Which all, methinks, would love; but
chiefly he,

The humble man, who, in his youthful
years,

15 Knew just so much of folly, as had made
His early manhood more securely wise!

Here he might lie on fern or withered
heath,

While from the singing lark (that sings
unseen

The minstrelsy that solitude loves best),

20 And from the sun, and from the breezy
air,

Sweet influences trembled o'er his frame;
And he, with many feelings, many
thoughts,

Made up a meditative joy, and found
Religious meanings in the forms of Na-

ture!

25 And so, his senses gradually wrapt

In a half sleep, he dreams of better
worlds,

And dreaming hears thee still, O singing
lark,

That singest like an angel in the clouds!

My God! it is a melancholy thing

30 For such a man, who would full fain
preserve

¹ The French planned to invade both England
and Ireland early in 1798.

² wheat-field

- His soul in calmness, yet perforce must feel
 For all his human brethren—O my God!
 It weighs upon the heart, that he must think
 What uproar and what strife may now be stirring
- 35 This way or that way o'er these silent hills—
 Invasion, and the thunder and the shout,
 And all the crash of onset, fear and rage,
 And undetermined conflict—even now,
 Even now, perchance, and in his native isle
- 40 Carnage and groans beneath this blessed sun!
 We have offended, Oh! my countrymen!
 We have offended very grievously,
 And been most tyrannous. From east to west
 A groan of accusation pierces Heaven!
- 45 The wretched plead against us, multitudes
 Countless and vehement, the sons of God,
 Our brethren! Like a cloud that travels on,
 Steamed up from Cairo's swamps of pestilence,
 Even so, my countrymen! have we gone forth
- 50 And borne to distant tribes slavery and pangs,
 And, deadlier far, our vices, whose deep taint
 With slow perdition murders the whole man,
 His body and his soul! Meanwhile, at home,
 All individual dignity and power
- 55 Engulfed in Courts, Committees, Institutions,
 Associations and Societies,
 A vain, speech-mouthing, speech-reporting Guild,
 One Benefit-Club for mutual flattery,
 We have drunk up, demure as at a grace,
- 60 Pollutions from the brimming cup of wealth;
 Contemptuous of all honorable rule,
 Yet bartering freedom and the poor man's life
 For gold, as at a market! The sweet words
 Of Christian promise, words that even yet
- 65 Might stem destruction, were they wisely preached,
 Are muttered o'er by men, whose tones proclaim
 How flat and wearisome they feel their trade:
 Rank scoffers some, but most too indolent
- To deem them falsehoods or to know their truth.
- 70 Oh! blasphemous! the Book of Life is made
 A superstitious instrument, on which
 We gabble o'er the oaths we mean to break;
 For all must swear—all and in every place,
 College and wharf, council and justice-court;
- 75 All, all must swear, the briber and the bribed,
 Merchant and lawyer, senator and priest,
 The rich, the poor, the old man and the young,
 All, all make up one scheme of perjury,
 That faith doth reel; the very name of God
- 80 Sounds like a juggler's charm, and, bold with joy,
 Forth from his dark and lonely hiding-place,
 (Portentous sight!) the owlet Atheism,
 Sailing on obscene wings athwart the noon,
 Drops his blue-fringed lid, and holds them close,
- 85 And hooting at the glorious sun in Heaven,
 Cries out, "Where is it?"
- Thankless too for peace,
 (Peace long preserved by fleets and perilous seas)
 Secure from actual warfare, we have loved
 To swell the war-whoop, passionate for war!
- 90 Alas! for ages ignorant of all
 Its ghastlier workings, (famine or blue plague,
 Battle, or siege, or flight through wintry snows.)
 We, this whole people, have been clamorous
 For war and bloodshed; animating sports,
- 95 The which we pay for as a thing we talk of,
 Spectators and not combatants! No guess
 Anticipative of a wrong unfelt,
 No speculation on contingency,
 However dim and vague, too vague and dim
- 100 To yield a justifying cause; and forth,
 (Stuffed out with big preamble, holy names,
 And adjurations of the God in Heaven,)
 We send our mandates for the certain death
 Of thousands and ten thousands! Boys and girls,
- 105 And women, that would groan to see a child

- Pull off an insect's leg, all read of war,
The best amusement for our morning meal!
The poor wretch, who has learnt his only
prayers
From curses, who knows scarcely words
enough
110 To ask a blessing from his Heavenly
Father,
Becomes a fluent phraseman, absolute
And technical in victories and defeats,
And all our dainty terms for fratricide,
Terms which we trundle smoothly o'er our
tongues
115 Like mere abstractions, empty sounds to
which
We join no feeling and attach no form!
As if the soldier died without a wound,
As if the fibres of this godlike frame
Were goled without a pang, as if the
wretch,
120 Who fell in battle, doing bloody deeds,
Passed off to Heaven, translated and not
killed,
As though he had no wife to pine for him,
No God to judge him! Therefore, evil days
Are coming on us, O my countrymen!
125 And what if all-avenging Providence,
Strong and retributive, should make us
know
The meaning of our words, force us to feel
The desolation and the agony
Of our fierce doings?
- Spare us yet awhile,
- 130 Father and God! Oh! spare us yet awhile!
Oh! let not English women drag their flight
Fainting beneath the burthen of their
babes,
Of the sweet infants, that but yesterday
Laughed at the breast! Sons, brothers,
husbands, all
135 Who ever gazed with fondness on the
forms
Which grew up with you round the same
fire-side,
And all who ever heard the Sabbath-bells
Without the infidel's scorn make your-
selves pure!
Stand forth! be men! repel an impious foe,
140 Impious and false, a light yet cruel race,
Who laugh away all virtue, mingling mirth
With deeds of murder, and still promising
Freedom, themselves too sensual to be free.
Poison life's amities, and cheat the heart
145 Of faith and quiet hope, and all that
soothes,
And all that lifts the spirit! Stand we
forth,
Render them back upon the insulted ocean,
- And let them toss as idly on its waves
As the vile sea-weed, which some moun-
tain-blast
150 Swept from our shores! And oh! may
we return
Not with a drunken triumph, but with fear,
Repenting of the wrongs with which we
stung
So fierce a foe to frenzy!
- I have told,
- O Britons, O my brethren! I have told
155 Most bitter truth, but without bitterness
Nor deem my zeal or factious or mis-
timed,
For never can true courage dwell with
them,
Who, playing tricks with conscience, dare
not look
At their own vices. We have been too long
160 Dupes of a deep delusion! Some, belike,
Groaning with restless enmity, expect
All change from change of constituted
power,
As if a government had been a robe,
On which our vice and wretchedness were
tagged
165 Like fancy-points and fringes, with the
robe
Pulled off at pleasure Fondly these attach
A radical causation to a few
Poor drudges of chastising Providence,
Who borrow all their hues and qualities
170 From our own folly and rank wickedness,
Which gave them birth and nursed them
(Others, meanwhile,
Dote with a mad idolatry, and all
Who will not fall before their images,
And yield them worship, they are enemies
Even of their country!)
- Such have I been deemed —
- But, O dear Britain! O my Mother Isle!
Needs must thou prove a name most dear
and holy
To me, a son, a brother, and a friend,
A husband, and a father! who revere
180 All bonds of natural love, and find them all
Within the limits of thy rocky shores
O native Britain! O my Mother Isle!
How shouldst thou prove aught else but
dear and holy
To me, who from thy lakes and mountain-
hills,
185 Thy clouds, thy quiet dales, thy rocks
and seas,
Have drunk in all my intellectual life,
All sweet sensations, all ennobling
thoughts,

All adoration of the God in nature,
 All lovely and all honorable things,
 190 Whatever makes this mortal spirit feel
 The joy and greatness of its future being?²³⁰
 There lives nor form nor feeling in my soul
 Unborrowed from my country! O divine
 And beauteous Island! thou hast been my
 sole

195 And most magnificent temple, in the which
 I walk with awe, and sing my stately songs,
 Loving the God that made me!—

May my fears,
 My filial fears, be vain! and may the
 vaunts

And menace of the vengeful enemy
 200 Pass like the gust, that roared and died
 away
 In the distant tree which heard, and only
 heard
 In this low dell, bowed not the delicate
 grass.

But now the gentle dew-fall sends
 abroad

205 The fruit-like perfume of the golden furze
 The light has left the summit of the hill,
 Though still a sunny gleam lies beautiful,
 Aslant the ivied beacon Now farewell,
 Farewell, awhile, O soft and silent spot!
 On the green sheep-track, up the heathy
 hill,

210 Homeward I wind my way, and lo! recalled
 From bodings that have well-nigh wearied
 me,

I find myself upon the brow, and pause
 Startled! And after lonely sojourning
 In such a quiet and surrounded nook,

215 This burst of prospect, here the shadowy
 main,

Dim-tinted, there the mighty majesty
 Of that huge amphitheatre of rich
 And elmy fields, seems like society—

220 Conversing with the mind, and giving it
 A livelier impulse and a dance of thought!
 And now, beloved Stowey! I behold

Thy church-tower, and, methinks, the four
 huge elms

Clustering, which mark the mansion of my
 friend,¹

And close behind them, hidden from my
 view,

225 Is my own lowly cottage, where my babe
 And my babe's mother dwell in peace!
 With light

And quickened footsteps thitherward I
 tend,

Remembering thee, O green and silent
 dell!

And grateful, that by nature's quietness
 230 And solitary musings, all my heart
 Is softened, and made worthy to indulge
 Love, and the thoughts that yearn for
 human kind

THE NIGHTINGALE

1798

1798

No cloud, no relique of the sunken day
 Distinguishes the west, no long thin slip
 Of sullen light, no obscure trembling hues.
 Come, we will rest on this old mossy
 bridge!

5 You see the glimmer of the stream be-
 neath,

But hear no murmuring: it flows silently,
 O'er its soft bed of verdure. All is still,
 A balmy night! and though the stars be
 dim,

10 Yet let us think upon the vernal showers
 That gladden the green earth, and we shall
 find

A pleasure in the dimness of the stars
 And hark! the Nightingale begins its song,
 "Most musical, most melancholy!"² bird!

15 A melancholy bird? Oh! idle thought!
 In Nature there is nothing melancholy
 But some night-wandering man whose
 heart was pierced

With the remembrance of a grievous
 wrong,

Or slow distemper, or neglected love,
 (And so, poor wretch! filled all things
 with himself,

20 And made all gentle sounds tell back the
 tale

Of his own sorrow) he, and such as he,
 First named these notes a melancholy
 strain.

And many a poet echoes the conceit,
 Poet who hath been building up the rhyme

25 When he had better far have stretched his
 limbs

Beside a brook in mossy forest-dell,
 By sun or moon-light, to the influxes
 Of shapes and sounds and shifting ele-
 ments

Surrendering his whole spirit, of his song
 30 And of his fame forgetful! so his fame

Should share in Nature's immortality,
 A venerable thing! and so his song

Should make all Nature lovelier, and itself
 Be loved like Nature! But 'twill not be so;

35 And youths and maidens most poetical,

¹ Thomas Poole.

² *Il Penseroso*, 61

Who lose the deepening twilights of the
spring
In ball-rooms and hot theatres, they still
Full of meek sympathy must heave their
sighs
O'er Philomela's pity-pleading strains.

40 My friend, and thou, our sister! we have
learnt

A different lore we may not thus profane
Nature's sweet voices, always full of love
And joyance! 'Tis the merry Nightingale
That crowds, and hurries, and precipitates

45 With fast thick warble his delicious notes,
As he were fearful that an April night
Would be too short for him to utter forth
His love-chant, and disburthen his full soul
Of all its music!

And I know a grove

50 Of large extent, hard by a castle huge,
Which the great lord inhabits not, and so
This grove is wild with tangling under-
wood,

And the trim walks are broken up, and
grass,

Thin grass and king-cups grow within the
paths.

55 But never elsewhere in one place I knew
So many nightingales, and far and near,
In wood and thicket, over the wide grove,
They answer and provoke each other's
song,

With skirmish and capricious passagings,

60 And murmurs musical and swift jug jug,
And one low piping sound more sweet
than all—

Stirring the air with such a harmony,
That should you close your eyes, you
might almost

Forget it was not day! On moonlight
bushes,

65 Whose dewy leaflets are but half-disclosed,
You may perchance behold them on the
twigs,

Their bright, bright eyes, their eyes both
bright and full,

Glistening, while many a glow-worm in
the shade

Lights up her love-torch.

A most gentle maid,

70 Who dwelleth in her hospitable home
Hard by the castle, and at latest eve
(Even like a lady vowed and dedicate
To something more than Nature in the
grove)

Glides through the pathways; she knows
all their notes,

* Wordsworth and his sister Dorothy

75 That gentle maid! and oft, a moment's
space,

What time the moon was lost behind a
cloud,

Hath heard a pause of silence; till the
moon

Emerging, hath awakened earth and sky
With one sensation, and those wakeful
birds

80 Have all burst forth in choral minstrelsy,
As if some sudden gale had swept at once
A hundred airy harps! And she hath
watched

Many a nightingale perch giddily
On blossomy twig still swinging from the
breeze,

85 And to that motion tune his wanton song
Like tipsy Joy that reels with tossing
head

Farewell, O Warbler! till tomorrow eve,
And you, my friends! farewell, a short
farewell!

We have been loitering long and pleasantly,

90 And now for our dear homes — That
strain again!

Full fain it would delay me! My dear babe,
Who, capable of no articulate sound,
Mars all things with his imitative lisp,
How he would place his hand beside his
ear,

95 His little hand, the small forefinger up,
And bid us listen! And I deem it wise
To make him Nature's play-mate. He
knows well

The evening-star; and once, when he
awoke

In most distressful mood (some inward
pain

100 Had made up that strange thing, an in-
fant's dream—)

I hurried with him to our orchard-plot,
And he beheld the moon, and, hushed at
once,

Suspends his sobs, and laughs most silently,
While his fair eyes, that swam with un-
dropped tears,

105 Did glitter in the yellow moon-beam!
Well!—

It is a father's tale. But if that Heaven
Should give me life, his childhood shall
grow up

Familiar with these songs, that with the
night

He may associate joy — Once more, fare-
well,

110 Sweet Nightingale! once more, my friends!
farewell.

* See *Twelfth Night*, I, 1, 1-7.

THE BALLAD OF THE DARK LADIE

A FRAGMENT

1798

1834

Beneath yon birch with silver bark,
And boughs so pendulous and fair,
The brook falls scatter'd down the rock:
And all is mossy there!

And there upon the moss she sits,
The Dark Ladie in silent pain;
The heavy tear is in her eye,
And drops and swells again

Three times she sends her little page
Up the castled mountain's breast,
If he might find the Knight that wears
The Griffin for his crest

The sun was sloping down the sky,
And she had linger'd there all day,
Counting moments, dreaming fears—
Oh wherefore can he stay!

She hears a rustling o'er the brook,
She sees far off a swinging bough!
"Tis he! 'Tis my betrothed Knight!
Lord Falkland, it is thou!"

She springs, she clasps him round the neck,
She sobs a thousand hopes and fears,
Her kisses glowing on his cheeks
She quenches with her tears

* * * * *

"My friends with rude ungente words
They scoff and bid me fly to thee!
O give me shelter in thy breast!
O shield and shelter me!"

"My Henry, I have given thee much,
I gave what I can ne'er recall,
I gave my heart, I gave my peace,
O Heaven! I gave thee all!"

The Knight made answer to the maid,
While to his heart he held her hand,
"Nine castles hath my noble sire,
None stateher in the land

"The fairest one shall be my love's,
The fairest castle of the nine!
Wait only till the stars peep out,
The fairest shall be thine."

"Wait only till the hand of eve
Hath wholly closed yon western bars,
And through the dark we two will steal
Beneath the twinkling stars!"—

The dark? the dark? No! not the dark!
The twinkling stars! How, Henry! How!
O God! 'twas in the eye of noon
He pledged his sacred vow!

"And in the eye of noon my love
Shall lead me from my mother's door,
Sweet boys and girls all clothed in white
Strewing flowers before:

"But first the noddling minstrels go
With music meet for lordly bowers,
The children next in snow-white vests,
Strewing buds and flowers!

"And then my love and I shall pace,
My jet black hair in pearly braids,
Between our comely bachelors
And blushing bridal maids"

* * * * *

KUBLA KHAN

1798

1818

In Xanadu did Kubla Khan
A stately pleasure-dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sun-
uous rills,
Where blossomed many an incense-bearing
tree;

And here were forests ancient as the
hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which
slanted
Down the green hill athwart a cedarn
cover!

A savage place! as holy and enchanted
As e'er beneath a waning moon was
haunted

By woman wailing for her demon-lover!
And from this chasm, with ceaseless tur-
moil seething,
As if this earth in fast thick pants were
breathing,

A mighty fountain momentarily was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding
hail,

Or chaffy grain beneath the thresher's
flail:

And 'mid these dancing rocks at once and
ever

It flung up momentarily the sacred river.
 25 Five miles meandering with a mazy motion
 Through wood and dale the sacred river
 ran,
 Then reached the caverns measureless to man,
 And sank in tumult to a lifeless ocean:
 And 'mid this tumult Kubla heard from far
 30 Ancestral voices prophesying war!
 The shadow of the dome of pleasure
 Floated midway on the waves,
 Where was heard the mingled measure
 From the fountain and the caves.
 35 It was a miracle of rare device,
 A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
 In a vision once I saw:
 It was an Abyssinian maid,
 40 And on her dulcimer she played,
 Singing of Mount Abora
 Could I revive within me
 Her symphony and song,
 To such a deep delight 'twould win me,
 45 That with music loud and long,
 I would build that dome in air,
 That sunny dome! those caves of ice!
 And all who heard should see them there,
 And all should cry, Beware! Beware!
 50 His flashing eyes, his floating hair!
 Weave a circle round him thrice,
 And close your eyes with holy dread,
 For he on honey-dew hath fed,
 And drunk the milk of Paradise

LINES

WRITTEN IN THE ALBUM AT ELBINGERODE, IN
 THE HARTZ FOREST
 1799 1799

I stood on Brocken's sovran height, and
 saw
 Woods crowding upon woods, hills over
 hills,
 A surging scene, and only limited
 By the blue distance. Heavily my way
 5 Downward I dragged through fir groves
 evermore,
 Where bright green moss heaves in sepul-
 chral forms
 Speckled with sunshine; and, but seldom
 heard,
 The sweet bird's song became a hollow
 sound;
 And the breeze, murmuring indivisibly,
 10 Preserved its solemn murmur most distinct
 From many a note of many a waterfall,

And the brook's chatter; 'mid whose islet-
 stones
 The dingy kudding with its tinkling bell
 Leaped frolicsome, or old romantic goat
 15 Sat, his white beard slow waving. I
 moved on
 In low and languid mood: for I had found
 That outward forms, the loftiest, still re-
 ceive
 Their finer influence from the life with-
 in;—
 Fair cyphers else: fair, but of import
 vague
 20 Or unconcerning, where the heart not finds
 History or prophecy of friend, or child,
 Or gentle maid, our first and early love,
 Or father, or the venerable name
 Of our ador'd country! O thou Queen,
 25 Thou delegated Deity of Earth,
 O dear, dear England! how my longing
 eye
 Turned westward, shaping in the steady
 clouds
 Thy sands and high white cliffs!

My native land!
 Filled with the thought of thee this heart
 was proud,
 30 Yea, mine eye swam with tears: that all
 the view
 From sovran Brocken, woods and woody
 hills,
 Floated away, like a departing dream,
 Feeble and dim! Stranger, these impulses
 Blame thou not lightly; nor will I pro-
 fane,
 35 With hasty judgment or injurious doubt.
 That man's sublimer spirit, who can feel
 That God is everywhere! the God who
 framed
 Mankind to be one mighty family,
 Himself our Father, and the world our
 home

LOVE

1799 1799

All thoughts, all passions, all delights,
 Whatever stirs this mortal frame,
 All are but ministers of Love,
 And feed his sacred flame.
 5 Oft in my waking dreams do I
 Live o'er again that happy hour,
 When midway on the mount I lay,
 Beside the ruined tower.
 The moonshine, stealing o'er the scene
 10 Had blended with the lights of eve;
 And she was there, my hope, my jey,
 My own dear Genevieve!

She leant against the arméd man,
The statue of the arméd knight;
15 She stood and listened to my lay,
Amid the lingering light.

Few sorrows hath she of her own,
My hope! my joy! my Genevieve!
She loves me best, whene'er I sing
20 The songs that make her grieve.

I played a soft and doleful air,
I sang an old and moving story—
An old rude song, that suited well
That ruin wild and hoary

25 She listened with a fitting blush,
With downcast eyes and modest grace,
For well she knew, I could not choose
But gaze upon her face

I told her of the Knight that wore
30 Upon his shield a burning brand,
And that for ten long years he wooed
The Lady of the Land.

I told her how he pined and ah!
The deep, the low, the pleading tone
35 With which I sang another's love,
Interpreted my own

She listened with a fitting blush,
With downcast eyes, and modest grace;
And she forgave me that I gazed
40 Too fondly on her face!

But when I told the cruel scorn
That crazed that bold and lovely Knight,
And that he crossed the mountain-woods,
Nor rested day nor night;

45 That sometimes from the savage den,
And sometimes from the darksome shade,
And sometimes starting up at once
In green and sunny glade,—

There came and looked him in the face
50 An angel beautiful and bright;
And that he knew it was a fiend,
This miserable Knight!

And that unknowing what he did,
He leaped amid a murderous band,
55 And saved from outrage worse than death
The Lady of the Land!

And how she wept, and clasped his knees;
And how she tended him in vain—
And ever strove to expiate
60 The scorn that crazed his brain;—

And that she nursed him in a cave;
And how his madness went away,
When on the yellow forest-leaves
A dying man he lay;—

65 His dying words—but when I reached
That tenderest strain of all the ditty,
My faltering voice and pausing harp
Disturbed her soul with pity!

All impulses of soul and sense
70 Had thrilled my guileless Genevieve;
The music and the doleful tale,
The rich and balmy eve;

And hopes, and fears that kindle hope,
An undistinguishable throng,
75 And gentle wishes long subdued,
Subdued and cherished long!

She wept with pity and delight,
She blushed with love, and virgin-shame,
And like the murmur of a dream,
80 I heard her breathe my name

Her bosom heaved—she stepped aside,
As conscious of my look she stepped—
Then suddenly, with timorous eye
She fled to me and wept.

85 She half enclosed me with her arms,
She pressed me with a meek embrace,
And bending back her head, looked up,
And gazed upon my face

'Twas partly love, and partly fear,
90 And partly 'twas a bashful art,
That I might rather feel, than see,
The swelling of her heart.

I calmed her fears, and she was calm,
And told her love with virgin pride,
95 And so I won my Genevieve,
My bright and beauteous bride

DEJECTION. AN ODE

1802

1802

Late, late yestern I saw the new Moon,
With the old Moon in her aim,
And I fear, I fear, my Master dear
We shall have a deadly storm

Ballad of Sir Patrick Spence

Well! If the bard was weather-wise, who
made
The grand old ballad of *Sir Patrick
Spence*,
This night, so tranquil now, will not go
hence
Unroused by winds, that ply a busier trade

5 Than those which mould yon cloud in lazy
 flakes,
 Or the dull sobbing draft, that moans and
 rakes
 Upon the strings of this Æolian lute,
 Which better far were mute.
 10 For lo! the New-moon winter-bright!
 And overspread with phantom light,
 (With swimming phantom light o'er-
 spread
 But rimmed and circled by a silver
 thread)
 I see the old Moon in her lap, foretelling
 The coming-on of rain and squally blast.
 15 And oh! that even now the gust were
 swelling,
 And the slant night-shower driving loud
 and fast!
 Those sounds which oft have raised me,
 whilst they awed,
 And sent my soul abroad,
 Might now perhaps their wonted impulse
 give,
 20 Might startle this dull pain, and make it
 move and live!

 A grief without a pang, void, dark, and
 dear,
 A stifled, drowsy, unimpassioned grief,
 Which finds no natural outlet, no relief,
 In word, or sigh, or tear—
 25 O Lady! in this wan and heartless mood,
 To other thoughts by yonder throstle woo'd,
 All this long eve, so balmy and serene,
 Have I been gazing on the western sky,
 And its peculiar tint of yellow green.
 30 And still I gaze—and with how blank an
 eye!
 And those thin clouds above, in flakes and
 bars,
 That give away their motion to the stars,
 Those stars, that glide behind them or
 between,
 Now sparkling, now bedimmed, but always
 seen
 35 Yon crescent Moon, as fixed as if it grew
 In its own cloudless, starless lake of blue;
 I see them all so excellently fair,
 I see, not feel, how beautiful they are!

 My genial spirits fail;
 40 And what can these avail
 To lift the smothering weight from off my
 breast?
 It were a vain endeavor,
 Though I should gaze forever
 On that green light that lingers in the west:
 45 I may not hope from outward forms to win
 The passion and the life, whose fountains
 are within

O Lady! we receive but what we give,
 And in our life alone does Nature live.
 Ours is her wedding garment, ours her
 shroud!
 50 And would we aught behold, of higher
 worth,
 Than that inanimate cold world allowed
 To the poor loveless ever-anxious crowd,
 Ah! from the soul itself must issue forth
 A light, a glory, a fair luminous cloud
 55 Enveloping the earth—
 And from the soul itself must there be sent
 A sweet and potent voice, of its own
 birth,
 Of all sweet sounds the life and element!

 O pure of heart! thou need'st not ask of
 me
 60 What this strong music in the soul may
 be!
 What, and wherein it doth exist,
 This light, this glory, this fair luminous
 mist,
 This beautiful and beauty-making power.
 Joy, virtuous Lady! Joy that ne'er was
 given,
 65 Save to the pure, and in their purest hour.
 Life, and life's effluence, cloud at once
 and shower,
 Joy, Lady! is the spirit and the power,
 Which wedding Nature to us gives in dower
 A new earth and new heaven,
 70 Undreamt of by the sensual and the
 proud—
 Joy is the sweet voice, Joy the luminous
 cloud—
 We in ourselves rejoice!
 And thence flows all that charms our ear
 or sight,
 All melodies the echoes of that voice,
 75 All colors a suffusion from that light.

 There was a time when, though my path
 was rough,
 This joy within me dallied with distress,
 And all misfortunes were but as the stuff
 Whence Fancy made me dreams of
 happiness.
 80 For hope grew round me, like the twining
 vine,
 And fruits, and foliage, not my own,
 seemed mine
 But now afflictions bow me down to earth:
 Nor care I that they rob me of my mirth;
 But oh! each visitation
 85 Suspends what nature gave me at my
 birth,
 My shaping spirit of Imagination
 For not to think of what I needs must feel,
 But to be still and patient, all I can,

And haply by abstruse research to steal
 90 From my own nature all the natural
 man—

This was my sole resource, my only
 plan:

Till that which suits a part infects the
 whole,

And now is almost grown the habit of my
 soul

Hence, viper thoughts, that coil around
 my mind,

95 Reality's dark dream!

I turn from you, and listen to the wind,
 Which long has raved unnoticed What
 a scream

Of agony by torture lengthened out
 That lute sent forth! Thou Wind, that
 rav'st without,

100 Bare crag, or mountain-tairn, or blasted
 tree,

Or pine-grove whither woodman never
 clomb,

Or lonely house, long held the witches'
 home,

Methinks were fitter instruments for
 thee,

Mad lutanist! who in this month of
 showers,

105 Of dark-brown gardens, and of peeping
 flowers,

Mak'st Devils' yule, with worse than win-
 try song,

The blossoms, buds, and timorous leaves
 among

Thou actor, perfect in all tragic sounds!
 Thou mighty poet, e'en to frenzy bold!

110 What tell'st thou now about?

'Tis of the rushing of an host in rout,
 With groans, of trampled men, with
 smarting wounds—

At once they groan with pain, and shud-
 der with the cold!

But hush! there is a pause of deepest
 silence!

115 And all that noise, as of a rushing
 crowd,

With groans, and tremulous shudderings—
 all is over—

It tells another tale, with sounds less
 deep and loud!

A tale of less affright,
 And tempered with delight,

120 As Otway's self had framed the tender
 lay,—

'Tis of a little child
 Upon a lonesome wild,

Not far from home, but she hath lost her
 way.

And now moans low in bitter grief and
 fear,

125 And now screams loud, and hopes to make
 her mother hear.¹

'Tis midnight, but small thoughts have I
 of sleep:

Full seldom may my friend such vigils
 keep!

Visit her, gentle Sleep! with wings of
 healing,

And may this storm be but a mountain-
 birth,

130 May all the stars hang bright above her
 dwelling,

Silent as though they watched the sleep-
 ing earth!

With light heart may she rise,

Gay fancy, cheerful eyes,

Joy lift her spirit, joy attune her voice;

135 To her may all things live, from pole to
 pole,

Their life the eddying of her living soul!

O simple spirit, guided from above,

Dear Lady! friend devotest of my choice,
 Thus mayest thou ever, evermore rejoice.

HYMN BEFORE SUNRISE, IN THE VALE OF CHAMOUNI

1802

1802

Hast thou a charm to stay the morning-star
 In his steep course? So long he seems to
 pause

On thy bald awful head, O sovran Blanc,
 The Arve and Arveiron at thy base

5 Rave ceaselessly, but thou, most awful
 Form!

Risest from forth thy silent sea of pines,
 How silently! Around thee and above

Deep is the air and dark, substantial, black,
 An ebon mass: methinks thou piercest it,

10 As with a wedge! But when I look again,
 It is thine own calm home, thy crystal
 shrine,

Thy habitation from eternity!

O dread and silent Mount! I gazed upon
 thee,

Till thou, still present to the bodily sense,
 15 Didst vanish from my thought: entranced
 in prayer

I worshipped the Invisible alone

Yet, like some sweet beguiling melody,
 So sweet, we know not we are listening
 to it,

¹ A reference to Wordsworth's *Lucy Gray*. In the first version of the poem, "William's" appeared in l. 120 instead of "Otway's."

Thou, the meanwhile, wast blending with
my thought,
20 Yea, with my life and life's own secret joy
Till the dilating Soul, enrapt, transfused,
Into the mighty vision passing—there
As in her natural form, swelled vast to
Heaven!

Awake, my soul! not only passive praise
25 Thou owest! not alone these swelling tears,
Mute thanks and secret ecstasy! Awake,
Voice of sweet song! Awake, my heart,
awake!
Green vales and icy cliffs, all join my
hymn

Thou first and chief, sole sovereign of
the Vale!
30 O struggling with the darkness all the
night,
And visited all night by troops of stars,
Or when they climb the sky or when they
sink
(Companion of the morning-star at dawn,
Thyself Earth's rosy star, and of the
dawn
35 (Co-herald wake, O wake, and utter praise!
Who sank thy sunless pillars deep in
Earth?
Who filled thy countenance with rosy
light?
Who made thee parent of perpetual
streams?

And you, ye five wild torrents fiercely
glad!
40 Who called you forth from night and
utter death,
From dark and icy caverns called you
forth,
Down those precipitous, black, jagged
rocks,
Forever shattered and the same forever?
Who gave you your invulnerable life,
45 Your strength, your speed, your fury, and
your joy,
Unceasing thunder and eternal foam?
And who commanded (and the silence
came),
Here let the billows stiffen, and have rest!

Ye ice-falls! ye that from the moun-
tain's brow
50 Adown enormous ravines slope amain—
Torrents, methinks, that heard a mighty
voice,
And stopped at once amid their maddest
plunge!
Motionless torrents! silent cataracts!

Who made you glorious as the gates of
Heaven
55 Beneath the keen full moon! Who bade
the sun
(Clothe you with rainbows? Who, with
living flowers
Of loveliest blue, spread garlands at your
feet?—
God! let the torrents, like a shout of
nations,
Answer! and let the ice-plains echo, God!
60 (God! sing ye meadow-streams with glad-
some voice!
Ye pine-groves, with your soft and soul-
like sounds!
And they too have a voice, yon piles of
snow,
And in their perilous fall shall thunder,
God!

Ye living flowers that skirt the eternal
frost!
65 Ye wild goats sporting round the eagle's
nest!
Ye eagles, play-mates of the mountain-
storm!
Ye lightnings, the dread arrows of the
clouds!
Ye signs and wonders of the element!
Utter forth God, and fill the hills with
praise!

70 Thou too, hoar Mount! with thy sky-
pointing peaks,
Oft from whose feet the avalanche, un-
heard,
Shoots downward, glittering through the
pure serene
Into the depth of clouds, that veil thy
breast—
Thou too again, stupendous Mountam!
thou
75 That as I raise my head, awhile bowed
low
In adoration, upward from thy base
Slow travelling with dim eyes suffused
with tears,
Solemnly seemest, like a vapory cloud,
To rise before me—Rise, O ever rise,
80 Rise like a cloud of incense from the
Earth!
Thou kingly Spirit throned among the
hills,
Thou dread ambassador from Earth to
Heaven,
Great Hierarch! tell thou the silent sky,
And tell the stars, and tell yon rising sun
85 Earth, with her thousand voices, praises
God

INSCRIPTION FOR A FOUNTAIN ON A HEATH

1802

1802

- This sycamore, oft musical with bees,
Such tents the patriarchs loved. O long
unharm'd
May all its aged boughs o'er-canopy
The small round basin, which this jutting
stone
5 Keeps pure from falling leaves. Long
may the spring,
Quietly as a sleeping infant's breath,
Send up cold waters to the traveller
With soft and even pulse; nor ever
cease
Yon tiny cone of sand its soundless
dance,
10 Which at the bottom, like a fairy's
page,
As merry and no taller, dances still,
Nor wrinkles the smooth surface of the
fount
Here twilight is, and coolness; here is
moss,
A soft seat, and a deep and ample shade.
15 Thou may'st toil far and find no second
tree
Drink, pilgrim, here! Here rest! And if
thy heart
Be innocent, here too shalt thou re-
fresh
Thy spirit, listening to some gentle sound,
Or passing gale or hum of murmuring
bees.

ANSWER TO A CHILD'S QUESTION

1802

1802

- Do you ask what the birds say? The
Sparrow, the Dove,
The Linnet and Thrush say, "I love and
I love!"
In the winter they're silent—the wind is
so strong;
What it says, I don't know, but it sings a
loud song.
5 But green leaves, and blossoms, and sunny
warm weather,
And singing, and loving—all come back
together.
But the Lark is so brimful of gladness
and love,
The green fields below him, the blue sky
above,
That he sings, and he sings; and forever
sings he—
10 "I love my Love, and my Love loves
me!"

THE PAINS OF SLEEP

1803

1816

- Ere on my bed my limbs I lay,
It hath not been my use to pray
With moving lips or bended knees;
But silently, by slow degrees,
5 My spirit I to Love compose,
In humble trust mine eye-lids close,
With reverential resignation,
No wish conceived, no thought exprest,
Only a sense of supplication;
10 A sense o'er all my soul imprest
That I am weak, yet not unblest,
Since in me, round me, everywhere
Eternal Strength and Wisdom are
But yester-night I prayed aloud
15 In anguish and in agony,
Up-starting from the fiendish crowd
Of shapes and thoughts that tortured me
A lurid light, a trampling throng,
Sense of intolerable wrong,
20 And whom I scorned, those only strong!
Thirst of revenge, the powerless will
Still baffled, and yet burning still!
Desire with loathing strangely mixed
On wild or hateful objects fixed.
25 Fantastic passions! maddening brawl!
And shame and terror over all!
Deeds to be hid which were not hid,
Which all confused I could not know
Whether I suffered, or I did:
30 For all seemed guilt, remorse, or woe,
My own or other still the same
Life-stifling fear, soul-stifling shame.
So two nights passed the night's dis-
may
Saddened and stunned the coming day
35 Sleep, the wide blessing, seemed to me
Distemper's worst calamity.
The third night, when my own loud
scream
Had waked me from the fiendish dream,
O'ercome with sufferings strange and
wild,
40 I wept as I had been a child;
And having thus by tears subdued
My anguish to a milder mood,
Such punishments, I said, were due
To natures deepest stained with sin,—
45 For aye entempesting anew
The unfathomable hell within,
The horror of their deeds to view,
To know and loathe, yet wish and do!
Such griefs with such men well agree,
50 But wherefore, wherefore fall on me?
To be beloved is all I need,
And whom I love, I love indeed.

TO A GENTLEMAN¹

COMPOSED ON THE NIGHT AFTER HIS RECITATION OF A POEM ON THE GROWTH OF AN INDIVIDUAL MIND
1806 1817

Friend of the wise! and teacher of the good!
Into my heart have I received that lay
More than historic, that prophetic lay
Wherein (high theme by thee first sung aright)
5 Of the foundations and the building up
Of a human spirit thou hast dared to tell
What may be told, to the understanding mind
Revealable, and what within the mind
By vital breathings secret as the soul
10 Of vernal growth, oft quickens in the heart
Thoughts all too deep for words!²—

Theme hard as high!
Of smiles spontaneous, and mysterious fears
(The first-born they of Reason and twin-birth),
Of tides obedient to external force,
15 And currents self-determined, as might seem,
Or by some inner Power, of moments awful,
Now in thy inner life, and now abroad,
When power streamed from thee, and thy soul received
The light reflected, as a light bestowed—
20 Of fancies fair, and milder hours of youth,
Hyblean³ murmurs of poetic thought
Industrious in its joy, in vales and glens
Native or outland, lakes and famous hills!
Or on the lonely high-road, when the stars
25 Were rising, or by secret mountain-streams,
The guides and the companions of thy way!

Of more than Fancy, of the Social Sense
Distending wide, and man beloved as man,
Where France in all her towns lay vibrating
Like some becalmed bark beneath the burst
30 Of Heaven's immediate thunder, when no cloud
Is visible, or shadow on the main.
For thou wert there, thine own brows garlanded,
Amid the tremor of a realm aglow,
35 Amid a mighty nation jubilant,

¹ Wordsworth The poem referred to in the subtitle is *The Prelude*

² See Wordsworth's *Ode Intimations of Immortality*, 200-4 (p. 305)

³ smooth; sweet (Hybla was an ancient town of Sicily famous for its honey)

When from the general heart of human kind
Hope sprang forth like a full-born Deity!
—Of that dear Hope afflicted and struck down,
So summoned homeward, thenceforth calm and sure
40 From the dread watch-tower of man's absolute self,
With light unwaning on her eyes, to look
Far on—herself a glory to behold,
The Angel of the vision! Then (last strain)
Of Duty, chosen Laws controlling choice,
45 Action and joy!—An Orphic⁴ song indeed,
A song divine of high and passionate thoughts
To their own music chanted!

O great bard!
Ere yet that last strain dying awed the air,
With steadfast eye I viewed thee in the choir
50 Of ever-enduring men. The truly great
Have all one age, and from one visible space
Shed influence! They, both in power and act,
Are permanent, and Time is not with them,
Save as it worketh for them, they in it
55 Nor less a sacred roll, than those of old,
And to be placed, as they, with gradual fame
Among the archives of mankind, thy work
Makes audible a linked lay of Truth,
Of Truth profound a sweet continuous lay,
60 Not learnt, but native, her own natural notes!
Ah! as I listened with a heart forlorn,
The pulses of my being beat anew:
And even as life returns upon the drowned,
Life's joy rekindling roused a throng of pains—
65 Keen pangs of Love, awakening as a babe
Turbulent, with an outcry in the heart;
And fears self-willed, that shunned the eye of Hope;
And Hope that scarce would know itself from Fear,
Sense of past Youth, and Manhood come in vain,
70 And Genius given, and Knowledge won in vain;
And all which I had culled in wood-walks wild,
And all which patient toil had reared, and all,

⁴ entrancing, like the music ascribed to Orpheus

Commune with thee had opened out—but
flowers

Strewed on my corse, and borne upon my
bier

75 In the same coffin, for the self-same grave! 110

That way no more! and ill becoms it
me,

Who came a welcome in herald's guise,
Singing of Glory, and Futurity,

80 To wander back on such unhealthful road,
Plucking the poisons of self-harm! And ill
Such intertwine becoms triumphal wreaths
Strew'd before thy advancing!

Nor do thou,

Sage bard! impan the memory of that hour
Of thy communion with my nobler mind

85 By pity or grief, already felt too long!

Nor let my words import more blame than
needs

The tumult rose and ceased. For Peace is
nigh

Where Wisdom's voice has found a listen-
ing heart

Amid the howl of more than wintry 10
storms.

90 The halcyon¹ hears the voice of vernal
hours

Already on the wing

Ever following eve,

Dear tranquil time, when the sweet sense
of home

Is sweetest! moments for their own sake
hailed

And more desired, more precious, for thy
song,

95 In silence listening, like a devout child,
My soul lay passive, by thy various strain

Driven as in surges now beneath the stars,
With momentary stars of my own birth,

Fair constellated foam, still darting off
100 Into the darkness, now a tranquil sea,

Outspread and bright, yet swelling to the
moon

And when—O friend! my comforter and
guide!

Strong in thyself, and powerful to give
strength!—

Thy long sustained song finally closed,

105 And thy deep voice had ceased—yet thou
thyself

Wert still before my eyes, and round us
both

¹ A bird which was fabled to nest at sea about
the time of the winter solstice

That happy vision of beloved faces—

Scarce conscious, and yet conscious of its
close

I sate, my being blended in one thought
(Thought was it? or aspiration? or re-
solve?)

Absorbed, yet hanging still upon the
sound—

And when I rose, I found myself in
prayer.

TIME REAL AND IMAGINARY

AN ALLEGORY

1812 (?) 1817

On the wide level of a mountain's head,
(I knew not where, but 'twas some fairy
place)

Then pinnons, ostrich-like, for sails out-
spread.

Two lovely children run an endless race,

5 A sister and a brother!

Thus far outstrip the other.

Yet ever runs she with reverted face,
And looks and listens for the boy behind.

For he, alas! is blind!

10 O'er rough and smooth with even step he
passed,

And knows not whether he be first or last.

From REMORSE

HEAR, SWEET SPIRIT, HEAR THE SPELL

1812 1813

Hear, sweet spirit, hear the spell,
Lest a blacker charm compel!
So shall the midnight breezes swell
With thy deep long-lingering knell.

5 And at evening evermore,

In a chapel on the shore,

Shall the chanters sad and saintly,

Yellow tapers burning faintly,

Doleful masses chant for thee,

10 *Miserere Domine!*

Hark! the cadence dies away

On the quiet moonlight sea.

The boatmen rent their oars and say,

Miserere Domine!

Act III, 1. 69-82.

From ZAPOLYA

A SUNNY SHAFT DID I BEHOLD

1815 1817

A sunny shaft did I behold,

From sky to earth it slanted:

And poised therein a bird so bold—

Sweet bird, thou wert enchanted!

¹ Lord, have mercy

5 He sank, he rose, he twinkled, he trolled
 Within that shaft of sunny mist;
 His eyes of fire, his beak of gold,
 All else of amethyst!

And thus he sang: "Adieu! adieu!
 10 Love's dreams prove seldom true.
 The blossoms they make no delay.
 The sparkling dew-drops will not stay.
 Sweet month of May,
 We must away;
 15 Far, far away!
 Today! today!"

Act II, 1, 65-80

THE KNIGHT'S TOMB

1817 (?)

1834

Where is the grave of Sir Arthur
 O'Kellyn?
 Where may the grave of that good man
 be?—
 By the side of a spring, on the breast of
 Helvellyn,
 Under the twigs of a young birch tree!
 5 The oak that in summer was sweet to hear,
 And rustled its leaves in the fall of the
 year,
 And whistled and roared in the winter
 alone,
 Is gone,—and the birch in its stead is
 grown —
 The Knight's bones are dust,
 10 And his good sword rust,—
 His soul is with the saints, I trust.

TO NATURE

1820 (?)

1836

It may indeed be phantasy, when I
 Essay to draw from all created things
 Deep, heartfelt, inward joy that closely
 clings,
 And trace in leaves and flowers that round
 me lie
 5 Lessons of love and earnest piety
 So let it be; and if the wide world
 rings
 In mock of this belief, it brings
 Nor fear, nor grief, nor vain perplexity
 So will I build my altar in the fields,
 10 And the blue sky my fretted dome
 shall be,
 And the sweet fragrance that the wild
 flower yields
 Shall be the incense I will yield to Thee,
 Thee only God! and Thou shalt not de-
 spise
 Even me, the priest of this poor sacrifice.

YOUTH AND AGE

1823-32

1828-32

Verse, a breeze mid blossoms straying,
 Where Hope clung feeding, like a bee—
 Both were mine! Life went a-maying
 With Nature, Hope and Poesy,
 5 When I was young!

When I was young?—Ah, woful When!
 Ah! for the change 'twixt Now and Then!
 This breathing house not built with hands,
 This body that does me grievous wrong,
 10 O'er aery cliffs and glittering sands,
 How lightly *then* it flashed along!—
 Like those trim skiffs, unknown of yore,
 On winding lakes and rivers wide,
 That ask no aid of sail or oar,
 15 That fear no spite of wind or tide!
 Nought cared this body for wind or weather
 When Youth and I lived in't together.

Flowers are lovely, love is flower-like,
 Friendship is a sheltering tree,
 20 O' the joys, that came down shower-
 like,
 Of friendship, love, and liberty,
 Ere I was old!

Ere I was old? Ah, woful Ere,
 Which tells me, Youth's no longer here!
 25 O Youth! for years so many and sweet,
 'Tis known that thou and I were one,
 I'll think it but a fond conceit—
 It cannot be that thou art gone!
 Thy vesper-bell hath not yet toll'd.—
 30 And thou wert aye a masker bold!
 What strange disguise hast now put on,
 To make believe that thou art gone?
 I see these locks in silvery slips,
 This drooping gait, this altered size.
 35 But spring-tide blossoms on thy lips,
 And tears take sunshine from thine eyes!
 Life is but thought: so think I will
 That Youth and I are house-mates still

Dew-drops are the gems of morning,
 40 But the tears of mournful eve!
 Where no hope is, life's a warning
 That only serves to make us grieve,
 When we are old:

That only serves to make us grieve
 45 With oft and tedious taking-leave,
 Like some poor nigh-related guest,
 That may not rudely be dismiss'd;
 Yet hath outstay'd his welcome while,
 And tells the jest without the smile.

¹ See 2 *Corinthians*, 5 1.

WORK WITHOUT HOPE

1825

1828

All Nature seems at work. Slugs leave
their lair—

The bees are stirring—birds are on the
wing—

And Winter slumbering in the open air,
Wears on his smiling face a dream of
Spring!

5 And I the while, the sole unbusy thing,
Nor honey make, nor pan, nor build, nor
sing.

Yet well I ken the banks where ama-
ranths blow,
Have traced the fount whence streams of
nectar flow.

Bloom, O ye amaranths! bloom for whom
ye may,

10 For me ye bloom not! Glide, rich streams,
away!

With lips unbrightened, wreathless brow,
I stroll.

And would you learn the spells that
drowse my soul?

Work without Hope draws nectar in a
sieve,

And Hope without an object cannot live

THE GARDEN OF BOCCACCIO

1828

1829

Of late, in one of those most weary hours,
When life seems emptied of all genial
powers,

A dreary mood, which he who ne'er has
known

May bless his happy lot, I sate alone;

5 And, from the numbing spell to win relief,
'Call'd on the Past for thought of glee or
grief.

In vain! bereft alike of grief and glee,
I sate and cower'd o'er my own vacancy!
And as I watch'd the dull continuous
ache,

10 Which, all else slumb'ring, seemed alone to
wake;

O friend! long wont to notice yet conceal,
And soothe by silence what words cannot
heal,

I but half saw that quiet hand of thine
Place on my desk this exquisite design²

15 Boccaccio's Garden and its faery,
The love, the joyance, and the gallantry!
An idyll, with Boccaccio's spirit warm,
Framed in the silent poesy of form

¹ Mrs Gillman Coleridge spent the later years
of his life at the home of the Gillmans.

² Stothard's engraving, *The Garden of Boccaccio*

Like flocks adown a newly-bathed steep
20 Emerging from a mist, or like a stream
Of music soft that not dispels the sleep,
But casts in happier moulds the slum-
berer's dream,

Gazed by an idle eye with silent might
The picture stole upon my inward sight

25 A tremulous warmth crept gradual o'er
my chest,

As though an infant's finger touch'd my
breast

And one by one (I know not whence)
were brought

All spirits of power that most had stir'd
my thought

30 In selfless boyhood, on a new world tost
(Of wonder, and in its own fancies lost,
Or charm'd my youth, that, kindled from
above,

Loved ere it loved, and sought a form for
love;

On lent a lustre to the earnest scan
Of manhood, musing what and whence is
man!

35 Wild strain of scalds,¹ that in the sea-
worn caves

Rehears'd their war-spell to the winds
and waves,

Or fateful hymn of those prophetic
maids,²

That call'd on Hertha in deep forest
glades,

Or minstrel lay, that cheer'd the baron's
feast;

40 Or rhyme of city pomp, of monk and
priest,

Judge, mayor, and many a guild in long
array,

To high-church pacing on the great saint's
day

And many a verse which to myself I sang,
That woke the tear, yet stole away the pang

45 Of hopes, which in lamenting I renew'd
And last, a matron now, of sober mien,
Yet radiant still and with no earthly sheen,
Whom as a faery child my childhood woo'd

Even in my dawn of thought—Philosophy.

50 Though then unconscious of herself,
pardie,³

She bore no other name than Poesy.

And, like a gift from Heaven, in life's full
glee,

That had but newly left a mother's knee,
Prattled and play'd with bird and flower,
and stone,

55 As if with elfin playfellows well known,
And life reveal'd to innocence alone.

¹ Norse singers of heroic songs

² The Scandinavian norms, or Sisters of Destiny

³ certainly (originally an oath, *per Diem*, by God)

- Thanks, gentle artist! now I can descry
Thy fan creation with a mastering eye,
And all awake! And now in fix'd gaze
stand,
60 Now wander through the Eden of thy
hand,
Praise the green arches, on the fountain
clear
See fragment shadows of the crossing
deer,
And with that serviceable nymph I stoop,
The crystal, from its restless pool, to
scoop
65 I see no longer! I myself am there,
Sit on the ground-sward, and the banquet
share
'Tis I, that sweep that lute's love-echoing
strings,
And gaze upon the maid who gazing
sings
Or pause and listen to the tinkling bells
70 From the high tower, and think that there
she dwells
With old Boccaccio's soul I stand possess'd,
And breathe an air like life, that swells
my chest
The brightness of the world, O thou once
free,
And always fair, rare land of courtesy!
75 O Florence! with the Tuscan fields and
hills
And famous Arno, fed with all their
rills,
Thou brightest star of star-bright Italy!
Rich, ornate, populous,—all treasures
thine,
The golden corn, the olive, and the vine
80 Fair cities, gallant mansions, castles old,
And forests, where beside his leafy hold
The sullen boar hath heard the distant
horn,
And whets his tusks against the gnarled
thorn,
Palladian¹ palace with its storied halls,
85 Fountains, where Love lies listening to
their falls,
Gardens, where flings the bridge its airy
span,
And Nature makes her happy home with
man;
Where many a gorgeous flower is duly
fed
With its own rill, on its own spangled
bed,
90 And wreathes the marble urn, or leans its
head,
A mimic mourner, that with veil withdrawn
- 1 pertaining to wisdom (from Pallas Athena,
goddess of wisdom)
- Weeps liquid gems, the presents of the
dawn,—
Thine all delights, and every muse is
thine,
And more than all, the embrace and
intertwine
95 Of all with all in gay and twinkling
dance!
Mid gods of Greece and warriors of ro-
mance,
See! Boccaccio sits, unfolding on his knees
The new-found roll of old *Maconides*,¹
But from his mantle's fold, and near the
heart,
100 Peers Ovid's Holy Book of Love's sweet
smile!²
- O all-enjoying and all-blending sage,
Long be it mine to con thy mazy page,
Where, half conceal'd, the eye of fancy
views
Fauns, nymphs, and winged saints, all
gracious to thy muse!
105 Still in thy garden let me watch their
pranks,
And see in Dian's vest between the ranks
Of the trim vines, some maid that half
believes
The vestal fires, of which her lover grieves,
With that sly satyr peeping through the
leaves!

PHANTOM OR FACT

A DIALOGUE IN VERSE

1830 1834

AUTHOR

- A lovely form there sate beside my bed,
And such a feeding calm its presence
shed,
A tender love so pure from earthly leaven,
That I unnethe³ the fancy might control,
5 'Twas my own spirit newly come from
heaven,
 wooing its gentle way into my soul!
But ah! the change—It had not stunn'd,
and yet—
Alas! that change how fain would I for-
get!
That shrinking back, like one that had
mistook!
10 That weary, wandering, disavowing look!

¹ "Boccaccio claimed for himself the glory of
having first introduced the works of Homer
to his countrymen"—Coleridge

² The *Amores*
³ with difficulty

'Twas all another, feature, look, and
frame,
And still, methought, I knew, it was the
same!

FRIEND

This riddling tale, to what does it belong?
Is't history? vision? or an idle song?
15 Or rather say at once, within what space
Of time this wild disastrous change took
place?

AUTHOR

Call it a moment's work (and such it
seems)
This tale's a fragment from the life of
dicams,
But say, that years matur'd the silent
strife,
20 And 'tis a record from the dream of life.

EPITAPH

1833 1834

Stop, Christian passer-by!—Stop, child
of God,
And read with gentle breast. Bencath this
sod
A poet lies, or that which once seem'd he.
O, lift one thought in prayer for S T C ;
5 That he who many a year with toil of
breath
Found death in life, may here find life in
death!
Mercy for praise—to be forgiven for fame
He ask'd, and hoped, through Christ. Do
thou the same!

THE WANDERINGS OF CAIN

1798 1828

· CANTO II

"A little further, O my father, yet a little
further, and we shall come into the open
moonlight." Their road was through a
forest of fir-trees, at its entrance the trees
stood at distances from each other, and the
path was broad, and the moonlight and the
moonlight shadows reposed upon it, and
appeared quietly to inhabit that solitude.
But soon the path winded and became nar-
row, the sun at high noon sometimes
speckled, but never illumined it, and now
it was dark as a cavern

"It is dark, O my father!" said Enos,
"but the path under our feet is smooth
and soft, and we shall soon come out into
the open moonlight."

"Lead on, my child!" said Cain, "guide

me, little child!" And the innocent little
child clasped a finger of the hand which
had murdered the righteous Abel, and he
guided his father. "The fir branches drip
5 upon thee, my son." "Yea, pleasantly,
father, for I ran fast and eagerly to bring
thee the pitcher and the cake, and my body
is not yet cool. How happy the squirrels
are that feed on these fir-trees! they leap
10 from bough to bough, and the old squir-
rels play round their young ones in the
nest. I clomb a tree yesterday at noon, O
my father, that I might play with them,
but they leaped away from the branches,
even to the slender twigs did they leap,
and in a moment I beheld them on another
tree. Why, O my father, would they not
play with me? I would be good to them
as thou art good to me, and I groaned to
20 them even as thou groanest when thou
givest me to eat, and when thou coverest
me at evening, and as often as I stand at
thy knee and thine eyes look at me." Then Cain stopped, and stifling his groans,
he sank to the earth, and the child Enos
stood in the darkness beside him.

And Cain lifted up his voice and cried
bitterly, and said, "The Mighty One that
persecuteth me is on this side and on that,
30 he pursueth my soul like the wind, like the
sand-blast he passeth through me, he is
around me even as the air! O that I might
be utterly no more! I desire to die—yea,
the things that never had life, neither move
they upon the earth—behold! they seem
precious to mine eyes. O that a man might
live without the breath of his nostrils! So
I might abide in darkness, and blackness,
and an empty space! Yea, I would lie
40 down, I would not rise, neither would I
stir my limbs till I became as the rock in
the den of the lion, on which the young lion
resteth his head whilst he sleepeth. For
the torrent that roareth far off hath a
50 voice, and the clouds in heaven look ter-
ribly on me; the Mighty One who is against
me speaketh in the wind of the cedar grove,
and in silence am I dried up." Then Enos
spake to his father, "Arise, my father,
arise; we are but a little way from the place
where I found the cake and the pitcher." And Cain said, "How knowest thou?"
and the child answered—"Behold the bare
rocks are a few of thy strides distant from
the forest; and while even now thou wert
lifting up thy voice, I heard the echo." Then the child took hold of his father, as
if he would raise him: and Cain being
faint and feeble rose slowly on his knees

and pressed himself against the trunk of a fir, and stood upright and followed the child.

The path was dark till within three strides' length of its termination, when it turned suddenly; the thick black trees formed a low arch, and the moonlight appeared for a moment like a dazzling portal. Enos ran before and stood in the open air, and when Cain, his father, emerged from the darkness, the child was affrighted. For the mighty limbs of Cain were wasted as by fire, his hair was as the matted curls on the bison's forehead, and so glared his fierce and sullen eye beneath: and the black abundant locks on either side, a rank and tangled mass, were stained and scorched, as though the grasp of a burning iron hand had striven to rend them; and his countenance told in a strange and terrible language of agonies that had been, and were, and were still to continue to be.

The scene around was desolate, as far as the eye could reach it was desolate the bare rocks faced each other, and left a long and wide interval of thin white sand. You might wander on and look round and round, and peep into the crevices of the rocks and discover nothing that acknowledged the influence of the seasons. There was no spring, no summer, no autumn and the winter's snow, that would have been lovely, tell not on these hot rocks and scorching sands. Never morning lark had poised himself over this desert, but the huge serpent often hissed there beneath the talons of the vulture, and the vulture screamed, his wings imprisoned within the coils of the serpent. The pointed and shattered summits of the ridges of the rocks made a rude mimicry of human concerns, and seemed to prophesy mutely of things that then were not; steeples, and battlements, and ships with naked masts. As far from the wood as a boy might sling a pebble of the brook, there was one rock by itself at a small distance from the main ridge. It had been precipitated there perhaps by the groan which the Earth uttered when our first father fell. Before you approached, it appeared to lie flat on the ground, but its base slanted from its point, and between its point and the sands a tall man might stand upright. It was here that Enos had found the pitcher and cake, and to this place he led his father. But ere they had reached the rock they beheld a human shape: his back was towards them, and they were advancing unperceived, when

they heard him smite his breast and cry aloud, "Woe is me! woe is me! I must never die again, and yet I am perishing with thirst and hunger."

Pallid, as the reflection of the sheeted lightning on the heavy-sailing night-cloud, became the face of Cain; but the child Enos took hold of the shaggy skin, his father's robe, and raised his eyes to his father, and listening whispered, "Ere yet I could speak, I am sure, O my father, that I heard that voice. Have not I often said that I remembered a sweet voice? O my father! this is it!" and Cain trembled exceedingly. The voice was sweet indeed, but it was thin and querulous, like that of a feeble slave in misery, who despairs altogether, yet cannot refrain himself from weeping and lamentation. And, behold! Enos glided forward, and creeping softly round the base of the rock, stood before the stranger, and looked up into his face. And the Shape shrieked, and turned round, and Cain beheld him, that his limbs and his face were those of his brother Abel whom he had killed! And Cain stood like one who struggles in his sleep because of the exceeding terribleness of a dream.

Thus as he stood in silence and darkness of soul, the Shape fell at his feet, and embraced his knees, and cried out with a bitter outcry, "Thou eldest born of Adam, whom Eve, my mother, brought forth, cease to torment me! I was feeding my flocks in green pastures by the side of quiet rivers,¹ and thou killedst me, and now I am in misery!" Then Cain closed his eyes, and hid them with his hands; and again he opened his eyes, and looked around him, and said to Enos, "What beholdest thou? Didst thou hear a voice, my son?" "Yes, my father, I beheld a man in unclean garments, and he uttered a sweet voice, full of lamentation." Then Cain raised up the Shape that was like Abel, and said "The Creator of our father, who had respect unto thee, and unto thy offering, wherefore hath he forsaken thee?" Then the Shape shrieked a second time, and rent his garment, and his naked skin was like the white sands beneath their feet, and he shrieked yet a third time, and threw himself on his face upon the sand that was black with the shadow of the rock, and Cain and Enos sat beside him; the child by his right hand, and Cain by his left. They were all three under the rock, and within the shadow. The Shape that was like Abel raised him-

¹ See *Psalms*, 23 2

self up, and spake to the child, "I know where the cold waters are, but I may not drink, wherefore didst thou then take away my pitcher?" But Cain said, "Didst thou not find favor in the sight of the Lord thy God?" The Shape answered, "The Lord is God of the living only, the dead have another God." Then the child Enos lifted up his eyes and prayed; but Cain rejoiced secretly in his heart "Wretched shall they be all the days of their mortal life," exclaimed the Shape, "who sacrifice worthy and acceptable sacrifices to the God of the dead; but after death their toil ceaseth Woe is me, for I was well beloved by the God of the living, and cruel wert thou, O my brother, who didst snatch me away from his power and his dominion." Having uttered these words, he rose suddenly, and fled over the sands and Cain said in his heart, "The curse of the Lord is on me; but who is the God of the dead?" and he ran after the Shape, and the Shape fled shrieking over the sands, and the sands rose like white mists behind the steps of Cain, but the feet of him that was like Abel disturbed not the sands. He greatly outran Cain, and turning short, he wheeled round, and came again to the rock where they had been sitting, and where Enos still stood; and the child caught hold of his garment as he passed by, and he fell upon the ground. And Cain stopped, and beholding him not, said, "He has passed into the dark woods," and he walked slowly back to the rocks, and when he reached it the child told him that he had caught hold of his garment as he passed by, and that the man had fallen upon the ground and Cain once more sate beside him, and said, "Abel, my brother, I would lament for thee, but that the spirit within me is withered, and burnt up with extreme agony. Now, I pray thee, by thy flocks, and by thy pastures, and by the quiet rivers which thou lovedst, that thou tell me all that thou knowest. Who is the God of the dead? where doth he make his dwelling? what sacrifices are acceptable unto him? for I have offered, but have not been received; I have prayed, and have not been heard, and how can I be afflicted more than I already am?" The Shape arose and answered, "O that thou hadst had pity on me as I will have pity on thee. Follow me, Son of Adam! and bring thy child with thee!"

And they three passed over the white sands between the rocks, silent as the shadows.

From BIOGRAPHIA LITERARIA
1815-16 1817

CHAPTER XIV

- 5 Occasion of the *Lyrical Ballads*, and the objects originally proposed—Preface to the second edition—The ensuing controversy, its causes and acrimony—Philosophic definitions of a Poem and Poetry with scholia

During the first year that Mr. Wordsworth and I were neighbors,¹ our conversations turned frequently on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colors of imagination. The sudden charm, which accidents of light and shade, which moonlight or sunset diffused over a known and familiar landscape, appeared to represent the practicability of combining both. These are the poetry of nature. The thought suggested itself (to which of us I do not recollect) that a series of poems might be composed of two sorts. In the one, the incidents and agents were to be, in part at least, supernatural, and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency. For the second class, subjects were to be chosen from ordinary life; the characters and incidents were to be such as will be found in every village and its vicinity, where there is a meditative and feeling mind to seek after them, or to notice them, when they present themselves.

In this idea originated the plan of the *Lyrical Ballads*; in which it was agreed, that my endeavors should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention to the lethargy of custom, and directing it to the loveliness and the wonders of the

¹ 1797.

world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand.¹

With this view I wrote *The Ancient Mariner*, and was preparing, among other poems, *The Dark Ladie*, and the *Christabel*, in which I should have more nearly realized my ideal, than I had done in my first attempt. But Mr Wordsworth's industry had proved so much more successful, and the number of his poems so much greater, that my compositions, instead of forming a balance, appeared rather an interpolation of heterogeneous matter. Mr. Wordsworth added two or three poems written in his own character, in the impassioned, lofty, and sustained diction, which is characteristic of his genius. In this form the *Lyrical Ballads* were published, and were presented by him, as an experiment, whether subjects, which from their nature rejected the usual ornaments and extra-colloquial style of poems in general, might not be so managed in the language of ordinary life as to produce the pleasurable interest, which it is the peculiar business of poetry to impart. To the second edition he added a preface of considerable length, in which, notwithstanding some passages of apparently a contrary import, he was understood to contend for the extension of this style to poetry of all kinds, and to reject as vicious and indefensible all phrases and forms of speech that were not included in what he (unfortunately, I think, adopting an equivocal expression) called the language of real life. From this preface, prefixed to poems in which it was impossible to deny the presence of original genius, however mistaken its direction might be deemed, arose the whole long-continued controversy.² For from the conjunction of perceived power with supposed heresy, I explain the inveteracy and in some instances, I grieve to say, the acrimonious passions, with which the controversy has been conducted by the assailants.

Had Mr Wordsworth's poems been the silly, the childish things, which they were for a long time described as being, had they been really distinguished from the compositions of other poets merely by meanness of language and inanity of thought; had they indeed contained nothing more than what is found in the parodies

and pretended imitations of them, they must have sunk at once, a dead weight, into the slough of oblivion, and have dragged the preface along with them. But year after year increased the number of Mr Wordsworth's admirers. They were found, too, not in the lower classes of the reading public, but chiefly among young men of strong sensibility and meditative minds; and their admiration (inflamed perhaps in some degree by opposition) was distinguished by its intensity, I might almost say, by its religious fervor. These facts, and the intellectual energy of the author, which was more or less consciously felt, where it was outwardly and even boisterously denied, meeting with sentiments of aversion to his opinions, and of alarm at their consequences, produced an eddy of criticism, which would of itself have borne up the poems by the violence with which it whirled them round and round. With many parts of this preface in the sense attributed to them and which the words undoubtedly seem to authorize, I never concurred, but on the contrary objected to them as erroneous in principle, and as contradictory (in appearance at least) both to other parts of the same preface, and to the author's own practice in the greater part of the poems themselves. Mr Wordsworth in his recent collection has, I find, degraded this prefatory disquisition to the end of his second volume, to be read or not at the reader's choice. But he has not, as far as I can discover, announced any change in his poetic creed. At all events, considering it as the source of a controversy, in which I have been honored more than I deserve by the frequent conjunction of my name with his, I think it expedient to declare once for all, in what points I coincide with the opinions supported in that preface, and in what points I altogether differ. But in order to render myself intelligible I must previously, in as few words as possible, explain my ideas, first, of a poem; and secondly, of poetry itself, in kind and in essence.

The office of philosophical disquisition consists in just distinction, while it is the privilege of the philosopher to preserve himself constantly aware that distinction is not division. In order to obtain adequate notions of any truth, we must intellectually separate its distinguishable parts; and this is the technical process of philosophy. But having so done, we must then restore them in our conceptions to the unity, in which

¹ See *Isaiah*, 6 9 10

² Over Wordsworth's theory and practice of poetic art

they actually coexist; and this is the result of philosophy. A poem contains the same elements as a prose composition; the difference, therefore, must consist in a different combination of them, in consequence of a different object being proposed. According to the difference of the object will be the difference of the combination. It is possible that the object may be merely to facilitate the recollection of any given facts or observations by artificial arrangement; and the composition will be a poem, merely because it is distinguished from prose by metre, or by rhyme, or by both conjointly. In this, the lowest sense, a man might attribute the name of a poem to the well-known enumeration of the days in the several months.

Thirty days hath September,
April, June, and November, &c.

and others of the same class and purpose. And as a particular pleasure is found in anticipating the recurrence of sounds and quantities, all compositions that have this charm superadded, whatever be their contents, *may* be entitled poems.

So much for the superficial form. A difference of object and contents supplies an additional ground of distinction. The immediate purpose may be the communication of truths, either of truth absolute and demonstrable, as in works of science, or of facts experienced and recorded, as in history. Pleasure, and that of the highest and most permanent kind, may result from the attainment of the end, but it is not itself the immediate end. In other works the communication of pleasure may be the immediate purpose; and though truth, either moral or intellectual, ought to be the ultimate end, yet this will distinguish the character of the author, not the class to which the work belongs. Blest indeed is that state of society, in which the immediate purpose would be baffled by the perversion of the proper ultimate end, in which no charm of diction or imagery could exempt the *Bathylus* even of an Anacreon, or the *Alexis* of Virgil, from disgust and aversion!

But the communication of pleasure may be the immediate object of a work not metrically composed; and that object may have been in a high degree attained, as in novels and romances. Would then the mere super-addition of metre, with or without rhyme, entitle these to the name of poems? The answer is, that nothing can permanently please, which does not contain in itself the

reason why it is so, and not otherwise. If metre be superadded, all other parts must be made consonant with it. They must be such as to justify the perpetual and distinct attention to each part, which an exact correspondent recurrence of accent and sound are calculated to excite. The final definition then, so deduced, may be thus worded. A poem is that species of composition, which is opposed to works of science, by proposing for its immediate object pleasure, not truth, and from all other species (having this object in common with it) it is discriminated by proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part.

Controversy is not seldom excited in consequence of the disputants attaching each a different meaning to the same word; and in few instances has this been more striking, than in disputes concerning the present subject. If a man chooses to call every composition a poem, which is rhyme, or measure, or both, I must leave his opinion uncontroverted. The distinction is at least competent to characterize the writer's intention. If it were subjoined, that the whole is likewise entertaining or affecting, as a tale, or as a series of interesting reflections, I of course admit this as another fit ingredient of a poem, and an additional merit. But if the definition sought for be that of a legitimate poem, I answer, it must be one the parts of which mutually support and explain each other; all in their proportion harmonizing with, and supporting the purpose and known influences of metrical arrangement. The philosophic critics of all ages coincide with the ultimate judgment of all countries, in equally denying the praises of a just poem, on the one hand, to a series of striking lines or distiches, each of which, absorbing the whole attention of the reader to itself, disjoins it from its context, and makes it a separate whole, instead of a harmonizing part; and on the other hand, to an unsustained composition, from which the reader collects rapidly the general result unattracted by the component parts. The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, or by a restless desire to arrive at the final solution; but by the pleasurable activity of mind excited by the attractions of the journey itself. Like the motion of a serpent, which the Egyptians made the emblem of intellectual power; or like the path of sound through

the air; at every step he pauses and half recedes, and from the retrogressive movement collects the force which again carries him onward. *Præcipiendus est liber spiritus*,¹ says Petronius Arbitrator most happily. The epithet, *liber*, here balances the preceding verb; and it is not easy to conceive more meaning condensed in fewer words.

But if this should be admitted as a satisfactory character of a poem, we have still to seek for a definition of poetry. The writings of Plato, and Bishop Taylor, and the *Theoria Sacra* of Burnet, furnish undeniable proofs that poetry of the highest kind may exist without metre, and even without the contradistinguishing objects of a poem. The first chapter of *Isaiah* (indeed a very large portion of the whole book) is poetry in the most emphatic sense, yet it would be not less irrational than strange to assert, that pleasure, and not truth, was the immediate object of the prophet. In short, whatever specific import we attach to the word, poetry, there will be found involved in it, as a necessary consequence, that a poem of any length neither can be, nor ought to be, all poetry.² Yet if an harmonious whole is to be produced, the remaining parts must be preserved in keeping with the poetry, and this can be no otherwise effected than by such a studied selection and artificial arrangement as will partake of one, though not a peculiar property of poetry. And this again can be no other than the property of exciting a more continuous and equal attention than the language of prose aims at, whether colloquial or written.

My own conclusions on the nature of poetry, in the strictest use of the word, have been in part anticipated in the preceding discussion on the fancy and imagination.³ What is poetry? is so nearly the same question with, What is a poet? that the answer to the one is involved in the solution of the other. For it is a distinction resulting from the poetic genius itself, which sustains and modifies the images, thoughts, and emotions of the poet's own mind.

The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other according to their relative worth and dignity. He diffuses a tone and

spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which I would exclusively appropriate the name of imagination. This power, first put in action by the will and understanding, and retained under their irremissive, though gentle and unnoticed, control (*laxis effertur habemus*)¹ reveals itself in the balance or reconciliation of opposite or discordant qualities of sameness, with difference, of the general, with the concrete, the idea, with the image, the individual, with the representative, the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order, judgment ever awake and steady self-possession, with enthusiasm and feeling profound or vehement, and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry. "Doubtless," as Sir John Davies observes of the soul² (and his words may with slight alteration be applied, and even more appropriately, to the poetic imagination),—

Doubtless this could not be, but that she turns
Bodies to spirit by sublimation strange,
As she converts to fire the things it burns,
As we our food into our nature change

From their gross matter she abstracts their forms,
And draws a kind of quintessence from things
Which to her proper nature she transforms
To bear them light on her celestial wings

Thus does she, when from individual states
She doth abstract the universal kinds
Which then re-clothed in divers names and fates
Steal access through the senses to our minds

Finally, good sense is the body of poetic genius, fancy its drapery, motion its life, and imagination the soul that is everywhere, and in each, and forms all into one graceful and intelligent whole.

CHAPTER XVII

Examination of the tenets peculiar to Mr. Wordsworth—Rustic life (above all, low and rustic life) especially unfavorable to the formation of a human diction—The best parts of language the product of philosophers, not of clowns or shepherds—Poetry essentially ideal and generic—The language of Milton as much the language of real life, *vera*, incomparably more so than that of the cottager

As far, then, as Mr. Wordsworth in his preface contended, and most ably contended, for a reformation in our poetic diction; as

¹ The free spirit ought to be urged onward
Satyræ, p. 63

² See Poe's *The Poetic Principle*, in which is set forth the doctrine that there is no such thing as a long poem

³ *Biographia Literaria*, 4

¹ Is borne along with loose reins

² In his poem, *Of the Soul of Man*, 4, 45 56.

far as he has evinced the truth of passion, and the dramatic propriety of those figures and metaphors in the original poets, which, stripped of their justifying reasons and converted into mere artifices of connection or ornament, constitute the characteristic falsity in the poetic style of the moderns, and as far as he has, with equal acuteness and clearness, pointed out the process by which this change was effected, and the resemblances between that state into which the reader's mind is thrown by the pleasurable confusion of thought from an unaccustomed train of words and images, and that state which is induced by the natural language of impassioned feeling; he undertook a useful task, and deserves all praise, both for the attempt and for the execution. The provocations to this remonstrance in behalf of truth and nature were still of perpetual recurrence before and after the publication of this preface. I cannot likewise but add, that the comparison of such poems of merit, as have been given to the public within the last ten or twelve years, with the majority of those produced previously to the appearance of that preface, leave no doubt on my mind, that Mr Wordsworth is fully justified in believing his efforts to have been by no means ineffectual. Not only in the verses of those who have professed their admiration of his genius, but even of those who have distinguished themselves by hostility to his theory, and depreciation of his writings, are the impressions of his principles plainly visible. It is possible that with these principles others may have been blended, which are not equally evident, and some which are unsteady and subvertible from the narrowness or imperfection of their basis. But it is more than possible that these errors of defect or exaggeration, by kindling and feeding the controversy, may have conducted not only to the wider propagation of the accompanying truths, but that, by their frequent presentation to the mind in an excited state, they may have won for them a more permanent and practical result. A man will borrow a part from his opponent the more easily, if he feels himself justified in continuing to reject a part. While there remain important points in which he can still feel himself in the right, in which he still finds firm footing for continued resistance, he will gradually adopt those opinions, which were the least remote from his own convictions, as not less congruous with his own theory than with that

which he reprobates. In like manner with a kind of instinctive prudence, he will abandon by little and little his weakest posts, till at length he seems to forget that they had ever belonged to him, or affects to consider them at most as accidental and "petty annexments," the removal of which leaves the citadel unhurt and unendangered.

My own differences from certain supposed parts of Mr. Wordsworth's theory ground themselves on the assumption that his words had been rightly interpreted, as purporting that the proper diction for poetry in general consists altogether in a language taken, with due exceptions, from the mouths of men in real life, a language which actually constitutes the natural conversation of men under the influence of natural feelings. My objection is, first, that in any sense this rule is applicable only to certain classes of poetry, secondly, that even to these classes it is not applicable, except in such a sense, as hath never by any one (as far as I know or have read) been denied or doubted, and lastly, that as far as, and in that degree in which it is practicable, it is yet, as a rule, useless, if not injurious, and, therefore, either need not or ought not to be practised. The poet informs his reader that he had generally chosen low and rustic life; but not *as* low and rustic, or in order to repeat that pleasure of doubtful moral effect, which persons of elevated rank and of superior refinement oftentimes derive from a happy imitation of the rude unpolished manners and discourse of their inferiors. For the pleasure so derived may be traced to three exciting causes. The first is the naturalness, in fact, of the things represented. The second is the apparent naturalness of the representation, as raised and qualified by an imperceptible infusion of the author's own knowledge and talent, which infusion does, indeed, constitute it an imitation as distinguished from a mere copy. The third cause may be found in the reader's conscious feeling of his superiority, awakened by the contrast presented to him, even as for the same purpose the kings and great barons of yore retained sometimes actual clowns and fools but more frequently shrewd and witty fellows in that character. These, however, were not Mr Wordsworth's objects. He chose low and rustic life, "because in that condition the essential passions of the heart find a better soil, in which they can attain their maturity, are less under restraint, and speak a plainer and more em-

phatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and consequently may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and from the necessary character of rural occupations are more easily comprehended, and are more durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature "

Now it is clear to me that in the most interesting of the poems, in which the author is more or less dramatic, as *The Brothers, Michael, Ruth, The Mad Mother*,¹ etc., the persons introduced are by no means taken from low or rustic life in the common acceptation of those words, and it is not less clear that the sentiments and language, as far as they can be conceived to have been really transferred from the minds and conversation of such persons, are attributable to causes and circumstances not necessarily connected with "their occupations and abode." The thoughts, feelings, language, and manners of the shepherd-farmers in the vales of Cumberland and Westmoreland, as far as they are actually adopted in those poems, may be accounted for from causes, which will and do produce the same results in every state of life, whether in town or country. As the two principal I rank that independence which raises a man above servitude, or daily toil for the profit of others, yet not above the necessity of industry and a frugal simplicity of domestic life, and the accompanying unambitious, but solid and religious, education which has rendered few books familiar but the Bible and the liturgy or hymn book. To this latter cause, indeed, which is so far accidental that it is the blessing of particular countries and a particular age, not the product of particular places or employments, the poet owes the show of probability, that his personages might really feel, think, and talk with any tolerable resemblance to his representation. It is an excellent remark of Dr. Henry More's, that "a man of confined education, but of good parts, by constant reading of the Bible, will naturally form a more winning and commanding rhetoric than those that are learned, the intermixture of tongues and of artificial phrases debasing their style."²

It is, moreover, to be considered that to

the formation of healthy feelings, and a reflecting mind, negations involve impediments not less formidable than sophistication and vicious intermixture. I am convinced that for the human soul to prosper in rustic life a certain vantage-ground is prerequisite. It is not every man that is likely to be improved by a country life or by country labors. Education, or original sensibility, or both, must pre-exist, if the changes, forms, and incidents of nature are to prove a sufficient stimulant. And where these are not sufficient, the mind contracts and hardens by want of stimulants, and the man becomes selfish, sensual, gross, and hard-hearted. Let the management of the Poor Laws in Liverpool, Manchester, or Bristol be compared with the ordinary dispensation of the poor rates¹ in agricultural villages, where the farmers are the overseers and guardians of the poor. If my own experience have not been particularly unfortunate, as well as that of the many respectable country clergymen with whom I have conversed on the subject, the result would engender more than skepticism concerning the desirable influences of low and rustic life in and for itself. Whatever may be concluded on the other side, from the stronger local attachments and enterprising spirit of the Swiss, and other mountaineers, applies to a particular mode of pastoral life, under forms of property that permit and beget manners truly republican, not to rustic life in general, or to the absence of artificial cultivation. On the contrary, the mountaineers, whose manners have been so often eulogized, are in general better educated and greater readers than men of equal rank elsewhere. But where this is not the case, as among the peasantry of North Wales, the ancient mountains, with all their terrors and all their glories, are pictures to the blind, and music to the deaf.

I should not have entered so much into detail upon this passage, but here seems to be the point to which all the lines of difference converge as to their source and centre—I mean, as far as, and in whatever respect, my poetic creed *does* differ from the doctrines promulgated in this preface. I adopt with full faith the principle of Aristotle, that poetry, as poetry, is essentially ideal,² that it avoids and excludes all accident, that its apparent individualities of rank, character, or occupation must be representative of a class; and that the persons of

¹ In later editions entitled *Her Eyes are Wild*
² *Enthusiasmus Triumphatus*, sec. 35.

¹ Taxes levied for the relief of the poor.

² See *Poetics*, 9, 1-4.

poetry must be clothed with generic attributes, with the common attributes of the class; not with such as one gifted individual might possibly possess, but such as from his situation it is most probable before-hand that he would possess. If my premises are right and my deductions legitimate, it follows that there can be no poetic medium between the swains of Theocritus and those of an imaginary golden age.¹

The characters of the vicar and the shepherd-maid in the poem of *The Brothers*, and that of the shepherd of Green-head Ghyll² in the *Michael*, have all the verisimilitude and representative quality that the purposes of poetry can require. They are persons of a known and abiding class, and their manners and sentiments the natural product of circumstances common to the class. Take *Michael* for instance.

An old man, stout of heart and strong of limb.
His bodily frame had been from youth to age
Of an unusual strength his mind was keen,
Intense, and frugal, apt for all affairs,
And in his shepherd's calling he was prompt
And watchful more than ordinary men
Hence he had learned the meaning of all winds,
Of blasts of every tone and oftentimes
When others heeded not, he heard the South
Make subterraneous music, like the noise
Of bagpipes on distant Highland hills
The shepherd, at such warning, of his flock
Bethought him, and he to himself would say,
"The winds are now devising work for me."
And truly, at all times, the storm, that drives
The traveller to a shelter, summoned him
Up to the mountains, he had been alone
Amid the heat of many thousand mist,
That came to him and left him on the heights.
So lived he, until his eightieth year was past
And grossly that man errs, who should suppose
That the green valleys, and the streams and rocks,
Were things indifferent to the shepherd's thoughts.
Fields, where with cheerful spirits he had breathed
The common air, the hills, which he so oft
Had climbed with vigorous steps, which had im-
pressed
So many incidents upon his mind
Of hardship, skill or courage, joy or fear
Which, like a book, preserved the memory
Of the dumb animals, whom he had saved,
Had fed or sheltered, linking to such acts,
So grateful in themselves, the certainty
Of honorable gain these fields, these hills
Which were his living Being, even more
Than his own blood—what could they less³ had
laid
Strong hold on his affections, were to him
A pleasurable feeling of blind love,
The pleasure which there is in life itself.

On the other hand, in the poems which are pitched in a lower key, as the *Harry Gill*, and *The Idiot Boy*, etc., the feelings are those of human nature in general; though the poet has judiciously laid the scene in the country, in order to place himself in the vicinity of interesting images, without the necessity of ascribing a senti-

mental perception of their beauty to the persons of his drama. In *The Idiot Boy*, indeed, the mother's character is not so much the real and native product of a "situation where the essential passions of the heart find a better soil, in which they can attain their maturity and speak a plainer and more emphatic language," as it is an impersonation of an instinct abandoned by judgment. Hence the two following charges seems to me not wholly groundless, at least, they are the only plausible objections which I have heard to that fine poem. The one is, that the author has not, in the poem itself, taken sufficient care to preclude from the reader's fancy the disgusting images of ordinary, morbid idiocy, which yet it was by no means his intention to represent. He was even by the "burr, burr, burr,"⁴ uncounteracted by any preceding description of the boy's beauty, assisted in recalling them. The other is, that the idiocy of the boy is so evenly balanced by the folly of the mother, as to present to the general reader rather a laughable burlesque on the blindness of anile⁵ dotage, than an analytic display of maternal affection in its ordinary workings.

In *The Thorn*, the poet himself acknowledges in a note the necessity of an introductory poem, in which he should have portrayed the character of the person from whom the words of the poem are supposed to proceed—a superstitious man moderately imaginative, of slow faculties and deep feelings, "a captain of a small trading vessel, for example, who, being past the middle age of life, had retired upon an annuity, or small independent income, to some village or country town of which he was not a native, or in which he had not been accustomed to live. Such men having nothing to do become credulous and talkative from indolence." But in a poem, still more in a lyric poem (and the Nurse in *Romeo and Juliet* alone prevents me from extending the remark even to dramatic poetry, if indeed even the Nurse can be deemed altogether a case in point) it is not possible to imitate truly a dull and garrulous discourser, without repeating the effects of dullness and garrulity. However this may be, I dare assert that the parts (and these form the far larger portion of the whole) which might as well or still better have proceeded from the poet's own imagi-

¹ The swains of Theocritus were taken from real life

² valley
³ ll 42-77

⁴ Johnnie, the idiot boy, spoke with a burr,—i.e., a trilled pronunciation of

the letter r. See *The Idiot Boy*, 97, 105
⁵ old-womanish

nation, and have been spoken in his own character, are those which have given, and which will continue to give, universal delight, and that the passages exclusively appropriate to the supposed narrator, such as the last couplet of the third stanza, the seven last lines of the tenth, and the five following stanzas, with the exception of the four admirable lines at the commencement of the fourteenth, are felt by many unprejudiced and unsophisticated hearts, as sudden and unpleasant sinkings from the height to which the poet had previously lifted them, and to which he again re-elevates both himself and his reader

If then I am compelled to doubt the theory, by which the choice of characters was to be directed, not only *a priori*, from grounds of reason, but both from the few instances in which the poet himself need be supposed to have been governed by it, and from the comparative inferiority of these instances, still more must I hesitate in my assent to the sentence which immediately follows the former citation, and which I can neither admit as particular fact, nor as general rule. "The language, too, of these men has been adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived, and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the action of social vanity, they convey their feelings and notions in simple and unelaborated expressions." To this I reply that a rustic's language, purified from all provincialism and grossness, and so far reconstructed as to be made consistent with the rules of grammar (which are in essence no other than the laws of universal logic, applied to psychological materials) will not differ from the language of any other man of common sense, however learned or refined he may be, except as far as the notions, which the rustic has to convey, are fewer and more indiscriminate. This will become still clearer, if we add the consideration (equally important though less obvious) that the rustic, from the more imperfect development of his faculties, and from the lower state of their cultivation, aims almost solely to convey insulated facts, either those of his scanty experience or his traditional belief; while the educated man chiefly seeks to discover and express those connections of

things, or those relative bearings of fact to fact, from which some more or less general law is deducible. For facts are valuable to a wise man, chiefly as they lead to the discovery of the indwelling law, which is the true being of things, the sole solution of their modes of existence, and in the knowledge of which consists our dignity and our power.

As little can I agree with the assertion that from the objects with which the rustic hourly communicates, the best part of language is formed. For first, if to communicate with an object implies such an acquaintance with it as renders it capable of being discriminately reflected on, the distinct knowledge of an uneducated rustic would furnish a very scanty vocabulary. The few things and modes of action requisite for his bodily conveniences would alone be individualized, while all the rest of nature would be expressed by a small number of confused general terms. Secondly, I deny that the words and combinations of words derived from the objects with which the rustic is familiar, whether with distinct or confused knowledge, can be justly said to form the best part of language. It is more than probable that many classes of the brute creation possess discriminating sounds, by which they can convey to each other notices of such objects as concern their food, shelter, or safety. Yet we hesitate to call the aggregate of such sounds a language, otherwise than metaphorically. The best part of human language, properly so called, is derived from reflection on the acts of the mind itself. It is formed by a voluntary appropriation of fixed symbols to internal acts, to processes and results of imagination, the greater part of which have no place in the consciousness of uneducated man, though in civilized society, by imitation and passive remembrance of what they hear from their religious instructors and other superiors, the most uneducated share in the harvest which they neither sowed nor reaped. If the history of the phrases in hourly currency among our peasants were traced, a person not previously aware of the fact would be surprised at finding so large a number which three or four centuries ago were the exclusive property of the universities and the schools, and at the commencement of the Reformation had been transferred from the school to the pulpit, and thus gradually passed into common life. The extreme difficulty, and often the impossibility, of finding words for the sim-

plest moral and intellectual processes of the languages of uncivilized tribes has proved perhaps the weightiest obstacle to the progress of our most zealous and adroit missionaries. Yet these tribes are surrounded by the same nature as our peasants are, but in still more impressive forms; and they are, moreover, obliged to particularize many more of them. When, therefore, Mr. Wordsworth adds, "accordingly, such a language" (meaning, as before, the language of rustic life purified from provincialism) "arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by poets, who think that they are conferring honor upon themselves and their art in proportion as they indulge in arbitrary and capricious habits of expression," it may be answered that the language which he has in view can be attributed to rustics with no greater right than the style of Hooker or Bacon to Tom Brown or Sir Roger L'Estrange.¹ Doubtless, if what is peculiar to each were omitted in each, the result must needs be the same. Further, that the poet who uses an illogical diction, or a style fitted to excite only the low and changeable pleasure of wonder by means of groundless novelty, substitutes a language of folly and vanity, not for that of the rustic, but for that of good sense and natural feeling.

Here let me be permitted to remind the reader that the positions which I controvert are contained in the sentences—"a selection of the real language of men;"—"the language of these men" (that is, men in low and rustic life) "has been adopted; I have proposed to myself to imitate, and, as far as is possible, to adopt the very language of men." "Between the language of prose and that of metrical composition, there neither is nor can be any essential difference." It is against these exclusively that my opposition is directed.

I object, in the very first instance, to an equivocation in the use of the word "real." Every man's language varies according to the extent of his knowledge, the activity of his faculties, and the depth or quickness of his feelings. Every man's language has, first, its individualities; secondly, the common properties of the class to which he belongs; and thirdly, words and phrases of universal use. The language of Hooker,

Bacon, Bishop Taylor, and Burke differs from the common language of the learned class only by the superior number and novelty of the thoughts and relations which they had to convey. The language of Algernon Sidney differs not at all from that which every well-educated gentleman would wish to write, and (with due allowances for the undeliberateness, and less connected train, of thinking natural and proper to conversation) such as he would wish to talk. Neither one nor the other differ half as much from the general language of cultivated society, as the language of Mr. Wordsworth's homeliest composition differs from that of a common peasant. For "real," therefore, we must substitute ordinary, or *lingua communis*. And this, we have proved, is no more to be found in the phraseology of low and rustic life than in that of any other class. Omit the peculiarities of each, and the result of course must be common to all. And assuredly the omissions and changes to be made in the language of rustics, before it could be transferred to any species of poem, except the drama or other professed imitation, are at least as numerous and weighty as would be required in adapting to the same purpose the ordinary language of tradesmen or manufacturers. Not to mention that the language so highly extolled by Mr. Wordsworth varies in every county, nay, in every village, according to the accidental character of the clergyman, the existence or non-existence of schools, or even, perhaps, as the exciseman, publican, and barber happen to be, or not to be, zealous politicians and readers of the weekly newspaper *pro bono publico*. Anterior to cultivation the *lingua communis* of every country, as Dante has well observed,¹ exists everywhere in parts, and nowhere as a whole.

Neither is the case rendered at all more tenable by the addition of the words, "in a state of excitement." For the nature of a man's words, where he is strongly affected by joy, grief, or anger, must necessarily depend on the number and quality of the general truths, conceptions, and images, and of the words expressing them, with which his mind had been previously stored. For the property of passion is not to create, but to set in increased activity. At least, whatever new connections of thoughts or images, or (which is equally, if not more than equally, the appropriate effect of

¹ Brown's writings are almost entirely valueless imitations of the ancient writers; L'Estrange's writings are noted for their vulgarity.

² See *De Vulgari Eloquentia* (Concerning Vernacular Speech), 1, 10.

strong excitement) whatever generalizations of truth or experience the heat of passion may produce, yet the terms of their conveyance must have pre-existed in his former conversations, and are only collected and crowded together by the unusual stimulation. It is indeed very possible to adopt in a poem the unmeaning repetitions, habitual phrases, and other blank counters, which an unfurnished or confused understanding interposes at short intervals, in order to keep hold of his subject, which is still slipping from him, and to give him time for recollection; or, in mere aid of vacancy, as in the scanty companies of a country stage the same player pops backwards and forwards, in order to prevent the appearance of empty spaces, in the processions of *Macbeth*, or *Henry VIII*. But what assistance to the poet, or ornament to the poem, these can supply, I am at a loss to conjecture. Nothing assuredly can differ either in origin or in mode more widely from the apparent tautologies of intense and turbulent feeling, in which the passion is greater and of longer endurance than to be exhausted or satisfied by a single representation of the image or incident exciting it. Such repetitions I admit to be a beauty of the highest kind, as illustrated by Mr. Wordsworth himself from the song of Deborah. "At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell: where he bowed, there he fell down dead."¹

FROM CHAPTER XVIII

I conclude, therefore, that the attempt is impracticable, and that, were it not impracticable, it would still be useless. For the very power of making the selection implies the previous possession of the language selected. Or where can the poet have lived? And by what rules could he direct his choice, which would not have enabled him to select and arrange his words by the light of his own judgment? We do not adopt the language of a class by the mere adoption of such words exclusively as that class would use, or at least understand; but likewise by following the order in which the words of such men are wont to succeed each other. Now this order, in the intercourse of uneducated men, is distinguished from the diction of their superiors in knowledge and power, by the greater disjunction and separation in the component parts of that, whatever it be, which they

wish to communicate. There is a want of that prospectiveness of mind, that surview, which enables a man to foresee the whole of what he is to convey, appertaining to any one point, and by this means so to subordinate and arrange the different parts according to their relative importance, as to convey it at once, and as an organized whole.

Now I will take the first stanza, on which I have chanced to open, in the *Lyrical Ballads*. It is one of the most simple and the least peculiar in its language

In distant countries have I been,
And yet I have not often seen
A healthy man, a man full grown,
Weep in the public roads, alone.
But such a one, on English ground,
And in the broad highway, I met.
Along the broad highway he came,
His cheeks with tears were wet
Sturdy he seemed, though he was sad,
And in his arms a lamb he had.²

The words here are doubtless such as are current in all ranks of life, and of course not less so in the hamlet and cottage than in the shop, manufactory, college, or palace. But is this the order in which the rustic would have placed the words? I am grievously deceived, if the following less compact mode of commencing the same tale be not a far more faithful copy. "I have been in a many parts, far and near, and I don't know that I ever saw before a man crying by himself in the public road, a grown man I mean, that was neither sick nor hurt," etc, etc. But when I turn to the following stanza in *The Thorn*—

At all times of the day and night
This wretched woman thither goes,
And she is known to every star,
And every wind that blows
And there, beside the thorn, she sits,
When the blue day-light's in the skies,
And when the whirlwind's on the hill,
Or frosty air is keen and still,
And to herself she cries,
"Oh misery! Oh misery!
Oh woe is me! Oh misery!"

and compare this with the language of ordinary men, or with that which I can conceive at all likely to proceed, in real life, from such a narrator as is supposed in the note to the poem—compare it either in the succession of the images or of the sentences—I am reminded of the sublime prayer and hymn of praise which Milton, in opposition to an established liturgy, presents as a fair specimen of common extemporaneous devotion, and such as we might expect to hear from every self-inspired minister of a conventicle!³

¹ *The Last of the Flock*, 1-10.

² See *Paradise Lost*, 5, 152-208, also, *Eikonastates*, 16.

³ *Judges*, 5:27.

And I reflect with delight, how little a mere theory, though of his own workmanship, interferes with the processes of genuine imagination in a man of true poetic genius, who possesses, as Mr. Wordsworth, if ever man did, most assuredly does possess,

The Vision and the Faculty divine¹

CHAPTER XXII

The characteristic defects of Wordsworth's poetry, with the principles from which the judgment that they are defects, is deduced—Their proportion to the beauties—For the greatest part characteristic of his theory only.

If Mr Wordsworth have set forth principles of poetry which his arguments are insufficient to support, let him and those who have adopted his sentiments be set right by the confutation of those arguments, and by the substitution of more philosophical principles. And still let the due credit be given to the portion and importance of the truths which are blended with his theory; truths, the too exclusive attention to which had occasioned its errors by tempting him to carry those truths beyond their proper limits. If his mistaken theory have at all influenced his poetic compositions, let the effects be pointed out, and the instances given. But let it likewise be shown, how far the influence has acted, whether diffusively, or only by starts; whether the number and importance of the poems and passages thus infected be great or trifling compared with the sound portion, and lastly, whether they are inwoven into the texture of his works, or are loose and separable. The result of such a trial would evince beyond a doubt, what it is high time to announce decisively and aloud, that the *supposed* characteristics of Mr. Wordsworth's poetry, whether admired or reprobated, whether they are simplicity or simpleness, faithful adherence to essential nature, or wilful selections from human nature of its meanest forms and under the least attractive associations; are as little the *real* characteristics of his poetry at large, as of his genius and the constitution of his mind.

In a comparatively small number of poems, he chose to try an experiment; and this experiment we will suppose to have failed. Yet even in these poems it is impossible not to perceive that the natural tendency of the poet's mind is to great objects and elevated conceptions. The poem entitled *Fidelity* is for the greater part written in language as unraised and naked as any per-

¹ *The Excursion*, I, 79

haps in the two volumes. Yet take the following stanza and compare it with the preceding stanzas of the same poem.

There sometimes doth a leaping fish
Send through the tarn a lonely cheer;
The crags repeat the raven's croak,
In symphony austere,
Thither the rainbow comes—the cloud—
And mists that spread the flying shroud,
And sun-beams, and the sounding blast,
That, if it could, would hurry past;
But that enormous harrier holds it fast

Or compare the four last lines of the concluding stanza with the former half

Yes, proof was plain that, since the day
On which the traveller thus had died,
The dog had watched about the spot,
Or by his master's side
*How nourish'd there through such long time
He knows, who gave that love sublime
And gave that strength of feeling, great
Above all human estimate!*

Can any candid and intelligent mind hesitate in determining which of these best represents the tendency and native character of the poet's genius? Will he not decide that the one was written because the poet *would* so write, and the other because he could not so entirely repress the force and grandeur of his mind, but that he must in some part or other of every composition write otherwise? In short, that his only disease is the being out of his element, like the swan, that, having amused himself, for a while, with crushing the weeds on the river's bank, soon returns to his own majestic movements on its reflecting and sustaining surface. Let it be observed that I am here supposing the imagined judge, to whom I appeal, to have already decided against the poet's theory, as far as it is different from the principles of the art, generally acknowledged.

I cannot here enter into a detailed examination of Mr Wordsworth's works; but I will attempt to give the main results of my own judgment, after an acquaintance of many years, and repeated perusals. And though to appreciate the defects of a great mind it is necessary to understand previously its characteristic excellences, yet I have already expressed myself with sufficient fulness to preclude most of the ill effects that might arise from my pursuing a contrary arrangement. I will therefore commence with what I deem the prominent *defects* of his poems hitherto published.

The first characteristic, though only occasional defect, which I appear to myself to find in these poems is the *inconstancy* of the style. Under this name I refer to the sudden and unprepared transitions from lines or

sentences of peculiar felicity (at all events striking and original) to a style, not only unimpassioned but undistinguished. He sinks too often and too abruptly to that style which I should place in the second division of language, dividing it into the three species; first, that which is peculiar to poetry, second, that which is only proper in prose, and third, the neutral or common to both. There have been works, such as Cowley's *Essay on Cromwell*, in which prose and verse are intermixed (not as in the *Consolation* of Boetius, or the *Argenis* of Barclay, by the insertion of poems supposed to have been spoken or composed on occasions previously related in prose, but) the poet passing from one to the other, as the nature of the thoughts or his own feelings dictated. Yet this mode of composition does not satisfy a cultivated taste. There is something unpleasant in the being thus obliged to alternate states of feeling so dissimilar, and this too in a species of writing, the pleasure from which is in part derived from the preparation and previous expectation of the reader. A portion of that awkwardness is felt which hangs upon the introduction of songs in our modern comic operas, and to prevent which the judicious Metastasio (as to whose exquisite taste there can be no hesitation, whatever doubts may be entertained as to his poetic genius) uniformly placed the *aria*¹ at the end of the scene, at the same time that he almost always raises and impassions the style of the recitative immediately preceding. Even in real life, the difference is great and evident between words used as the arbitrary marks of thought, our smooth market-com of intercourse, with the image and superscription worn out by currency, and those which convey pictures either borrowed from one outward object to enliven and particularize some other, or used allegorically to body forth the inward state of the person speaking; or such as are at least the exponents of his peculiar turn and unusual extent of faculty. So much so indeed, that in the social circles of private life we often find a striking use of the latter put a stop to the general flow of conversation, and by the excitement arising from concentrated attention produce a sort of damp and interruption for some minutes after. But in the perusal of works of literary art, we prepare ourselves for such language, and the business of the writer, like that of a painter whose subject requires unusual splendor and prominence, is so to raise the lower and neutral tints, that

¹ An elaborate melody sung by a single voice.

what in a different style would be the commanding colors, are here used as the means of that gentle *degradation* requisite in order to produce the effect of a whole. Where this is not achieved in a poem, the metre merely reminds the reader of his claims in order to disappoint them, and where this defect occurs frequently, his feelings are alternately startled by anticlimax and hyperclimax.

I refer the reader to the exquisite stanzas cited for another purpose¹ from *The Blind Highland Boy*, and then annex, as being in my opinion instances of this *disharmony* in style, the two following

And one, the rarest, was a shell
Which he, poor child, had studied well
The shell of a green turtle, thin
And hollow,—you might sit therein,
It was so wide, and deep

Our Highland Boy oft visited
The house which held this prize, and, led
By choice or chance, did thither come
One day, when no one was at home,
And found the door unbarred

Or page 172, vol I²

'Tis gone—forgotten—let me do
My best. There was a smile or two—
I can remember them, I see
The smiles worth all the world to me
Dear Baby, I must lay thee down
Thou troublest me with strange alarms,
Smiles hast thou, sweet ones of thine own;
I cannot keep thee in my arms,
For they confound me as if in,
I have forgot those smiles of his.

Or page 269, vol I³

Thou hast a nest, for thy love and thy rest,
And though little troubled with sloth,
Drunk lark! thou wouldst be loth
To be such a traveller as I
Happy, happy liver!
With a soul as strong as a mountain river
Pouring out praise to th' Almighty Giver,
Joy and jollity be with us both!
Hearing thee or else some other,
As merry a brother
I on the earth will go plodding on
By myself cheerfully till the day is done

The incongruity which I appear to find in this passage, is that of the two noble lines in italics with the preceding and following. So vol II, page 30⁴

Close by a pond upon the further side,
He stood alone, a minute's space I guess,
I watch'd him, he continuing motionless
To the pool's further margin then I drew,
He being all the while before me full in view.

Compare this with the repetition of the same image, in the next stanza but two

¹ To illustrate Wordsworth's style and diction in simple narrative—*Biographia Literaria*, 20.

² *The Emigrant Mother*

³ *To a Skylark* (p. 287)

⁴ *Revolution and Independence* (p. 283)

And still as I drew near with gentle pace,
Beside the little pond or moorish flood
Motionless as a cloud the old man stood,
That heareth not the loud winds when they call,
And moveth altogether, if it move at all

Or lastly, the second of the three following stanzas, compared both with the first and the third.

My former thoughts returned, the fear that kills,
And hope that is unwilling to be fed,
Cold, pain, and labor, and all fleshly ills,
And mighty poets in their misery dead
But now, perplex'd by what the old man had said,
My question eagerly did I renew,
"How is it that you live, and what is it you do?"

He with a smile did then his words repeat;
And said, that gathering leeches far and wide
He travell'd, stirring thus about his feet
The waters of the ponds where they abide
"Once I could meet with them on every side,
But they have dwindled long by slow decay
Yet still I persevere, and find them where I may."

While he was talking thus, the lonely place,
The old man's shape, and speech, all troubled me.
In my mind's eye I seemed to see him pace
About the weary moors continually,
Wandering about alone and silently

Indeed this fine poem is *especially* characteristic of the author. There is scarce a defect or excellence in his writings of which it would not present a specimen. But it would be unjust not to repeat that this defect is only occasional. From a careful reperusal of the two volumes of poems, I doubt whether the objectionable passages would amount in the whole to one hundred lines, not the eighth part of the number of pages. In *The Excursion* the feeling of incongruity is seldom excited by the diction of any passage considered in itself, but by the sudden superiority of some other passage forming the context.

The second defect I can generalize with tolerable accuracy, if the reader will pardon an uncouth and new-coined word. There is, I should say, not seldom a *matter-of-factness* in certain poems. This may be divided into, first, a laborious minuteness and fidelity in the representation of objects, and their positions, as they appeared to the poet himself; secondly, the insertion of accidental circumstances, in order to the full explanation of his living characters, their dispositions and actions, which circumstances might be necessary to establish the probability of a statement in real life, where nothing is taken for granted by the hearer, but appear superfluous in poetry, where the reader is willing to believe for his own sake. To this *accidentality* I object, as contravening the essence of poetry, which Aristotle pronounces to be *σπουδαίοντα καὶ φιλοσοφάοντα γένος*,¹ the

¹ The most serious and most philosophical kind (*Poetics*, 9, 3)

most intense, weighty and philosophical product of human art, adding, as the reason, that it is the most catholic and abstract. The following passage from Davenant's prefatory letter to Hobbes well expresses this truth. "When I considered the actions which I meant to describe (those inferring the persons), I was again persuaded rather to choose those of a former age, than the present, and in a century so far removed, as might preserve me from their improper examinations, who know not the requisites of a poem, nor how much pleasure they lose (and even the pleasures of heroic poesy are not unprofitable) who take away the liberty of a poet, and fetter his feet in the shackles of an historian. For why should a poet doubt in story to mend the intrigues of fortune by more delightful conveyances of probable fictions, because austere historians have entered into bond to truth? An obligation, which were in poets as foolish and unnecessary, as is the bondage of false martyrs, who he in chains for a mistaken opinion. But by this I would imply that truth, narrative and past, is the idol of historians (who worship a dead thing), and truth operative, and by effects continually alive, is the mistress of poets, who hath not her existence in matter, but in reason."

For this minute accuracy in the painting of local imagery, the lines in *The Excursion*, pp. 96, 97, and 98,¹ may be taken, if not as a striking instance, yet as an illustration of my meaning. It must be some strong motive (as, for instance, that the description was necessary to the intelligibility of the tale) which could induce me to describe in a number of verses what a draughtsman could present to the eye with incomparably greater satisfaction by half a dozen strokes of his pencil, or the painter with as many touches of his brush. Such descriptions too often occasion in the mind of a reader, who is determined to understand his author, a feeling of labor not very dissimilar to that with which he would construct a diagram, line by line, for a long geometrical proposition. It seems to be like taking the pieces of a dissected map out of its box. We first look at one part, and then at another, then join and dovetail them; and when the successive acts of attention have been completed, there is a retrogressive effort of mind to behold it as a whole. The poet should paint to the imagination, not to the fancy; and I know no happier case to exemplify the distinction between these two faculties. Masterpieces of

¹ Book 3, 50 ff.

the former mode of poetic painting abound in the writings of Milton, for example:

The fig-tree, not that kind for fruit renown'd,
But such as at this day, to Indians known,
In Malabar or Ilocan spreads her arms
Branching so broad and long, that in the ground
The beaded twigs take root, and daughters grow
About the mother tree, a pillar'd shade
High over-arch'd and echoing walks between
There oft the Indian herdsman, shunning heat,
Shelters in cool, and tends his panturing herd
At loopholes cut through thicket shade.¹

This is creation rather than painting, or if painting, yet such, and with such co-presence of the whole picture flashed at once upon the eye, as the sun paints in a camera obscura. But the poet must likewise understand and command what Bacon calls the *vestigia communia*² of the senses, the latency of all in each, and more especially as by a magical *penna duplici*,³ the excitement of vision by sound and the exponents of sound. Thus, "The echoing walks between," may be almost said to reverse the fable in tradition of the head of Memnon, in the Egyptian statue.⁴ Such may be deservedly entitled the *creative words* in the world of imagination.

The second division respects an apparent minute adherence to *matter-of-fact* in character and incidents, a *biographical* attention to probability, and an *anxiety* of explanation and retrospect. Under this head I shall deliver, with no feigned diffidence, the results of my best reflection on the great point of controversy between Mr. Wordsworth and his objectors, namely, on the *choice of his characters*. I have already declared and, I trust, justified, my utter dissent from the mode of argument which his critics have hitherto employed. To *their* question, Why did you choose such a character, or a character from such a rank of life? the poet might, in my opinion, fairly retort: Why with the conception of my character did you make wilful choice of mean or ludicrous associations not furnished by me, but supplied from your own sickly and fastidious feelings? How was it, indeed, probable that such arguments could have any weight with an author whose plan, whose guiding principle, and main object it was to attack and subdue that state of association which leads us to place the chief value on those things on which man differs from man, and to forget or disregard the high dignities, which belong to Human Nature, the sense

and the feeling, which may be, and ought to be, found in all ranks? The feelings with which, as Christians, we contemplate a mixed congregation rising or kneeling before their common Maker, Mr. Wordsworth would have us entertain at all times, as men, and as readers; and by the excitement of this lofty, yet prideless impartiality in poetry, he might hope to have encouraged its continuance in real life. The praise of good men be his! In real life, and, I trust, even in my imagination, I honor a virtuous and wise man, without reference to the presence or absence of artificial advantages. Whether in the person of an aimed baron, a laurelled bard, or of an old pedlar, or still older leech-gatherer, the same qualities of head and heart must claim the same reverence. And even in poetry I am not conscious that I have ever suffered my feelings to be disturbed or offended by any thoughts or images which the poet himself has not presented.

But yet I object, nevertheless, and for the following reasons. First, because the object in view, as an *immediate* object, belongs to the moral philosopher, and would be pursued, not only more appropriately, but in my opinion with far greater probability of success, in sermons or moral essays, than in an elevated poem. It seems, indeed, to destroy the main fundamental distinction, not only between a poem and prose, but even between philosophy and works of fiction, inasmuch as it proposes *truth* for its immediate object, instead of *pleasure*. Now till the blessed time shall come, when truth itself shall be pleasure, and both shall be so united, as to be distinguishable in words only, not in feeling, it will remain the poet's office to proceed upon that state of association, which actually exists as general; instead of attempting first to make it what it ought to be, and then to let the pleasure follow. But here is unfortunately a small *hysteron-proteron*.⁵ For the communication of pleasure is the introductory means by which alone the poet must expect to moralize his readers. Secondly, though I were to admit, for a moment, *this* argument to be groundless: yet how is the moral effect to be produced, by merely attaching the name of some low profession to powers which are *least* likely, and to qualities which are assuredly not *more* likely, to be found in it? The poet, speaking in his own person, may at once delight and improve us by sentiments which teach us the independence of goodness, of wisdom, and even of genius, on the favors of fortune.

¹ *Paradise Lost*, 9, 1101 ff

² common tokens

³ double feather

⁴ The statue of Memnon, when struck by

the first rays of the sun, was said to give forth a sound like the snapping of a musical string

⁵ An inversion of the logical order

And having made a due reverence before the throne of Antonine, he may bow with equal awe before Epictetus among his fellow-slaves—

and rejoice
In the plain presence of his dignity¹

Who is not at once delighted and improved, when the Poet Wordsworth himself exclaims,

O, many are the poets that are sown
By Nature, men endowed with highest gifts,
The vision and the faculty divine,
Yet wanting the accomplishment of verse,
Nor having e'er, as life advanced, been led
By circumstance to take unto the height
The measure of themselves, these favored beings,
All but a scattered few, live out their time,
Husbanding that which they possess within,
And go to the grave, unthought of. Strongest
minds
Are often those of whom the noisy world
Hears least²

To use a colloquial phrase, such sentiments, in such language, do one's heart good; though I, for my part, have not the fullest faith in the *truth* of the observation. On the contrary, I believe the instances to be exceedingly rare; and should feel almost as strong an objection to introduce such a character in a poetic fiction, as a pair of black swans on a lake, in a fancy landscape. When I think how many, and how much better books than Homer, or even than Herodotus, Pindar, or Æschylus, could have read, are in the power of almost every man, in a country where almost every man is instructed to read and write; and how restless, how difficultly hidden, the powers of genius are; and yet find even in situations the most favorable, according to Mr. Wordsworth, for the formation of a pure and poetic language—in situations which ensure familiarity with the grandest objects of the imagination—but one Burns, among the shepherds of Scotland, and not a single poet of humble life among those of English lakes and mountains, I conclude, that Poetic Genius is not only a very delicate, but a very rare plant

But be this as it may; the feelings with which

I think of Chatterton, the marvellous boy.
The sleepless soul, that perished in his pride,
Of Burns, that walk'd in glory and in joy
Behind his plough, upon the mountain-side,³

are widely different from those with which I should read a *poem*, where the author, having occasion for the character of a poet and a philosopher in the fable of his narration, has chosen to make him a chimney-sweeper; and then, in order to remove all doubts on

the subject, had *sevented* an account of his birth, parentage, and education, with all the strange and fortunate accidents which had concurred in making him at once poet, philosopher, and sweep! Nothing but biography can justify this. If it be admissible even in a novel, it must be one in the manner of De Foe's, that were meant to pass for histories, not in the manner of Fielding's: in *The Life of Moll Flanders*, or *Colonel Jack*, not in a *Tom Jones*, or even a *Joseph Andrews*. Much less, then, can it be legitimately introduced in a poem, the characters of which, amid the strongest individualization, must still remain representative. The precepts of Horace,¹ on this point, are grounded on the nature both of poetry and of the human mind. They are not more peremptory, than wise and prudent. For, in the first place, a deviation from them perplexes the reader's feelings, and all the circumstances which are feigned in order to make such accidents less improbable, divide and disquiet his faith, rather than aid and support it. Spite of all attempts, the fiction will appear, and unfortunately not as fictitious but as false. The reader not only knows that the sentiments and language are the poet's own, and his own, too, in his artificial character, as poet; but by the fruitless endeavors to make him think the contrary, he is not even suffered to forget it. The effect is similar to that produced by an epic poet, when the fable and the characters are *derived* from Scripture history, as in *The Messiah* of Klopstock, or in *Cumberland's Calvary*; and not merely *suggested* by it as in the *Paradise Lost* of Milton. That illusion, contradistinguished from delusion, that negative faith, which simply permits the images presented to work by their own force, without either denial or affirmation of their real existence by the judgment, is rendered impossible by their immediate neighborhood to words and facts of known and absolute truth. A faith which transcends even historic belief must absolutely *put out* this mere poetic *analogon*² of faith, as the summer sun is said to extinguish our household fires, when it shines full upon them. What would otherwise have been yielded to as pleasing fiction, is repelled as revolting falsehood. The effect produced in this latter case by the solemn belief of the reader, is in a less degree brought about in the instances to which I have been objecting, by the baffled attempts of the author to *make* him believe.

¹ *The Excursion*, 1, 76

² *The Excursion*, 1, 77 ff.

³ *Resolution and Independence*, 43 ff. (p. 284).

¹ See his *Art Poetica* (*Poetic Art*), 148 ff.

² analogue

Add to all the foregoing the seeming uselessness both of the project and of the anecdotes from which it is to derive support. Is there one word, for instance, attributed to the pedlar in *The Excursion*, characteristic of a pedlar? one sentiment that might not more plausibly, even without the aid of any previous explanation, have proceeded from any wise and beneficent old man, of a rank or profession in which the language of learning and refinement are natural and to be expected? Need the rank have been at all particularized, where nothing follows which the knowledge of that rank is to explain or illustrate? when on the contrary this information renders the man's language, feelings, sentiments, and information a riddle, which must itself be solved by episodes of anecdote? Finally, when this, and this alone, could have induced a genuine poet to interweave in a poem of the loftiest style, and on subjects the loftiest and of most universal interest, such minute matters of fact, (not unlike those furnished for the obituary of a magazine by the friends of some obscure "ornament of society lately deceased" in some obscure town,) as

Among the hills of Athol he was born;
There, on a small hereditary farm,
An unproductive slip of rugged ground,
His father dwelt, and died in poverty
While he, whose lowly fortune I retrace,
The youngest of three sons, was yet a babe,
A little one—unconscious of their loss,
But ere he had outgrown his infant days
His widowed mother, for a second mate,
Espoused the teacher of the village school,
Who on her offspring zealously bestowed
Needful instruction

From his sixth year the boy of whom I speak,
In summer tended cattle on the hills;
But, through the inclement and the perilous days
Of long continuing winter, he repaired
To his step-father's school;¹ etc

For all the admirable passages interposed in this narration, might, with trifling alterations, have been far more appropriately, and with far greater verisimilitude, told of a poet in the character of a poet, and without incurring another defect which I shall now mention, and a sufficient illustration of which will have been here anticipated

Third, an undue predilection for the *dramatic* form in certain poems, from which one or other of two evils result. Either the thoughts and diction are different from that of the poet, and then there arises an incongruity of style, or they are the same and indistinguishable, and then it presents a species of ventriloquism, where two are represented as talking, while in truth one man only speaks.

¹ *The Excursion*, 1, 108 ff

The fourth class of defects is closely connected with the former; but yet are such as arise likewise from an intensity of feeling disproportionate to such knowledge and value of the objects described, as can be fairly anticipated of men in general, even of the most cultivated classes, and with which therefore few only, and those few particularly circumstanced, can be supposed to sympathize. In this class, I comprise occasional prolixity, repetition, and an eddying, instead of progression, of thought. Instances, see pages 27, 28,¹ and 62² of the Poems, Vol I, and the first eighty lines of the Sixth Book of *The Excursion*

Fifth and last; thoughts and images too great for the subject. This is an approximation to what might be called mental bombast, as distinguished from verbal foet, as in the latter there is a disproportion of the expressions to the thoughts, so in this there is a disproportion of thought to the circumstance and occasion. This, by the bye, is a fault of which none but a man of genius is capable. It is the awkwardness and strength of Hercules with the distaff of Omphale.

It is a well-known fact that bright colors in motion both make and leave the strongest impressions on the eye. Nothing is more likely too, than that a vivid image or visual spectrum, thus originated, may become the link of association in recalling the feelings and images that had accompanied the original impression. But if we describe this in such lines as

They flash upon that inward eye,
Which is the bliss of solitude³

in what words shall we describe the joy of retrospection, when the images and virtuous actions of a whole well-spent life pass before that conscience which is indeed the inward eye which is indeed "*the bliss of solitude?*" Assuredly we seem to sink most abruptly, not to say halesquely, and almost as in a wedley, from this couplet to—

And then my heart with pleasure fills,
And dances with the daffodils⁴

Vol I, p. 320

The second instance is from Vol II, page 12,⁴ where the poet, having gone out for a day's tour of pleasure, meets early in the morning with a knot of Gipsies, who had pitched their blanket-tents and straw-beds, together with their children and asses, in

¹ *Anecdote for Fathers*.

² This page of vol. I is blank

³ *I Wandered Lonely as a Cloud*, 21-22 (p. 295).

⁴ *Gipsies*.

some field by the roadside. At the close of the day on his return our tourist found them in the same place. "Twelve hours," says he,

Twelve hours, twelve bounteous hours are gone,
while I
Have been a traveller under open sky,
Much witnessing of change and cheer,
Yet as I left I find them here!

Whereat the poet, without seeming to reflect that the poor tawny wanderers might probably have been tramping for weeks together through road and lane, over moor and mountain, and consequently must have been right glad to rest themselves, their children and cattle, for one whole day; and overlooking the obvious truth, that such repose might be quite as necessary for them, as a walk of the same continuance was pleasing or healthful for the more fortunate poet; expresses his indignation in a series of lines, the diction and imagery of which would have been rather above, than below the mark, had they been applied to the immense empire of China improgressive for thirty centuries:

The weary Sun betook himself to rest —
—Then issued Vesper from the fulgent west,
Outshining, like a visible God,
The glorious path in which he trod!
And now, ascending, after one dark hour,
And one night's diminution of her power,
Behold the mighty Moon! this way
She looks, as if at them—but they
Regard not her —oh, better wrong and strife,
Better vain deeds or evil than such life!
The silent Heavens have goings on
The stars have tasks!—But *these* have none!

The last instance of this defect (for I know no other than these already cited) is from the *Ode*,¹ page 351, Vol. II, where, speaking of a child, "a six years' darling of a pigmy size," he thus addresses him

Thou best philosopher, who yet dost keep
Thy heritage! Thou eye among the blind,
That deaf and silent, read'st the eternal deep,
Haunted forever by the Eternal Mind,—
Mighty Prophet! Seer blest!
On whom those truths do rest,
Which we are toiling all our lives to find!
Thou, over whom thy immortality
Broods like the day, a master o'er a slave,
A presence which is not to be put by!

Now here, not to stop at the daring spirit of metaphor which connects the epithets "deaf and silent," with the apostrophized eye: or (if we are to refer it to the preceding word, "philosopher") the faulty and equivocal syntax of the passage; and without examining the propriety of making a "master brood o'er a slave," or "the day" brood at all; we will merely ask, What does all this mean? In what sense is a child of

that age a *philosopher*? In what sense does he read "the eternal deep"? In what sense is he declared to be "*forever haunted*" by the Supreme Being? or so inspired as to deserve the splendid titles of a *mighty prophet*, a *blessed seer*? By reflection? by knowledge? by conscious intuition? or by any form or modification of consciousness? These would be tidings indeed; but such as would presuppose an immediate revelation to the inspired communicator, and require miracles to authenticate his inspiration. Children at this age give us no such information of themselves; and at what time were we dipped in the Lethe, which has produced such utter oblivion of a state so god-like? There are many of us that still possess some remembrances, more or less distinct, respecting themselves at six years old; pity that the worthless straws only should float, while treasures, compared with which all the mines of Golconda and Mexico were but straws, should be absorbed by some unknown gulf into some unknown abyss.

But if this be too wild and exorbitant to be suspected as having been the poet's meaning; if these mysterious gifts, faculties, and operations, are not accompanied with consciousness, who else is conscious of them? or how can it be called the child, if it be no part of the child's conscious being? For aught I know, the thinking Spirit within me may be *substantially* one with the principle of life, and of vital operation. For aught I know, it might be employed as a secondary agent in the marvellous organization and organic movements of my body. But, surely, it would be strange language to say that I construct my *heart*! or that I propel the finer influences through my *nerves*! or that I compress my brain, and draw the curtains of sleep round my own eyes! Spinoza and Behmen were, on different systems, both Pantheists; and among the ancients there were philosophers, teachers of the EN KAI PAN,¹ who not only taught that God was All, but that this All constituted God. Yet not even these would confound the *part*, as a part, with the whole, as the whole. Nay, in no system is the distinction between the individual and God, between the modification, and the one only substance, more sharply drawn, than in that of Spinoza. Jacobi indeed relates of Lessing, that, after a conversation with him at the house of the poet Gleim (the Tyrtæus and Anacreon of the German Parnassus) in which conversation Lessing had avowed privately to Jacobi his

¹ *Imitations of Immortality* (p. 303)

² one and the whole (pantheism)

reluctance to admit any *personal* existence of the Supreme Being, or the *possibility* of personality except in a finite Intellect, and while they were sitting at table, a shower of rain came on unexpectedly. Gleim expressed his regret at the circumstance, because they had meant to drink their wine in the garden. upon which Lessing, in one of his half-earnest, half-joking moods, nodded to Jacob, and said, "It is I, perhaps, that am doing *that*," i. e., *raining!*—and Jacob answered, "or perhaps I;" Gleim contented himself with staring at them both, without asking for any explanation.

So with regard to this passage. In what sense can the magnificent attributes, above quoted, be appropriated to a *child*, which would not make them equally suitable to a *bee*, or a *dog*, or a *field of corn*; or even to a ship, or to the wind and waves that propel it? The omnipresent Spirit works equally in them, as in the child; and the child is equally unconscious of it as they. It cannot surely be that the four lines immediately following are to contain the explanation?

To whom the grave
Is but a lonely bed without the sense or sight
Of day or the warm light
A place of thought where we in waiting lie.¹

Surely, it cannot be that this wondrous apostrophe is but a comment on the little poem, *We are Seven*? that the whole meaning of the passage is reducible to the assertion that a child, who, by the bye, at six years old would have been better instructed in most Christian families, has no other notion of death than that of lying in a dark cold place? And still, I hope, not as in a *place of thought!* not the frightful notion of lying *awake* in his grave! The analogy between death and sleep is too simple, too natural, to render so horrid a belief possible for children; even had they not been in the habit, as all Christian children are, of hearing the latter term used to express the former. But if the child's belief be only that "he is not dead, but sleepeth,"² wherein does it differ from that of his father and mother, or any other adult and instructed person? To form an idea of a thing's becoming nothing, or of nothing becoming a thing; is impossible to all finite beings alike, of whatever age, and however educated or uneducated. Thus it is with splendid paradoxes in general. If the words are taken in the common sense, they convey an absurd-

ity; and if, in contempt of dictionaries and custom, they are so interpreted as to avoid the absurdity, the meaning dwindles into some bald truism. Thus you must at once understand the words *contrary* to their common import, in order to arrive at any *sense*; and *according* to their common import, if you are to receive from them any feeling of *sublimity* or *admiration*.

Though the instances of this defect in Mr. Wordsworth's poems are so few that for themselves it would have been scarcely just to attract the reader's attention toward them, yet I have dwelt on it, and perhaps the more for this very reason. For being so very few, they cannot sensibly detract from the reputation of an author who is even characterized by the number of profound truths in his writings, which will stand the severest analysis; and yet few as they are, they are exactly those passages which his *blind* admirers would be most likely, and best able, to imitate. But Wordsworth, where he is indeed Wordsworth, may be mimicked by copyists, he may be plundered by plagiarists; but he cannot be imitated, except by those who are not born to be imitators. For without his depth of feeling and his imaginative power his *sense* would want its vital warmth and peculiarity; and without his strong sense, his *mysticism* would become *suckly*—mere fog, and dimness!

To these defects which, as appears by the extracts, are only occasional, I may oppose, with far less fear of encountering the dissent of any candid and intelligent reader, the following (for the most part correspondent) excellencies. First, an austere purity of language both grammatically and logically, in short a perfect appropriateness of the words to the meaning. Of how high value I deem this, and how particularly estimable I hold the example at the present day, has been already stated:³ and in part, too, the reasons on which I ground both the moral and intellectual importance of habituating ourselves to a strict accuracy of expression. It is noticeable how limited an acquaintance with the masterpieces of art will suffice to form a correct and even a sensitive taste, where none but masterpieces have been seen and admired: while, on the other hand, the most correct notions, and the widest acquaintance with the works of excellence of all ages and countries, will not perfectly secure us against the contagious familiarity with the far more numerous offspring of

¹ These lines are found only in the editions of 1807 and 1815.

² *Matthew*, 9. 24.

³ *Biographia Literaria*, 2

tastelessness or of a perverted taste. If this be the case, as it notoriously is, with the arts of music and painting, much more difficult will it be to avoid the infection of multiplied and daily examples in the practice of an art which uses words, and words only, as its instruments. In poetry, in which every line, every phrase, may pass the ordeal of deliberation and deliberate choice, it is possible, and barely possible, to attain that ultimatum which I have ventured to propose as the infallible test of a blameless style,—namely, its *untranslatableness* in words of the same language without injury to the meaning. Be it observed, however, that I include in the *meaning* of a word not only its correspondent object, but likewise all the associations which it recalls. For language is framed to convey not the object alone, but likewise the character, mood, and intentions of the person who is representing it. In poetry it is practicable to preserve the diction uncorrupted by the affections and misappropriations which promiscuous authorship, and reading not promiscuous only because it is disproportionately most conversant with the compositions of the day, have rendered general. Yet even to the poet, composing in his own province, it is an arduous work: and as the result and pledge of a watchful good sense, of fine and luminous distinction, and of complete self-possession, may justly claim all the honor which belongs to an attainment equally difficult and valuable, and the more valuable for being rare. It is at all times the proper food of the understanding; but in an age of corrupt eloquence it is both food and antidote.

In prose I doubt whether it be even possible to preserve our style wholly unalloyed by the vicious phraseology which meets us everywhere, from the sermon to the newspaper, from the harangue of the legislator to the speech from the convivial chair, announcing a *toast* or sentiment. Our chains rattle, even while we are complaining of them. The poems of Boetius rise high in our estimation when we compare them with those of his contemporaries, as Sardonius Apollinarius, &c. They might even be referred to a purer age, but that the prose in which they are set, as jewels in a crown of lead or iron, betrays the true age of the writer. Much, however, may be effected by education. I believe not only from grounds of reason, but from having in great measure assured myself of the fact by actual though limited experience, that, to a youth led from

his first boyhood to investigate the meaning of every word and the reason of its choice and position, logic presents itself as an old acquaintance under new names.

On some future occasion, more especially demanding such disquisition, I shall attempt to prove the close connection between veracity and habits of mental accuracy; the beneficial after-effects of verbal precision in the preclusion of fanaticism, which masters the feelings more especially by indistinct watchwords; and to display the advantages which language alone, at least which language with incomparably greater ease and certainty than any other means, presents to the instructor of impressing modes of intellectual energy so constantly, so imperceptibly, and, as it were, by such elements and atoms, as to secure in due time the formation of a second nature. When we reflect that the cultivation of the judgment is a positive command of the moral law, since the reason can give the *principle* alone, and the conscience bears witness only to the *motive*, while the application and effects must depend on the judgment when we consider that the greater part of our success and comfort in life depends on distinguishing the similar from the same, that which is peculiar in each thing from that which it has in common with others, so as still to select the most probable, instead of the merely possible or positively unfit, we shall learn to value earnestly and with a practical seriousness a mean, already prepared for us by nature and society, of teaching the young mind to think well and wisely by the same unremembered process and with the same never-forgotten results, as those by which it is taught to speak and converse. Now how much warmer the interest is, how much more genial the feelings of reality and practicability, and thence how much stronger the impulses to imitation are, which a *contemporary* writer, and especially a contemporary poet, excites in youth and commencing manhood, has been treated of in the earlier pages of these sketches¹ I have only to add that all the praise which is due to the exertion of such influence for a purpose so important, joined with that which must be claimed for the infrequency of the same excellence in the same perfection, belongs in full right to Mr. Wordsworth. I am far, however, from denying that we have poets whose *general* style possesses the same excellence, as Mr. Moore, Lord Byron, Mr. Bowles, and, in all his later and more im-

¹ In discussing the influence of Bowles —Chapter I.

portant works, our laurel-honoring Laureate.¹ But there are none in whose works I do not appear to myself to find *more* exceptions than in those of Wordsworth. Quotations or specimens would here be wholly out of place, and must be left for the critic who doubts and would invalidate the justice of this eulogy so applied.

The second characteristic excellence of Mr. Wordsworth's work is: a correspondent weight and sanity of the thoughts and sentiments, won, not from books, but from the poet's own meditative observation. They are *fresh* and have the dew upon them. His muse, at least when in her strength of wing, and when she hovers aloft in her proper element,

Makes audible a linked lay of truth,
Of truth profound a sweet continuous lay,
Not learnt, but native, her own natural notes.²

Even throughout his smaller poems there is scarcely one which is not rendered valuable by some just and original reflection.

See page 25, vol. II.³ or the two following passages in one of his humblest compositions.⁴

O reader ' had you in your mind
Such stores as silent thought can bring,
O gentle reader ' you would find
A tale in every thing;

and

I've heard of hearts unkind kind deeds
With coldness still returning,
Alas ' the gratitude of men
Has oftener left me mourning,

or in a still higher strain the six beautiful quatrains, page 134.⁵

Thus fares it still in our decay
And yet the wiser mind
Mourns less for what age takes away
Than what it leaves behind

The blackbird in the summer trees,
The lark upon the hill,
Let loose their carols when they please,
Are quiet when they will.

With Nature never do they wage
A foolish strife, they see
A happy youth, and their old age
Is beautiful and free⁶

But we are pressed by heavy laws,
And often glad no more,
We wear a face of joy, because
We have been glad of yore

If there is one who need bemoan
His kindred laid in earth,
The household hearts that were his own,
It is the man of mirth

My days, my friend, are almost gone,
My life has been approved,

And many love me; but by none
Am I enough beloved;

or the sonnet on Buonaparté,¹ page 202, vol. II; or finally (for a volume would scarce suffice to exhaust the instances), the last stanza of the poem on the withered Celandine,² vol. II, p. 312.

To be a prodigal's favorite—then, worse truth,
A miser's pensioner—behold our lot!
O man ' that from thy fair and shining youth
Age might but take the things youth needed
not.

Both in respect of this and of the former excellence, Mr Wordsworth strikingly resembles Samuel Daniel, one of the golden writers of our golden Elizabethan age, now most causelessly neglected Samuel Daniel, whose diction bears no mark of time, no distinction of age, which has been, and as long as our language shall last, will be so far the language of the today and forever, as that it is more intelligible to us than the transitory fashions of our own particular age. A similar praise is due to his sentiments. No frequency of perusal can deprive them of their freshness. Nor though they are brought into the full daylight of every reader's comprehension, yet are they drawn up from depths which few in any age are privileged to visit, into which few in any age have courage or inclination to descend. If Mr Wordsworth is not equally with Daniel alike intelligible to all readers of average understanding in all passages of his works, the comparative difficulty does not arise from the greater impurity of the ore, but from the nature and uses of the metal. A poem is not necessarily obscure because it does not aim to be popular. It is enough if a work be perspicuous to those for whom it is written, and

Fit audience find, though few³

To the *Ode on the Intimations of Immortality from Recollections of Early Childhood* the poet might have prefixed the lines which Dante addresses to one of his own ('anzoni)—

'Canzone l' credo, che saranno indi
Color, che tua ragione intendan bene,
Tanto lor sei fatigoso ed alto⁴

O lyric song, there will be few, I think
Who may thy import understand aright
Thou art for *them* so arduous and so high⁵

But the ode was intended for such readers only as had been accustomed to watch the

¹ Southey.

² Coleridge, *To a Gentleman*, 58-59 (p. 305)

³ *Star-Gazers*, st. 3-6

⁴ *Simon Lee* (p. 280)

⁵ *The Fountain* (p. 240)

¹ *I Grieved for Buonaparté* (p. 285)

² *The Small Celandine*.

³ *Paradise Lost*, I, 51

⁴ *Il Convivio*, 2, Canzone Prima

flux and reflux of their inmost nature, to venture at times into the twilight realms of consciousness, and to feel a deep interest in modes of inmost being, to which they know that the attributes of time and space are inapplicable and alien, but which yet can not be conveyed, save in symbols of time and space. For such readers the sense is sufficiently plain, and they will be as little disposed to charge Mr. Wordsworth with believing the Platonic pre-existence, in the ordinary interpretation of the words, as I am to believe that Plato himself ever meant or taught it.

Πολλά δὲ ὅπ' ἀγκῶ-
 ρος ὠκεία βέλη
 ἔνδον ἐντὶ φανέτραις
 φωνῶντα συνετοῖσιν ἐς
 δὲ τὸ πᾶν ἑρμηνέων
 χατίζει σοφὸς ὁ πολ-
 λα εἰδὼς φύα.
 μαθόντες δὲ λάβροι
 παγγλωσσία, κόρακες ὦς,
 ἄκραντα γαρύερον
 Διὸς πρὸς ὄρυχα θεῖον 1

Third (and wherein he soars far above Daniel), the sinewy strength and originality of single lines and paragraphs: the frequent *curiosa felicitas*² of his diction, of which I need not here give specimens, having anticipated them in a preceding page. This beauty, and as eminently characteristic of Wordsworth's poetry, his rudest assailants have felt themselves compelled to acknowledge and admire

Fourth, the perfect truth of nature in his images and descriptions as taken immediately from nature, and proving a long and genial intimacy with the spirit which gives the physiognomic expression to all the works of nature. Like a green field reflected in a calm and perfectly transparent lake, the image is distinguished from the reality only by its greater softness and lustre. Like the moisture or the polish on a pebble, genius neither distorts nor false-colors its objects, but on the contrary brings out many a vein and many a tint, which escape the eye of common observation, thus raising to the rank of gems what had been often kicked away by the hurrying foot of the traveller on the dusty high road of custom

¹ I have many swift missiles within the quiver under my arm that speak to those who understand, but for the multitude they need interpreters. Wise is he who knows many things by nature but those who have learned, ravenous in their loquacity, like crows chatter idly against the divine bird of Zeus.—Pindar, *Olympian Odes*, 2, 91 ff. (Teubner ed.)
² painstaking happiness

Let me refer to the whole description of skating, vol. I, page 42 to 47,¹ especially to the lines

- 5 So through the darkness and the cold we flew,
 And not a voice was idle with the din
 Meanwhile the precipices rang aloud,
 The leafless trees and every icy crag
 Tinkled like iron, while the distant hills
 Into the tumult sent an alien sound
 Of melancholy, not unnoticed, while the stars
 Eastward were sparkling clear, and in the west
 10 The orange sky of evening died away

Or to the poem on *The Green Linnet*, vol I, page 244. What can be more accurate yet more lovely than the two concluding stanzas?

Upon yon tuft of hazel trees,
 That twinkle to the gusty breeze
 Behold him perched in ecstasies,
 Yet seeming still to hover,
 There ' where the flutter of his wings
 Upon his back and body flings
 Shadows and sunny glimmerings,
 That cover him all over

While thus before my eyes he gleams,
 A brother of the leaves he seems,
 When in a moment forth he teems
 His little song in gushes
 As if it pleased him to disdain
 And mock the form which he did feign
 While he was dancing with the train
 Of leaves among the bushes

- Or the description of the blue-cap, and of the noontide silence, page 284,² or the poem to the cuckoo, page 299,³ or, lastly though I might multiply the references to ten times the number, to the poem, so completely Wordsworth's, commencing

Three years she grew in sun and shower—

- Fifth, a meditative pathos, a union of deep and subtle thought with sensibility, a sympathy with man as man, the sympathy indeed of a contemplator, rather than a fellow-sufferer or co-mate (*spectator, hand particeps*⁴), but of a contemplator, from whose view no difference of rank conceals the sameness of the nature; no injuries of wind or weather, or toil, or even of ignorance, wholly disguise the human face divine. The superscription and the image of the Creator still remain legible to him under the dark lines with which guilt or calamity had cancelled or cross-barred it. Here the man and the poet lose and find themselves in each other, the one as glorified, the latter as substantiated. In this mild and philosophic pathos, Wordsworth appears to me without a compeer. Such as he is: so he

¹ *Influence of Natural Objects* (*The Prelude*, 1, 401-83 p 243)

² *The Kitten and Fallen Leaves*

³ The one written in 1804 (p 294)

⁴ a looker-on, not a partaker

writes. See vol. I, pages 134 to 136,¹ or that most affecting composition, *The Affliction of Margaret* — of —, pages 165 to 168, which no mother, and, if I may judge by my own experience, no parent can read without a tear. Or turn to that genuine lyric, in the former edition, entitled *The Mad Mother*,² pages 174 to 178, of which I cannot refrain from quoting two of the stanzas, both of them for their pathos, and the former of the fine transition in the two concluding lines of the stanza, so expressive of that deranged state in which, from the increased sensibility, the sufferer's attention is abruptly drawn off by every trifle, and in the same instant plucked back again by the one despotic thought, bringing home with it, by the blending, *fusing* power of Imagination and Passion, the alien object to which it had been so abruptly diverted, no longer an alien but an ally and an inmate.

Suck, little babe, oh suck again!
It cools my blood, it cools my brain;
Thy lips, I feel them, baby! they
Draw from my heart the pain away
(Oh! press me with thy little hand;
It loosens something at my chest;
About that tight and deadly band
I feel thy little fingers prest
The breeze I see is in the tree!
It comes to cool my babe and me.

Thy father cares not for my breast,
'Tis thine, sweet baby, there to rest;
'Tis all thine own—and if its hue
Be changed, that was so fair to view,
'Tis fair enough for thee, my dove!
My beauty, little child, is down,
But thou wilt live with me in love;
And what if my poor cheek be brown?
'Tis well for me, thou canst not see
How pale and wan it else would be.

Last, and pre-eminently, I challenge for this poet the gift of Imagination in the highest and strictest sense of the word. In the play of *fancy*, Wordsworth, to my feelings, is not always graceful, and sometimes recondite. The *likeness* is occasionally too strange, or demands too peculiar a point of view, or is such as appears the creature of predetermined research, rather than spontaneous presentation. Indeed, his fancy seldom displays itself as mere and unmodified fancy. But in imaginative power he stands nearest of all modern writers to Shakespeare and Milton, and yet in a kind perfectly unborrowed and his own. To employ his own words, which are at once an instance and an illustration, he does indeed to all thoughts and to all objects—

add the gleam,
The light that never was, on sea or land,
The consecration, and the poet's dream³

¹ *'Tis Said That Some Have Died for Love* (p. 273)

² Later entitled *Her Eyes are Wild* (p. 229)

³ *Neglected Stanzas Suggested by a Picture of Peel Castle*, 14-16 (p. 267)

I shall select a few examples as most obviously manifesting this faculty; but if I should ever be fortunate enough to render my analysis of Imagination, its origin and characters, thoroughly intelligible to the reader, he will scarcely open on a page of this poet's works without recognizing, more or less, the presence and the influences of this faculty.

From the poem on the *Yew Trees*, vol. I, page 303, 304.

But worthier still of note
Are those fraternal four of Borrowdale,
Joined in one solemn and capacious grove.
Huge trunks!—and each particular trunk a growth
Of intertwisted fibres serpentine
Up-coiling, and inveterately convolved,—
Not uninformed with phantasy, and looks
That threaten the profane,—a pillared shade,
Upon whose grassless floor of red-brown hue,
By sheddings from the pinal umbrage tinged
Perennially—beneath whose sable roof
Of boughs, as if for festal purpose, decked
With unrejoicing berries, ghostly shapes
May meet at noontide. Fear and trembling Hope,
Silence and Foresight, Death, the skeleton,
And Time, the shadow, there to celebrate,
As in a natural temple scattered o'er
With altars undisturbed of mossy stone,
I nited worship, or in mute repose
To lie, and listen to the mountain flood
Murmuring from Glaramara's inmost caves

The effect of the old man's figure in the poem of *Resolution and Independence*, vol II, page 33

While he was talking thus, the lonely place,
The old man's shape, and speech, all troubled me
In my mind's eye I seemed to see him pace
About the weary moor continually,
Wandering about alone and silently

Or the 8th,¹ 9th,² 19th,³ 26th,⁴ 31st,⁵ and 33rd,⁶ in the collection of miscellaneous sonnets—the sonnet on the subjugation of Switzerland,⁷ page 210, or the last ode,⁸ from which I especially select the two following stanzas or paragraphs, pages 349 to 350.

Our birth is but a sleep and a forgetting.
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing boy,
But he beholds the light, and whence it flows,
He sees it in his joy!

¹ *Where Laid the Land?*

² *From a Dragon's Eye*

³ *O Mountain Stream.*

⁴ *Composed Upon Westminster Bridge* (p. 285)

⁵ *Melthought I Saw the Footsteps of a Throne*

⁶ *It is a Beautiful Evening, Calm and Free* (p. 286)

⁷ *Thought of a Briton on the Subjugation of Switzerland* (p. 305)

⁸ *Intimations of Immortality* (p. 303)

The youth who daily further from the East
Must travel, still is Nature's priest,
And by the vision splendid
Is on his way attended;
At length the man perceives it die away,
And fade into the light of common day

And pages 352 to 354 of the same ode.

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benedictions not indeed
For that which is most worthy to be blest;
Delight and liberty, the simple creed
Of childhood, whether busy or at rest,
With new-fledged hope still fluttering in his
breast—

Not for these I raise
The song of thanks and praise;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a creature
Moving about in worlds not realised,
High instincts, before which our mortal nature
Did tremble like a guilty thing surprised!
But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing,
Uphold us—cherish—and have power to make
Our noisay years seem moments in the being
Of the eternal silence; truths that wake
To perish never;

Which neither listlessness, nor mad endeavor,
Nor man nor boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence, in a season of calm weather,
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,—
And see the children sport upon the shore,
And hear the mighty waters rolling evermore.

And since it would be unfair to conclude with an extract which, though highly characteristic, must yet, from the nature of the thoughts and the subject, be interesting or perhaps intelligible, to but a limited number of readers, I will add, from the poet's last published work, a passage equally Wordsworthian, of the beauty of which, and of the imaginative power displayed therein, there can be but one opinion, and one feeling. See *White Doe*, page 5.

Fast the church-yard fills:—anon
Look again and they all are gone;
The cluster round the porch, and the folk
Who sat in the shade of the Prior's Oak,
And scarcely have they disappeared
Ere the prelusive hymn is heard:—
With one consent the people rejoice,
Filling the church with a lofty voice!
They sing a service which they feel
For 'tis the sun-rise now of zeal:
And faith and hope are in their prime
In great Eliza's golden time

A moment ends the fervent din.
And all is hushed, without and within;
For though the priest, more tranquilly,
Recites the holy liturgy,
The only voice which you can hear
Is the river murmuring near.
When soft!—the dusky trees between,

And down the path through the open green,
Where is no living thing to be seen;
And through yon gateway, where is found,
Beneath the arch with ivy bound,
Free entrance to the church-yard ground;
And right across the verdant sod,
Towards the very house of God;
Comes gliding in with lovely gleam,
Comes gliding in serene and slow,
Soft and silent as a dream.
A solitary doe!
White she is as Hly of June,
And beauteous as the silver moon
When out of sight the clouds are driven
And she is left alone in heaven!
Or like a ship some gentle day
In sunshine sailing far away—
A glittering ship that hath the plain
Of ocean for her own domain.

What harmonious pensive changes
Wait upon her as she ranges
Round and through this pile of state
Overthrown and desolate!
Now a step or two her way
Is through space of open day
Where the enamored sunny light
Brightens her that was so bright;
Now doth a delicate shadow fall,
Falls upon her like a breath,
From some lofty arch or wall,
As she passes underneath!

The following analogy will, I am apprehensive, appear dim and fantastic, but in reading Bartram's *Travels* I could not help transcribing the following lines as a sort of allegory, or connected simile and metaphor of Wordsworth's intellect and genius—"The soil is a deep, rich, dark mould, on a deep stratum of tenacious clay; and that on a foundation of rocks, which often break through both strata, lifting their backs above the surface. The trees which chiefly grow here are the gigantic black oak, magnolia grandiflora, fraxinus excelsior, platane, and a few stately tulip trees." What Mr. Wordsworth will produce, it is not for me to prophesy: but I could pronounce with the liveliest convictions what he is capable of producing. It is the First GENUINE PHILOSOPHIC POEM.

The preceding criticism will not, I am aware, avail to overcome the prejudices of those who have made it a business to attack and ridicule Mr. Wordsworth's compositions.

Truth and prudence might be imagined as concentric circles. The poet may perhaps have passed beyond the latter, but he has confined himself far within the bounds of the former, in designating these critics as too petulant to be passive to a genuine poet, and too feeble to grapple with him; "men of palsied imaginations, in whose minds all healthy action is languid;—who, therefore, feed as the many direct them, or with the

¹ *The White Doe of Rylstone*, 1, 81-86; 79-80

² *Travels thro' North and South Carolina and the Cherokee Country* (1792), p. 36

many are greedy after vicious provocatives."¹

Let not Mr. Wordsworth be charged with having expressed himself too indignantly, till the wantonness and the systematic and malignant perseverance of the aggressions have been taken into fair consideration. I myself heard the commander-in-chief² of this manly warfare make a boast of his private admiration of Wordsworth's genius. I have heard him declare that whoever came into his room would probably find the *Lyrical Ballads* lying open on his table, and that (speaking exclusively of those written by Mr. Wordsworth himself) he could nearly repeat the whole of them by heart. But a Review, in order to be a saleable article, must be *personal, sharp, and pointed*—and, *since then*, the poet has made himself, and with himself all who were, or were supposed to be, his friends and admirers, the object of the critic's revenge—how? by having spoken of a work so conducted in the terms which it deserved! I once heard a clergyman in boots and buckskin avow that he would cheat his own father *in a horse*. A moral system of a similar nature seems to have been adopted by too many anonymous critics. As we used to say at school, in reviewing they *make* being rogues: and he who complains is to be laughed at for his ignorance of the *game*. With the pen out of their hand they are *honorable men*. They exert indeed power (which is to that of the injured party who should attempt to expose their glaring perversions and misstatements, as twenty to one) to write down, and (where the author's circumstances permit) to *impoverish* the man, whose learning and genius they themselves in private have repeatedly admitted. They knowingly strive to make it impossible for the man even to publish any future work without exposing himself to all the wretchedness of debt and embarrassment. But this is all *in their vocation*; and, bating what they do in their *vocation*, "*who can say that black is the white of their eye?*"

So much for the detractors from Wordsworth's merits. On the other hand, much as I might wish for their fuller sympathy, I dare not flatter myself that the freedom with which I have declared my opinions concerning both his theory and his defects, most of which are more or less connected with his theory, either as cause or effect, will be satisfactory or pleasing to all the

poet's admirers and advocates. More indiscriminate than mine their admiration may be: deeper and more sincere it cannot be. But I have advanced no opinion either for praise or censure, other than as texts introductory to the reasons which compel me to form it. Above all, I was fully convinced that such a criticism was not only wanted, but that, if executed with adequate ability, it must conduce, in no mean degree, to Mr. Wordsworth's *reputation*. His *fame* belongs to another age, and can neither be accelerated nor retarded. How small the proportion of the defects are to the beauties, I have repeatedly declared, and that no one of them originates in deficiency of poetic genius. Had they been more and greater, I should still, as a friend to his literary character in the present age, consider an analytic display of them as *pure gain*; if only it removed, as surely to all reflecting minds even the foregoing analysis must have removed, the strange mistake, so slightly grounded, yet so widely and industriously propagated, of Mr. Wordsworth's turn for *simplicity*! I am not half as much irritated by hearing his enemies abuse him for vulgarity of style, subject, and conception, as I am disgusted with the gilded side of the same meaning, as displayed by some affected admirers, with whom he is, forsooth, a "sweet, simple poet!" and so natural, that little master Charles and his younger sister are so charmed with them, that they play at "Goody Blake," or at "Johnny and Betty Foy!"

Were the collection of poems, published with these biographical sketches, important enough (which I am not vain enough to believe) to deserve such a distinction, *even as I have done, so would I be done unto*.

CHARACTERISTICS OF SHAKS- PEARE'S DRAMAS 1818 1838

In lectures of which amusement forms a large part of the object, there are some peculiar difficulties. The architect places his foundation out of sight, and the musician tunes his instrument before he makes his appearance; but the lecturer has to try his chords in the presence of the assembly, an operation not likely, indeed, to produce much pleasure, but yet indispensably necessary to a right understanding of the subject to be developed.

Poetry in essence is as familiar to barbarous as to civilized nations. The Laplander and the savage Indian are cheered by

¹ *Essay, Supplementary to the Preface*
² Jeffrey

it as well as the inhabitants of London and Paris; its spirit takes up and incorporates surrounding materials, as a plant clothes itself with soil and climate, whilst it exhibits the working of a vital principle within independent of all accidental circumstances. And to judge with fairness of an author's works, we ought to distinguish what is inward and essential from what is outward and circumstantial. It is essential to poetry that it be simple, and appeal to the elements and primary laws of our nature; that it be sensuous, and by its imagery elicit truth at a flash; that it be impassioned, and be able to move our feelings and awaken our affections. In comparing different poets with each other, we should inquire which have brought into the fullest play our imagination and our reason, or have created the greatest excitement and produced the completest harmony. If we consider great exquisiteness of language and sweetness of metre alone, it is impossible to deny to Pope the character of a delightful writer; but whether he be a poet, must depend upon our definition of the word; and, doubtless, if every thing that pleases be poetry, Pope's satires and epistles must be poetry. This I must say, that poetry, as distinguished from other modes of composition, does not rest in metre, and that it is not poetry, if it make no appeal to our passions or our imagination. One character belongs to all true poets, that they write from a principle within, not originating in any thing without; and that the true poet's work in its form, its shapings, and its modifications, is distinguished from all other works that assume to belong to the class of poetry, as a natural from an artificial flower, or as the mimic garden of a child from an enamelled meadow. In the former the flowers are broken from their stems and stuck into the ground; they are beautiful to the eye and fragrant to the sense, but their colors soon fade, and their odor is transient as the smile of the planter, while the meadow may be visited again and again with renewed delight; its beauty is innate in the soil, and its bloom is of the freshness of nature.

The next ground of critical judgment, and point of comparison, will be as to how far a given poet has been influenced by accidental circumstances. As a living poet must surely write, not for the ages past, but for that in which he lives, and those which are to follow, it is, on the one hand, natural that he should not violate, and on the other,

necessary that he should not depend on, the mere manners and modes of his day. See how little does Shakspeare leave us to regret that he was born in his particular age!

The great era in modern times was what is called the Restoration of Letters, the ages preceding it are called the dark ages; but it would be more wise, perhaps, to call them the ages in which we were in the dark. It is usually overlooked that the supposed dark period was not universal, but partial and successive, or alternate; that the dark age of England was not the dark age of Italy, but that one country was in its light and vigor, whilst another was in its gloom and bondage. But no sooner had the Reformation sounded through Europe like the blast of an archangel's trumpet, than from king to peasant there arose an enthusiasm for knowledge, the discovery of a manuscript became the subject of an embassy, Erasmus read by moonlight, because he could not afford a torch, and begged a penny, not for the love of charity, but for the love of learning. The three great points of attention were religion, morals, and taste; men of genius as well as men of learning, who in this age need to be so widely distinguished, then alike became copyists of the ancients, and thus, indeed, was the only way by which the taste of mankind could be improved, or their understandings informed. Whilst Dante imagined himself a humble follower of Virgil, and Ariosto of Homer, they were both unconscious of that greater power working within them, which in many points carried them beyond their supposed originals. All great discoveries bear the stamp of the age in which they are made; hence we perceive the effects of the purer religion of the moderns, visible for the most part in their lives; and in reading their works we should not content ourselves with the mere narratives of events long since passed, but should learn to apply their maxims and conduct to ourselves.

Having intimated that times and manners lend their form and pressure¹ to genius, let me once more draw a slight parallel between the ancient and modern stage, the stages of Greece and of England. The Greeks were polytheists; their religion was local; almost the only object of their knowledge, art, and taste, was their gods; and, accordingly, their productions were, if the expression may be allowed, statuesque, whilst those of the moderns are picturesque.

¹ Impression (See *Hamlet*, III, 2, 27.)

The Greeks reared a structure which in its parts, and as a whole, filled the mind with the calm and elevated impression of perfect beauty, and symmetrical proportion. The moderns also produced a whole, a more striking whole, but it was by blending materials and fusing the parts together. And as the Pantheon is to York Minster or Westminster Abbey, so is Sophocles compared with Shakspeare; in the one a completeness, a satisfaction, an excellence, on which the mind rests with complacency, in the other a multitude of interlaced materials, great and little, magnificent and mean, accompanied, indeed, with the sense of a falling short of perfection, and yet, at the same time, so promising of our social and individual progression, that we would not, if we could, exchange it for that repose of the mind which dwells on the forms of symmetry in the acquiescent admiration of grace. This general characteristic of the ancient and modern drama might be illustrated by a parallel of the ancient and modern music, the one consisting of melody arising from a succession only of pleasing sounds, the modern embracing harmony also, the result of combination and the effect of a whole.

I have said, and I say it again, that great as was the genius of Shakspeare, his judgment was at least equal to it. Of this any one will be convinced, who attentively considers those points in which the dramas of Greece and England differ, from the dissimilitude of circumstances by which each was modified and influenced. The Greek stage had its origin in the ceremonies of a sacrifice, such as of the goat to Bacchus, whom we most erroneously regard as merely the jolly god of wine, for among the ancients he was venerable, as the symbol of that power which acts without our consciousness in the vital energies of nature,—the *vinum mundi*,¹—as Apollo was that of the conscious agency of our intellectual being. The heroes of old under the influences of this Bacchic enthusiasm performed more than human actions, hence tales of the favorite champions soon passed into dialogue. On the Greek stage the chorus was always before the audience, the curtain was never dropped, as we should say, and change of place being therefore, in general, impossible, the absurd notion of condemning it merely as improbable in itself was never entertained by any one. If we can believe ourselves at Thebes in one act, we

may believe ourselves at Athens in the next. If a story lasts twenty-four hours or twenty-four years, it is equally improbable. There seems to be no just boundary but what the feelings prescribe. But on the Greek stage where the same persons were perpetually before the audience, great judgment was necessary in venturing on any such change. The poets never, therefore, attempted to impose on the senses by bringing places to men, but they did bring men to places, as in the well known instance in the *Eumenides*,² where during an evident retirement of the chorus from the orchestra, the scene is changed to Athens, and Orestes is first introduced in the temple of Minerva, and the chorus of Furies come in afterwards in pursuit of him.

In the Greek drama there were no formal divisions into scenes and acts, there were no means, therefore, of allowing for the necessary lapse of time between one part of the dialogue and another, and unity of time in a strict sense was, of course, impossible. To overcome that difficulty of accounting for time, which is effected on the modern stage by dropping a curtain, the judgment and great genius of the ancients supplied music and measured motion, and with the lyric ode filled up the vacancy. In the story of the *Agamemnon* of Æschylus, the capture of Troy is supposed to be announced by a fire lighted on the Asiatic shore, and the transmission of the signal by successive beacons to Mycenæ. The signal is first seen at the 21st line, and the herald from Troy itself enters at the 480th, and Agamemnon himself at the 783rd line. But the practical absurdity of this was not felt by the audience, who, in imagination stretched minutes into hours, while they listened to the lofty narrative odes of the chorus which almost entirely filled up the interspace. Another fact deserves attention here, namely, that regularly on the Greek stage a drama, or acted story, consisted in reality of three dramas, called together a trilogy, and performed consecutively in the course of one day. Now you may conceive a tragedy of Shakspeare's as a trilogy connected in one single representation. Divide *Lear* into three parts, and each would be a play with the ancients, or take the three Æschylean dramas of *Agamemnon*,² and divide them into, or call them, as many acts, and they together would be one play. The first act would comprise

¹ V, 230-239

² *Agamemnon*, *Chæphora* and *Eumenides*

¹ wine of the world

the usurpation of Ægisthus, and the murder of Agamemnon; the second, the revenge of Orestes, and the murder of his mother, and the third, the penance and absolution of Orestes,—occupying a period of twenty-two years.

The stage in Shakspeare's time was a naked room with a blanket for a curtain; but he made it a field for monarchs. That law of unity, which has its foundations, not in the factitious necessity of custom, but in nature itself, the unity of feeling, is everywhere and at all times observed by Shakspeare in his plays. Read *Romeo and Juliet*: all is youth and spring; youth with its follies, its virtues, its precipitancies; spring with its odors, its flowers, and its transiency. It is one and the same feeling that commences, goes through, and ends the play. The old men, the Capulets and the Montagues, are not common old men; they have an eagerness, a heartiness, a vehemence, the effect of spring; with Romeo, his change of passion, his sudden marriage, and his rash death, are all the effects of youth, whilst in Juliet, love has all that is tender and melancholy in the nightingale, all that is voluptuous in the rose, with whatever is sweet in the freshness of spring, but it ends with a long deep sigh like the last breeze of the Italian evening. This unity of feeling and character pervades every drama of Shakspeare.

It seems to me that his plays are distinguished from those of all other dramatic poets by the following characteristics

1. Expectation in preference to surprise. It is like the true reading of the passage "God said, Let there be light, and there was light;" not there *was* light. As the feeling with which we startle at a shooting star compared with that of watching the sunrise at the pre-established moment, such and so low is surprise compared with expectation.

2. Signal adherence to the great law of nature, that all opposites tend to attract and temper each other. Passion in Shakspeare generally displays libertinism, but involves morality; and if there are exceptions to this, they are, independently of their intrinsic value, all of them indicative of individual character, and, like the farewell admonitions of a parent, have an end beyond the parental relation. Thus the Countess's beautiful precepts to Bertram, by elevating her character, raise that of Helena her favorite, and soften down the point in her which Shakspeare does not mean us not to see, but to see and to for-

give, and at length to justify. And so it is in Polonius, who is the personified memory of wisdom no longer actually possessed. This admirable character is always misrepresented on the stage. Shakspeare never intended to exhibit him as a buffoon; for although it was natural that Hamlet (a young man of fire and genius, detesting formality, and disliking Polonius on political grounds, as imagining that he had assisted his uncle in his usurpation) should express himself satirically, yet this must not be taken as exactly the poet's conception of him. In Polonius a certain induration of character had arisen from long habits of business; but take his advice to Laertes, and Ophelia's reverence for his memory, and we shall see that he was meant to be represented as a statesman somewhat past his faculties,—his recollections of life all full of wisdom, and showing a knowledge of human nature, whilst what immediately takes place before him, and escapes from him, is indicative of weakness.

But as in Homer all the deities are in armor, even Venus, so in Shakspeare all the characters are strong. Hence real folly and dullness are made by him the vehicles of wisdom. There is no difficulty for one being a fool to imitate a fool, but to be, remain, and speak like a wise man and a great wit, and yet so as to give a vivid representation of a veritable fool,—*hic labor, hoc opus est*.¹ A drunken constable is not uncommon, nor hard to draw, but see and examine what goes to make up a Dogberry.

3. Keeping at all times in the high road of life. Shakspeare has no innocent adulteries, no interesting incests, no virtuous vice; he never renders that amiable which religion and reason alike teach us to detest, or clothe impurity in the garb of virtue, like Beaumont and Fletcher, the Kotzebues of the day.² Shakspeare's fathers are roused by ingratitude, his husbands stung by unfaithfulness; in him, in short, the affections are wounded in those points in which all may, nay, must, feel. Let the morality of Shakspeare be contrasted with that of the writers of his own, or the succeeding, age, or of those of the present day, who boast their superiority in this respect. No one can dispute that the result of such a comparison is altogether in favor of Shak-

¹ this is the labor, this is the work (*Æneid*, 6, 129)

² Kotzebue (1761-1819) was a prolific German writer of emotional and immoral plays, for many years popular in England

spare; even the letters of women of high rank in his age were often coarser than his writings. If he occasionally disgusts a keen sense of delicacy, he never injures the mind; he neither excites nor flatters passion in order to degrade the subject of it; he does not use the faulty thing for a faulty purpose, nor carries on warfare against virtue, by causing wickedness to appear as no wickedness, through the medium of a morbid sympathy with the unfortunate. In Shakespeare vice never walks as in twilight, nothing is purposely out of its place, he inverts not the order of nature and propriety, does not make every magistrate a drunkard or glutton, nor every poor man meek, humane, and temperate; he has no benevolent butchers, nor any sentimental rat-catchers.

4. Independence of the dramatic interest on the plot The interest in the plot is always in fact on account of the characters, not *vice versa*, as in almost all other writers; the plot is a mere canvas and no more. Hence arises the true justification of the same stratagem being used in regard to Benedict and Beatrice, the vanity in each being alike. Take away from the *Much Ado About Nothing* all that which is not indispensable to the plot, either as having little to do with it, or, at best, like Dogberry and his comrades, forced into the service, when any other less ingeniously absurd watchmen and night-constables would have answered the mere necessities of the action; take away Benedict, Beatrice, Dogberry, and the reaction of the former on the character of Hero, and what will remain? In other writers the main agent of the plot is always the prominent character, in Shakspeare it is so, or is not so, as the character is in itself calculated, or not calculated, to form the plot. Don John is the main-spring of the plot of this play; but he is merely shown and then withdrawn.

5. Independence of the interest on the story as the ground-work of the plot. Hence Shakspeare never took the trouble of inventing stories. It was enough for him to select from those that had been already invented or recorded such as had one or other, or both, of two recommendations, namely, suitableness to his particular purpose, and their being parts of popular tradition,—names of which we had often heard, and of their fortunes, and as to which all we wanted was, to see the man himself. So it is just the man himself, the Lear, the Shylock, the Richard, that Shak-

peare makes us for the first time acquainted with. Omit the first scene in *Lear*, and yet every thing will remain; so the first and second scenes in *The Merchant of Venice*. Indeed it is universally true

6. Interfusion of the lyrical (that which in its very essence is poetical) not only with the dramatic, as in the plays of Metastasio, where at the end of the scenes comes the *aria*¹ as the *exit* speech of the character, but also in and through the dramatic Songs in Shakespeare are introduced as songs only, just as songs are in real life, beautifully as some of them are characteristic of the person who has sung or called for them, as Desdemona's "Willow," and Ophelia's wild snatches, and the sweet carolings in *As You Like It*. But the whole of the *Midsummer Night's Dream* is one continued specimen of the dramatized lyrical. And observe how exquisitely the dramatic of *Hotspur*.—

Marry, and I'm glad on't with all my heart,
I'd rather be a kitten and cry mew, &c.

25 melts away into the lyric of Mortimer:—

I understand thy looks that pretty Welsh
Which thou pourest down from these swelling
heavens,

Henry IV, Part 1, Act III, sc 1

7. The characters of the *dramatis personæ*, like those in real life, are to be inferred by the reader, they are not told to him And it is well worth remarking that Shakspeare's characters, like those in real life, are very commonly misunderstood, and almost always understood by different persons in different ways The causes are the same in either case. If you take only what the friends of the character say, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees through the medium of his character, and not exactly as he is Take all together, not omitting a shrewd hint from the clown, or the fool, and perhaps your impression will be right, and you may know whether you have in fact discovered the poet's own idea, by all the speeches receiving light from it, and attesting its reality by reflecting it

Lastly, in Shakspeare the heterogeneous is united, as it is in nature. You must not suppose a pressure or passion always acting on or in the character. Passion in Shakspeare is that by which the individual is distinguished from others, not that which makes a different kind of him Shakspeare

¹ An elaborate melody sung by a single voice in operas, cantatas, etc

followed the main march of the human affections. He entered into no analysis of the passions or faiths of men, but assured himself that such and such passions and
 5 faiths were grounded in our common nature, and not in the mere accidents of ignorance or disease. This is an important consideration, and constitutes our Shakspeare the morning star, the guide and the pioneer, of
 10 true philosophy.

ROBERT SOUTHEY (1774-1843)

SONNET

CONCERNING THE SLAVE TRADE
 1794 1795

Why dost thou beat thy breast, and rend
 thine hair,
 And to the deaf sea pour thy frantic cries?
 Before the gale, the laden vessel flies,
 The heavens all-favoring smile, the breeze
 is fall
 5 Hark to the clamors of the exulting crew!
 Hark, how their cannon mock the patient
 skies!
 Why dost thou shriek, and strain thy red-
 swollen eyes,
 As the white sail is lessening from thy
 view?
 Go, pine in want and anguish and despair
 10 There is no mercy found in human-kind
 Go, widow, to thy grave, and rest thee
 there!
 But may the God of justice bid the wind
 Whelm that cursed bark beneath the
 mountain-wave,
 And bless with liberty and death the Slave!

THE BATTLE OF BLENHEIM 1798 1798

It was a summer evening,
 Old Kaspar's work was done,
 And he before his cottage door
 Was sitting in the sun,
 5 And by him sported on the green
 His little grandchild Wilhelmine

 She saw her brother Peterkin
 Roll something large and round,
 Which he beside the rivulet
 10 In playing there had found,
 He came to ask what he had found,
 That was so large, and smooth, and round

 Old Kaspar took it from the boy,
 Who stood expectant by;
 15 And then the old man shook his head.
 And, with a natural sigh,

"'Tis some poor fellow's skull," said he,
 "Who fell in the great victory."

"I find them in the garden,
 20 For there's many here about,
 And often when I go to plough,
 The ploughshare turns them out!
 For many a thousand men," said he,
 "Were slain in that great victory."

25 "Now tell us what 'twas all about.
 Young Peterkin, he cries;
 And little Wilhelmine looks up
 With wonder-waiting eyes,
 "Now tell us all about the war,
 30 And what they fought each other for!"

"It was the English," Kaspar cried,
 "Who put the French to rout,
 But what they fought each other for,
 I could not well make out.
 35 But everybody said," quoth he,
 "That 'twas a famous victory."

"My father lived at Blenheim then.
 Yon little stream hard by,
 They burnt his dwelling to the ground
 40 And he was forced to fly,
 So with his wife and child he fled,
 Nor had he where to rest his head!"

"With fire and sword the country round
 Was wasted far and wide,
 45 And many a childing mother then,
 And new-born baby died,
 But things like that, you know, must be
 At every famous victory."

"They say it was a shocking sight
 50 After the field was won,
 For many thousand bodies here
 Lay rotting in the sun,
 But things like that, you know, must be
 After a famous victory."

55 "Great praise the Duke of Marlbro' won.
 And our good Prince Eugene!"
 "Why 'twas a very wicked thing!"
 Said little Wilhelmine
 "Nay, nay, my little girl," quoth he,
 60 "It was a famous victory."

"And everybody praised the Duke
 Who this great fight did win."
 "But what good came of it at last?"
 Quoth little Peterkin
 65 "Why that I cannot tell," said he,
 "But 'twas a famous victory!"
 See *Matthews*, p. 20

THE HOLLY TREE

1798

1799

O reader! has thou ever stood to see

The Holly Tree?

The eye that contemplates it well perceives
Its glossy leaves

5 Order'd by an intelligence so wise,
As might confound the Atheist's sophis-
tries

Below, a circling fence, its leaves are seen
Wrinkled and keen;

No grazing cattle through their prickly
round

10 Can reach to wound,
But as they grow where nothing is to fear,
Smooth and unarm'd the pointless leaves
appear

I love to view these things with curious
eyes,

And moralize

15 And in this wisdom of the Holly Tree
Can emblems see

Wherewith perchance to make a pleasant
rhyme,

One which may profit in the after time

Thus, though abroad perchance I might
appear

20 Harsh and austere,
To those who on my leisure would intrude
Reserved and rude,

Gentle at home amid my friends I'd be
Like the high leaves upon the Holly Tree

25 And should my youth, as youth is apt I
know,

Some harshness show,
All vain asperities I day by day

Would wear away,
Till the smooth temper of my age should
be

30 Like the high leaves upon the Holly Tree

And as when all the summer trees are seen
So bright and green,

The Holly leaves a sober hue display
Less bright than they,

35 But when the bare and wintry woods we
see,

What then so cheerful as the Holly Tree?

So serious should my youth appear among
The thoughtless throng,

So would I seem amid the young and gay
More grave than they,

40 That in my age as cheerful I might be
As the green winter of the Holly Tree

THE OLD MAN'S COMFORTS

AND HOW HE GAINED THEM

1799

1799

"You are old, Father William," the
young man cried,

"The few locks which are left you are
gray;

You are hale, Father William, a hearty
old man,

Now tell me the reason, I pray "

5 "In the days of my youth," Father
William replied,

"I remembered that youth would fly
fast,

And abused not my health, and my vigor
at first,

That I never might need them at last "

"You are old, Father William," the
young man cried,

10 "And pleasures with youth pass away,
And yet you lament not the days that are
gone,

Now tell me the reason, I pray "

"In the days of my youth," Father
William replied,

"I remembered that youth could not
last,

15 I thought of the future, whatever I did,
That I never might grieve for the past "

"You are old, Father William, the
young man cried,

"And life must be hastening away.

You are cheerful, and love to converse
upon death,

20 Now tell me the reason, I pray "

"I am cheerful, young man," Father
William replied,

"Let the cause thy attention engage,
In the days of my youth I remember'd
my God!

And He hath not forgotten my age "

GOD'S JUDGMENT ON A WICKED
BISHOP

1799

1799

The summer and autumn had been so wet,
That in winter the corn was growing yet,
'Twas a piteous sight to see all around
The grain he rotting on the ground.

5 Every day the starving poor
Crowded around Bishop Hatto's door,
For he had a plentiful last-year's store,

And all the neighborhood could tell
His granaries were furnish'd well

- 10 At last Bishop Hatto appointed a day
To quiet the poor without delay;
He bade them to his great barn repair,
And they should have food for the winter there.

- Rejoiced such tidings good to hear.
15 The poor folk flock'd from far and near,
The great barn was full as it could hold
Of women and children, and young and old.

- Then when he saw it could hold no more,
Bishop Hatto he made fast the door;
20 And while for mercy on Christ they call,
He set fire to the barn and burnt them all.

- I'faith 'tis an excellent bonfire!" quoth he,
"And the country is greatly obliged to me,
For ridding it in these times forlorn,
25 Of rats that only consume the corn."

So then to his palace returned he,
And he sat down to supper merrily,
And he slept that night like an innocent man,
But Bishop Hatto never slept again.

- 30 In the morning as he enter'd the hall
Where his picture hung against the wall,
A sweat like death all over him came,
For the rats had eaten it out of the frame.

As he look'd there came a man from his farm—

- 35 He had a countenance white with alarm,
"My Lord, I open'd your granaries this morn,
And the rats had eaten all your corn."

- Another came running presently,
And he was pale as pale could be,
40 "Fly' my Lord Bishop, fly," quoth he,
"Ten thousand rats are coming this way,—
The Lord forgive you for yesterday!"

"I'll go to my tower on the Rhine," replied he,

- "'Tis the safest place in Germany;
45 The walls are high and the shores are steep,
And the stream is strong and the water deep."

Bishop Hatto fearfully hasten'd away,
And he crost the Rhine without delay,

And reach'd his tower, and barr'd with care

- 50 All the windows, doors, and loop-holes there.

He laid him down and closed his eyes;
But soon a scream made him arise,
He started and saw two eyes of flame
On his pillow from whence the screaming came.

- 55 He listen'd and look'd;—it was only the cat;
But the Bishop he grew more fearful for that,
For she sat screaming, mad with fear
At the army of rats that were drawing near.

- For they have swum over the river so deep,
60 And they have climb'd the shores so steep,
And up the tower their way is bent,
To do the work for which they were sent.

- They are not to be told by the dozen or score,
By thousands they come, and by myriads and more,
65 Such numbers had never been heard of before,
Such a judgment had never been witness'd of yore.

- Down on his knees the Bishop fell,
And faster and faster his beads did he tell,
As louder and louder drawing near
70 The gnawing of their teeth he could hear.

- And in at the windows and in at the door,
And through the walls helter-skelter they pour,
And down from the ceiling and up through the floor,
From the right and the left, from behind and before,
75 From withm and without, from above and below,
And all at once to the Bishop they go.

- They have whetted their teeth against the stones,
And now they pick the Bishop's bones;
They gnaw'd the flesh from every limb,
80 For they were sent to do judgment on him'

From THE CURSE OF KEHAMA
1801-09 1810

I THE FUNERAL

Midnight, and yet no eye
Through all the Imperial City closed in
sleep!
Behold her streets a-blaze
With light that seems to kindle the red sky,
5 Her myriads swarming through the
crowded ways!
Master and slave, old age and infancy,
All, all abroad to gaze;
House-top and balcony
(lustered with women, who throw back
their veils
10 With unimpeded and insatiate sight
To view the funeral pomp which passes by.
As if the mournful rite
Were but to them a scene of joyance and
delight
Vainly, ye blessed twinklers of the night,
15 Your feeble beams ye shed,
Quench'd in the unnatural light which
might out-stare
Even the broad eye of day;
And thou from thy celestial way
Pourrest, O Moon, an ineffectual ray!
20 For lo! ten thousand torches flame and
flare
Upon the midnight air,
Blotting the lights of heaven
With one portentous glare
Behold the fragrant smoke in many a fold
25 Ascending, floats along the fiery sky,
And hangeth visible on high,
A dark and waving canopy.
Hark! 'tis the funeral trumpet's breath!
'Tis the dirge of death!
30 At once ten thousand drums begin,
With one long thunder-peal the ear assail-
ing;
Ten thousand voices then join in,
And with one deep and general din
Pour their wild wailing.
35 The song of praise is drown'd
Amid the deafening sound;
You hear no more the trumpet's tone,
You hear no more the mourner's moan,
Though the trumpet's breath, and the
dirge of death,
40 Swell with commingled force the funeral
yell.
But rising over all in one acclam
Is heard the echoed and re-echoed name,
From all that countless rout;
Arvalan! Arvalan!

45 Arvalan! Arvalan!
Ten times ten thousand voices in one
shout
Call Arvalan! The overpowering sound,
From house to house repeated rings
about,
From tower to tower rolls round.
50 The death-procession moves along;
Their bald heads shining to the torches'
ray,
The Bramins lead the way,
(hanting the funeral song
And now at once they shout,
55 Arvalan! Arvalan!
With quick rebound of sound,
All in accordance cry,
Arvalan! Arvalan!
The universal multitude reply
60 In vain ye thunder on his ear the name.
Would ye awake the dead?
Borne upright in his palankeen,¹
There Arvalan is seen!
A glow is on his face, a lively red,
65 It is the crimson canopy
Which o'er his cheek a reddening shade
hath shed,
He moves, he nods his head,
But the motion comes from the bearers'
tread,
As the body, borne aloft in state,
70 Sways with the impulse of its own dead
weight.
Close following his dead son, Kehama
came,
Nor joining in the ritual song,
Nor calling the dear name,
With head deprest and funeral vest,
75 And arms enfolded on his breast,
Silent and lost in thought he moves along
King of the World, his slaves, unenvying
now,
Behold their wretched Lord, rejoiced they
see
The mighty Rajah's miserv;
80 That Nature in his pride hath dealt the
blow,
And taught the Master of Mankind to
know
Even he himself is man, and not exempt
from woe
O sight of grief! the wives of Arvalan,
Young Azla, young Neallun, are seen!
85 Their widow-robos of white,
With gold and jewels bright,
Each like an Eastern queen.
Woe! woe! around their palankeen,
¹ A conveyance borne on the shoulders of men

As on a bridal day,
 90 With symphony, and dance, and song,
 Their kindred and their friends come on.
 The dance of sacrifice! the funeral song!
 And next the victim slaves in long array,
 Richly bedight to grace the fatal day,
 95 Move onward to their death;
 The clarions' stirring breath
 Lifts their thin robes in every flowing fold,
 And swells the woven gold,
 That on the agitated air
 100 Flutters and glitters to the torch's glare.

 A man and maid of aspect wan and wild, 145
 Then, side by side, by bowmen guarded,
 came;
 O wretched father! O unhappy child!
 Them were all eyes of all the throng
 exploring.
 105 Is this the daring man
 Who raised his fatal hand at Arvalan?
 Is this the wretch condemn'd to feel
 Kehama's dreadful wrath?
 Then were all hearts of all the throng
 deploring;
 110 For not in that innumerable throng
 Was one who loved the dead; for who
 could know
 What aggravated wrong
 Provoked the desperate blow!

 Far, far behind, beyond all reach of
 sight,
 115 In order'd files the torches flow along,
 One ever-lengthening line of gliding
 light.
 Far, far behind,
 Rolls on the undistinguishable clamor,
 Of horn, and trump, and tambour;
 120 Incessant as the roar
 Of streams which down the wintry
 mountain pour,
 And louder than the dread commotion
 Of breakers on a rocky shore,
 When the winds rage over the waves,
 125 And Ocean to the Tempest raves.

 And now toward the bank they go,
 Where winding on their way below,
 Deep and strong the waters flow.
 Here doth the funeral pile appear
 130 With myrrh and ambergris bestrew'd,
 And built of precious sandal wood
 They cease their music and their outcry
 here,
 Gently they rest the bier;
 They wet the face of Arvalan,
 135 No sign of life the sprinkled drops ex-
 cite;

They feel his breast,—no motion there;
 They feel his lips,—no breath;
 For not with feeble, nor with erring hand,
 The brave avenger dealt the blow of
 death.

140 Then with a doubling peal and deeper
 blast,
 The tambours and the trumpets sound on
 high,
 And with a last and loudest cry,
 They call on Arvalan.

Woe! woe! for Azla takes her seat
 Upon the funeral pile!
 Calmly she took her seat,
 Calmly the whole terrific pomp survey'd,
 As on her lap the while
 The lifeless head of Arvalan was laid.

150 Woe! woe! Nealliny,
 The young Nealliny!
 They strip her ornaments away,
 Bracelet and anklet, ring, and chain, and
 zone;¹

Around her neck they leave
 155 The marriage knot alone,—
 That marriage band, which when
 Yon waning moon was young,
 Around her virgin neck
 With bridal joy was hung
 160 Then with white flowers, the coronal of
 death,
 Her jetty locks they crown

O sight of misery!
 You cannot hear her cries; their sound
 In that wild dissonance is drown'd;
 165 But in her face you see
 The supplication and the agony,
 See in her swelling throat the desperate-
 strength
 That with vain effort struggles yet for
 life;
 Her arms contracted now in fruitless
 strife,
 170 Now wildly at full length
 Towards the crown in vain for pity
 spread,
 They force her on, they bind her to the
 dead.

Then all around retire;
 Circling the pile, the ministering Bra-
 mins stand,
 175 Each lifting in his hand a torch on fire.
 Alone the father of the dead advanced
 And lit the funeral pyre.

¹ girdle

At once on every side
 The circling torches drop,
 180 At once on every side
 The fragrant oil is pour'd,
 At once on every side
 The rapid flames rush up.
 Then hand in hand the victim band
 185 Roll in the dance around the funeral pyre;
 Their garments' flying folds
 Float inward to the fire,
 In drunken whirl they wheel around,
 One drops, another plunges in,
 190 And still with overwhelming din
 The tambours and the trumpets sound;
 And clap of hand, and shouts, and cries,
 From all the multitude arise,
 While round and round, in giddy wheel,
 195 Intoxicate they roll and reel,
 Till one by one whirl'd in they fall,
 And the devouring flames have swallow'd
 all.

Then all was still, the drums and clarions
 ceased,
 The multitude were hush'd in silent awe,
 200 Only the roaring of the flames was heard

THE MARCH TO MOSCOW

1812 1814

The Emperor Nap¹ he would set off
 On a summer excursion to Moscow,
 The fields were green, and the sky was blue,
 Morbleu! Parbleu!²
 5 What a pleasant excursion to Moscow!
 Four hundred thousand men and more
 Must go with him to Moscow
 There were Marshals by the dozen,
 And Dukes by the score,
 10 Princes a few, and Kings one or two,
 While the fields are so green, and the
 sky so blue,
 Morbleu! Parbleu!
 What a pleasant excursion to Moscow!
 There was Junot and Augereau,
 15 Heigh-ho for Moscow!
 Dombrowsky and Poniatowsky.
 Marshal Ney, lack-a-day!
 General Rapp and the Emperor Nap.
 Nothing would do
 20 While the fields were so green, and the
 sky so blue,
 Morbleu! Parbleu!
 Nothing would do
 For the whole of this crew,
 But they must be marching to Moscow.

25 The Emperor Nap he talk'd so big
 That he frighten'd Mr. Roscoe.
 John Bull, he cries, if you'll be wise,
 Ask the Emperor Nap if he will please
 To grant you peace upon your knees,
 30 Because he is going to Moscow
 He'll make all the Poles come out of their
 holes,
 And beat the Russians and eat the
 Prussians,
 For the fields are green, and the sky is
 blue,
 Morbleu! Parbleu!
 35 And he'll certainly march to Moscow!

And Counsellor Brougham was all in a
 fume
 At the thought of the march to Moscow.
 The Russians, he said, they were undone,
 And the great Fee-Faw-Fun
 40 Would presently come
 With a hop, step, and jump unto London
 For as for his conquering Russia,
 However some persons might scoff it,
 Do it he could, and do it he would,
 45 And from doing it nothing would come
 but good,
 And nothing could call him off it
 Mr. Jeffrey said so, who must certainly
 know,
 For he was the Edinburgh Prophet
 They all of them knew Mr Jeffrey's
Review,
 50 Which with Holy Writ ought to be
 reckon'd
 It was through thick and thin to its
 party true;
 Its back was buff, and its sides were blue,¹
 Morbleu! Parbleu!
 It served them for Law and for Gospel
 too

55 But the Russians stoutly they turned-to
 Upon the road to Moscow
 Nap had to fight his way all through.
 They could fight, though they could not
 parler-vous,²
 But the fields were green, and the sky was
 blue,
 60 Morbleu! Parbleu!
 And so he got to Moscow

He found the place too warm for him,
 For they set fire to Moscow
 To get there had cost him much ado,
 65 And then no better course he knew.

¹ Napoleon, who invaded Russia with disastrous results to his army, in 1812

² French oaths

¹ The *Edinburgh Review* was bound in buff and blue, the colors of the Whig party

² speak French (a humorous expression)

While the fields were green, and the sky ¹¹⁵ Put his trust in his fortune, and not in
 was blue,
 Morbleu! Parbleu!
 But to march back again from Moscow.

The Russians they stuck close to him
 70 All on the road from Moscow
 There was Tormazow and Jemalow
 And all the others that end in ow,
 Milarodovitch and Jaladovitch
 And Karatschkowitch,
 75 And all the others that end in itch,
 Schamscheff, Sonchosaneff,
 And Schepaleff,
 And all the others that end in eff,
 Wasiltchikoff, Kostomaroff,
 80 And Tehoglooff,
 And all the others that end in off,
 Rajeffsy and Novereffsy,
 And Rieffsky,
 And all the others that end in effsky,
 85 Oscharoffsky and Rostoffsky,
 And all the others that end in offsky,
 And Platoff he play'd them off,
 And Shouvaloff he shovell'd them off,
 90 And Markoff he mark'd them off,
 And Krosnoff he cross'd them off,
 And Tuchkoff he touch'd them off,
 And Boroskoff he bored them off,
 And Kutousoff he cut them off,
 And Parenzoff he pared them off,
 95 And Worronzoff he worried them off,
 And Doctoroff he doctor'd them off,
 And Rodionoff he flogg'd them off.
 And last of all an Admiral came,
 A terrible man with a terrible name,
 100 A name which you all know by sight very
 well;
 But which no one can speak, and no one
 can spell
 They stuck close to Nap with all their
 might,
 They were on the left and on the right,
 Behind and before, and by day and by
 night,
 105 He would rather parlez-vous than fight;
 But he look'd white and he look'd blue.
 Morbleu! Parbleu!
 When parlez-vous no more would do,
 For they remember'd Moscow

110 And then came on the frost and snow
 All on the road from Moscow
 The wind and the weather he found in
 that hour
 Cared nothing for him nor for all his
 power;
 For him who, while Europe crouch'd
 under his rod,

Put his trust in his fortune, and not in
 his God,
 Worse and worse every day the ele-
 ments grew,
 The fields so white and the sky so blue,
 Sacrebleu! Ventrebleu!¹
 What a horrible journey from Moscow!

120 What then thought the Emperor Nap
 Upon the road from Moscow?
 Why, I ween he thought it small delight
 To fight all day, and to freeze all night
 And he was besides in a very great fright.
 125 For a whole skin he liked to be in;
 And so, not knowing what else to do,
 When the fields were so white and the sky
 so blue,
 Morbleu! Parbleu!
 He stole away, I tell you true,
 130 Upon the road from Moscow
 'Tis myself, quoth he, I must mind most,
 So the Devil may take the hindmost

Too cold upon the road was he,
 Too hot had he been at Moscow,
 135 But colder and hotter he may be,
 For the grave is colder than Muscovy
 And a place there is to be kept in view
 Where the fire is red and the brimstone
 blue,
 Morbleu! Parbleu!
 140 Which he must go to,
 If the Pope say true,
 If he does not in time look about him,
 Where his namesake almost
 He may have for his Host,
 145 He has reckon'd too long without him,
 If that host get him in Purgatory,
 He won't leave him there alone with his
 glory,
 But there he must stay for a very long
 day
 For from thence there is no stealing
 away
 150 As there was on the road from Moscow

ODE

WRITTEN DURING THE NEGOTIATIONS WITH
 BUONAPARTE, IN JANUARY, 1814
 1814 1814

Who counsels peace at this momentous
 hour,
 When God hath given deliverance to
 the oppress'd,
 And to the injured power?²

¹ French oaths.

² After being successful in a number of engage-
 ments against Napoleon in the winter of 1813-
 14, the allies made proposals for peace

Who counsels peace, when Vengeance
 like a flood
 5 Rolls on, no longer now to be repress'd; 45
 When innocent blood
 From the four corners of the world
 cries out
 For justice upon one accursed head,
 When Freedom hath her holy banners
 spread
 10 Over all nations, now in one just
 cause
 United; when with one sublime accord
 Europe throws off the yoke abhor'd,
 And Loyalty and Faith and Ancient Law
 Follow the avenging sword!
 15 Woe, woe to England! woe and endless
 shame,
 If this heroic land,
 False to her feelings and unspotted fame,
 Hold out the olive to the tyrant's hand!
 20 Woe to the world, if Buonaparte's throne
 Be suffer'd still to stand!
 For by what names shall right and
 wrong be known,
 What new and courtly phrases must
 we feign
 For falsehood, murder, and all mon-
 strous crimes,
 25 If that perfidious Corsican maintain
 Still his detested reign,
 And France, who yearns even now to
 break her chain,
 Beneath his iron rule be left to groan!
 No! by the innumerable dead
 Whose blood hath for his lust of power
 been shed,
 30 Death only can for his foul deeds atone,
 That peace which Death and Judgment
 can bestow,
 That peace be Buonaparte's, that alone!
 For sooner shall the Ethiope change his
 skin,
 Or from the leopard shall her spots
 depart,¹
 35 Than this man change his old flagitious
 heart.
 Have ye not seen him in the balance
 weigh'd,
 And there found wanting?² On the
 stage of blood
 Foremost the resolute adventurer stood; 75
 And when, by many a battle won,
 40 He placed upon his brow the crown,
 Curbing delirious France beneath his
 sway,
 Then, like Octavius in old time,
 Fair name might he have handed down,
 Effacing many a stain of former crime.
 Fool! should he cast away that
 bright renown!
 Fool! the redemption proffer'd should he
 lose!
 When Heaven such grace vouchsafed
 him that the way
 To good and evil lay
 Before him, which to choose
 50 But evil was his good,¹
 For all too long in blood had he been
 nurst,
 And ne'er was earth with verner tyrant
 curst
 Bold man and bad,
 Remorseless, godless, full of fraud
 and lies,
 55 And black with murders and with
 perjuries,
 Himself in Hell's whole panoply he clad,
 No law but his own headstrong will
 he knew,
 No counsellor but his own wicked heart
 From evil thus portentous strength
 he drew,
 60 And trampled under foot all human ties,
 All holy laws, all natural charities
 O France! beneath this fierce barba-
 rian's sway
 Disgraced thou art to all succeeding
 times,
 Rapine, and blood, and fire have mark'd
 thy way.
 65 All loathsome, all unutterable crimes
 A curse is on thee, France! from far
 and wide
 It hath gone up to Heaven All lands
 have cried
 For vengeance upon thy detested head!
 All nations curse thee, France! for
 wheresoe'er
 70 In peace or war thy banner hath
 been spread,
 All forms of human woe have follow'd
 there
 The living and the dead
 Cry out alike against thee! They who bear,
 Crouching beneath its weight, thine
 iron yoke,
 75 Join in the bitterness of secret prayer
 The voice of that innumerable throng,
 Whose slaughter'd spirits day and
 night invoke
 The Everlasting Judge of right and
 wrong

¹ See *Jeremiah*, 13 23² See *Daniel*, 5 27¹ See *Paradise Lost* 4 105

How long, O Lord! Holy and Just,
how long!

80 A merciless oppressor hast thou been,
Thyself remorselessly oppress'd
meantime;
Greedy of war, when all that thou
couldst gain

Was but to dye thy soul with deeper crime,
And rivet faster round thyself the chain

85 O blind to honor, and to interest blind,
When thus in abject servitude resign'd
To this barbarian upstart, thou
couldst brave

God's justice, and the heart of human
kind!

Madly thou thoughtest to enslave the
world,

90 Thyself the while a miserable slave
Behold the flag of vengeance is unfurl'd!
The dreadful armies of the North
advance,

While England, Portugal, and Spain
combined,

Give their triumphant banners to the wind,

95 And stand victorious in the fields of
France

One man hath been for ten long
wretched years

The cause of all this blood and all these
tears,

One man in this most awful point
of time

Draws on thy danger, as he caused thy
crime.

100 Wait not too long the event,
For now whole Europe comes against thee
bent,

His wiles and their own strength the
nations know:

Wise from past wrongs, on future peace
intent,

The people and the princes, with one
mind,

105 From all parts move against the general
foe:

One act of justice, one atoning blow.
One execrable head laid low.

Even yet, O France! averts thy
punishment.

Open thine eyes! too long hast thou been
blind;

110 Take vengeance for thyself, and for
mankind!

France! if thou lovest thine ancient
fame.

Revenge thy sufferings and thy shame!
By the bones which bleach on Jaffa's
beach;

115 By the blood which on Domingo's shore
Hath clogg'd the carrion-birds with
gore;

By the flesh which gorged the wolves of
Spain,

Or stiffen'd on the snowy plain
Of frozen Moscow,

120 By the bodies which lie all open to the sky,
Tracking from Elbe to Rhine the
tyrant's flight;

By the widow's and the orphan's cry.
By the childless parent's misery:

By the lives which he hath shed,
By the ruin he hath spread;

125 By the prayers which rise for curses on
his head,

Redeem, O France! thine ancient fame,
Revenge thy sufferings and thy shame,
Open thine eyes! too long hast thou been
blind;

Take vengeance for thyself, and for
mankind!

130 By those horrors which the night
Witness'd, when the torches' light
To the assembled murderers show'd
Where the blood of Condé flow'd,
By thy murder'd Pichegru's fame.

135 By murder'd Wright, an English name.
By murder'd Palm's atrocious doom,
By murder'd Hofer's martyrdom;

Oh! by the virtuous blood thus vilely spilt.
The villain's own peculiar private guilt,
140 Open thine eyes! too long has thou been
blind!

Take vengeance for thyself and for
mankind!

MY DAYS AMONG THE DEAD ARE PAST

1818 1823

My days among the dead are past,
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old;
7 My never-failing friends are they,
With whom I converse day by day

With them I take delight in weal,
And seek relief in woe,
And while I understand and feel
10 How much to them I owe,
My cheeks have often been bedew'd
With tears of thoughtful gratitude.

My thoughts are with the dead, with
them

- I live in long-past years,
15 Their virtues love, their faults condemn,
Partake their hopes and fears,
And from their lessons seek and find
Instruction with an humble mind.

- My hopes are with the dead, anon
20 My place with them will be,
And I with them shall travel on
Through all futurity,
Yet leaving here a name, I trust,
That will not perish in the dust.

From A VISION OF JUDGMENT
1880 1821

VII. THE BEATIFICATION

- When the Spirit withdrew, the Monarch¹
around the assembly
Looked, but none else came forth, and
he heard the voice of the Angel,—
“King of England! speak for thyself,
here is none to arraign thee.”
“Father,” he replied, “from whom no
secrets are hidden,
5 What should I say? Thou knowest that
mine was an arduous station,
Full of cares, and with perils beset. How
heavy the burden,
Thou alone canst tell! Short-sighted and
frail hast Thou made us;
And Thy judgments who can abide? But,
as surely Thou knowest
The desire of my heart hath been alway
the good of my people,
10 Pardon my errors, O Lord! and in mercy
accept the intention
As in Thee I have trusted, so let me not
now be confounded.”

- Bending forward, he spake with earnest
humility. “Well done,
Good and faithful servant!” then said a
Voice from the Brightness,
“Enter thou into the joy of thy Lord.”²
The ministering Spirits
15 Clapped their pennons therewith, and
from that whole army of Angel-
Songs of thanksgiving and joy resounded,
and loud hallelujahs;
While, on the wings of Winds upraised,
the pavilion of splendor,
Where inscrutable light enveloped the
Holy of Holies,
Moved, and was borne away, through the
empyrean ascending.

- 20 Beautiful then on its hill appeared the
Celestial City,
Softened, like evening suns, to a mild and
bearable lustre.
Beautiful was the ether above, and the
sapphire beneath us,
Beautiful was its tone, to the dazzled sight
as refreshing
As the fields with their lovehest green at
the coming of summer,
25 When the mind is at ease, and the eye
and the heart are contented.

- Then methought we approached the
gate. In front of the portal,
From a rock where the standard of man's
redemption was planted,
Issued the Well of Life, where whosoever
would enter—
So it was written—must drink, and put
away all that is earthly
30 Earth among its gems, its creations of
art and of nature,
Offers not aught whereto that marvellous
Cross may be likened
Even in dim similitude, such was its won-
derful substance
Pure it was and diaphanous It had no
visible lustre,
Yet from it alone whole Heaven was
illuminate alway
35 Day and night being none in the upper
firmament, neither
Sun nor moon nor stars, but from that
Cross, as a fountain,
Flowed the Light uncreated, light all-
sufficing, eternal,
Light which was, and which is, and which
will be forever and ever,¹
Light of light, which, if daringly gazed
on, would blind an Archangel,
40 Yet the eye of weak man may behold,
and beholding is strengthened,
Yea, while we wander below, oppressed
with our bodily burden,
And in the shadow of death, this Light is
in mercy vouchsafed us;
So we seek it with humble heart, and the
soul that receives it
Hath with it healing and strength, peace,
love, and life everlasting

- 45 Thither the King drew nigh, and kneel-
ing he drank of the water
“Oh, what a change was wrought! In the
semblance of age he had risen,
Such as at last he appeared, with the
traces of time and affliction

¹ George III

² See *Matthew*, 25 21

¹ See *Revelation*, 22 5.

Deep on his faded form, when the burden
of years was upon him.

Oh, what a change was wrought! For 40
now the corruptible put on

50 Incorruption;¹ the mortal put off mortal-
ity Rising

Rejuvenescent, he stood in a glorified body,
obnoxious² 45

Never again to change, nor to evil and
trouble and sorrow,

But for eternity formed, and to bliss ever-
lasting appointed 50

THE CATARACT OF LODORE

DESCRIBED IN RHYMES FOR THE NURSERY
1820 1828

"How does the water
'Come down at Lodore?" 55

My little boy ask'd me

Thus, once on a time,

5 And moreover he task'd me

To tell him in rhyme

Anon at the word,

There first came one daughter

And then came another,

10 To second and third

The request of their brother,

And to hear how the water

Comes down at Lodore,

With its rush and its roar,

15 As many a time

They had seen it before

So I told them in rhyme,

For of rhymes I had store

And 'twas in my vocation

20 For their recreation

That so I should sing,

Because I was Laureate

To them and the King³

From its sources which well

25 In the tarn⁴ on the fell;⁵

From its fountains

In the mountains.

Its rills and its gills;⁶

Through moss and through brake,

30 It runs and it creeps

For awhile, till it sleeps

In its own little lake

And thence at departing,

Awakening and starting,

35 It runs through the reeds

And away it proceeds,

Through meadow and glade,

¹ See 1 *Corinthians*, laureate in 1818
15 58.

² subject; Hable small lake

³ George IV. Southey moor
was appointed poet brooks

In sun and in shade,
And through the wood-shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-scurry.

Here it comes sparkling,
And there it lies darkling;
Now smoking and frothing
Its tumult and wrath in,
Till in this rapid race
On which it is bent,
It reaches the place
Of its steep descent. 50

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
55 Its caverns and rocks among:
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
60 Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
65 Around and around
With endless rebound!
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
70 Dizzying and deafening the ear with its
sound.

Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
75 And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And hitting and splitting,
And shining and twining,
80 And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,
85 And flowing and going,
And running and stunning,
And foaming and roaming,
And dinnning and spinning,
And dropping and hopping,
90 And working and jerking,
And guggling and struggling,
And heaving and cleaving,
And moaning and groaning;

- 95 And glittering and frittering,
 And gathering and feathering,
 And whitening and brightening,
 And quivering and shivering,
 And hurrying and skurrying,
 And thundering and floundering;
 100 Dividing and gliding and sliding,
 And falling and brawling and sprawling,
 And driving and riving and striving,
 And sprinkling and twinkling and wrin-
 kling,
 And sounding and bounding and round-
 ing,
 105 And bubbling and troubling and doubling,
 And grumbling and rumbling and tum-
 bling,
 And clattering and battering and shatter-
 ing,
 Retreating and beating and meeting and
 sheeting,
 Delaying and straying and playing and
 spraying,
 110 Advancing and prancing and glancing and
 dancing,
 Recoiling, turmoiling and toiling and boil-
 ing,
 And gleaming and streaming and steaming
 and beaming,
 And rushing and flushing and brushing
 and gushing,
 And flapping and rapping and clapping
 and slapping,
 115 And curling and whirling and purling and
 twirling,
 And thumping and plumping and bump-
 ing and jumping,
 And dashing and flashing and splashing
 and clashing,
 And so never ending, but always descend-
 ing,
 Sounds and motions forever and ever are
 blending,
 120 All at once and all o'er, with a mighty
 uproar;
 And this way the water comes down at
 Lodora.

From THE LIFE OF NELSON
1808-13 1813

THE BATTLE OF TRAFALGAR

Unremitting exertions were made to equip the ships which he had chosen,¹ and especially to refit the *Victory*, which was once more to bear his flag. Before he left Lon-

¹ That is, which Nelson had chosen to engage the combined fleets of France and Spain, under the French admiral Villeneuve.

don he called at his upholsterer's, where the coffin which Captain Hallowell had given him was deposited, and desired that its history¹ might be engraven upon the lid, saying it was highly probable he might want it on his return. He seemed, indeed, to have been impressed with an expectation that he should fall in the battle. In a letter to his brother, written immediately after his return,² he had said: "We must not talk of Sir Robert Calder's battle³. I might not have done so much with my small force. If I had fallen in with them, you might probably have been a lord before I wished, for I know they meant to make a dead set at the *Victory*." Nelson had once regarded the prospect of death with gloomy satisfaction; it was when he anticipated the upbraids of his wife and the displeasure of his venerable father.⁴ The state of his feelings now was expressed in his private journal in these words: "Friday night (Sept. 13th), at half-past ten, I drove from dear, dear Merton, where I left all which I hold dear in this world, to go to serve my king and country. May the great God whom I adore enable me to fulfil the expectations of my country! And if it is His good pleasure that I should return, my thanks will never cease being offered up to the throne of His mercy. If it is His good providence to cut short my days upon earth, I bow with the greatest submission, relying that He will protect those so dear to me, whom I may leave behind! His will be done! Amen! Amen! Amen!"

Early on the following morning he reached Portsmouth; and, having despatched his business on shore, endeavored to elude the populace by taking a byway to the beach; but a crowd collected in his train, pressing forward to obtain a sight of his face;—many were in tears, and many knelt down before him, and blessed him as he passed. England has had many heroes, but never one who so entirely possessed the love of his fellow-countrymen as Nelson. All men knew that his heart was as humane as it was fearless; that there was not in his nature the slightest alloy of selfishness or cupidity, but that, with per-

¹ It had been made from the mainmast of the French ship, *L'Orient*, destroyed by Nelson in the Battle of the Nile, Aug. 1, 1798.

² From his search for the French fleet in September, 1805.

³ An engagement with the French and Spanish fleets, which was fought without a victory for either side, on July 22, 1805.

⁴ On account of his relations with Lady Hamilton, a noted adventuress.

fect and entire devotion, he served his country with all his heart, and with all his soul, and with all his strength;¹ and, therefore, they loved him as truly and as fervently as he loved England. They pressed upon the parapet to gaze after him when his barge pushed off, and he was returning their cheers by waving his hat. The sentinels, who endeavored to prevent them from trespassing upon this ground, were wedged among the crowd; and an officer, who, not very prudently upon such an occasion, ordered them to drive the people down with their bayonets, was compelled speedily to retreat; for the people would not be debarred from gazing, till the last moment, upon the hero, the darling hero of England.

About half-past nine in the morning of the 19th, the *Mars*, being the nearest to the fleet of the ships which formed the line of communication with the frigates in shore, repeated the signal that the enemy were coming out of port.² The wind was at this time very light, with partial breezes, mostly from the S S W. Nelson ordered the signal to be made for a chase in the south-east quarter. About two, the repeating ships announced that the enemy were at sea. All night the British fleet continued under all sail, steering to the south-east. At daybreak³ they were in the entrance of the Straits,⁴ but the enemy were not in sight. About seven, one of the frigates made signal that the enemy were bearing north. Upon this the *Victory* hove-to, and shortly afterwards Nelson made sail again to the northward. In the afternoon the wind blew fresh from the south-west, and the English began to fear that the foe might be forced to return to port.

A little before sunset, however, Blackwood, in the *Euryalus*, telegraphed that they appeared determined to go to the westward. "And that," said the Admiral in his diary, "they shall not do, if it is in the power of Nelson and Bronte to prevent them." Nelson had signified to Blackwood that he depended upon him to keep sight of the enemy. They were observed so well that all their motions were made known to him, and, as they wore twice, he inferred that they were aiming to keep the port of Cadiz open, and would retreat there as soon as they saw the British fleet; for this reason he was very careful not to approach near enough to be seen by them during the

night. At daybreak the combined fleets were distinctly seen from the *Victory's* deck, formed in a close line of battle ahead, on the starboard tack, about twelve miles to leeward, and standing to the south. Our fleet consisted of twenty-seven sail of the line¹ and four frigates; theirs of thirty-three and seven large frigates. Their superiority was greater in size and weight of metal than in numbers. They had four thousand troops on board; and the best riflemen who could be procured, many of them Tyrolese, were dispersed through the ships. Little did the Tyrolese, and little did the Spaniards at that day, imagine what horrors the wicked tyrant whom they served was preparing for their country.²

Soon after daylight Nelson came upon deck. The 21st of October was a festival in his family, because on that day his uncle, Captain Suckling, in the *Dreadnought*, with two other line-of-battle ships, had beaten off a French squadron of four sail of the line and three frigates. Nelson, with that sort of superstition from which few persons are entirely exempt, had more than once expressed his persuasion that this was to be the day of his battle also, and he was well pleased at seeing his prediction about to be verified. The wind was now from the west,—light breezes, with a long heavy swell. Signal was made to bear down upon the enemy in two lines; and the fleet set all sail. Collingwood, in the *Royal Sovereign*, led the lee-line of thirteen ships; the *Victory* led the weather-line of fourteen. Having seen that all was as it should be, Nelson retired to his cabin, and wrote this prayer:—

"May the Great God, whom I worship, grant to my country, and for the benefit of Europe in general, a great and glorious victory; and may no misconduct in any one tarnish it; and may humanity after victory be the predominant feature in the British fleet. For myself individually, I commit my life to Him that made me, and may His blessing alight on my endeavors for serving my country faithfully! To Him I resign myself, and the just cause which is intrusted to me to defend. Amen, Amen. Amen."

¹ The sail of the line carried much heavier armament than did the frigates.

² When the Tyrolese were fighting for freedom from the Bavarians in 1800, Napoleon aided the Bavarians. In 1808, he made his brother Joseph king of Spain.

¹ See *Luke*, 10-27

² That is, Cadiz.

³ Oct 21, 1805

⁴ That is, of Gibraltar.

Blackwood went on board the *Victory* about six. He found him in good spirits, but very calm; not in that exhilaration which he had felt upon entering into battle at Aboukir and Copenhagen, he knew that his own life would be particularly aimed at, and seems to have looked for death with almost as sure an expectation as for victory. His whole attention was fixed upon the enemy. They tacked to the northward, and formed their line on the larboard tack, thus bringing the shoals of Trafalgar and St Pedro under the lee of the British, and keeping the port of Cadiz open for themselves. This was judiciously done, and Nelson, aware of all the advantages which it gave them, made signal to prepare to anchor.

Villeneuve was a skilful seaman, worthy of serving a better master and a better cause. His plan of defence was as well conceived, and as original, as the plan of attack. He formed the fleet in a double line, every alternate ship being about a cable's length¹ to windward of her second ahead and astern. Nelson, certain of a triumphant issue to the day, asked Blackwood what he should consider as a victory. That officer answered that, considering the handsome way in which battle was offered by the enemy, their apparent determination for a fair trial of strength, and the situation of the land, he thought it would be a glorious result if fourteen were captured. He replied, "I shall not be satisfied with less than twenty." Soon afterwards he asked him if he did not think there was a signal wanting. Captain Blackwood made answer that he thought the whole fleet seemed very clearly to understand what they were about. These words were scarcely spoken before that signal was made which will be remembered as long as the language or even the memory of England shall endure—Nelson's last signal. "ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY!" It was received throughout the fleet with a shout of answering acclamation, made sublime by the spirit which it breathed and the feeling which it expressed. "Now," said Lord Nelson, "I can do no more. We must trust to the great Disposer of all events and the justice of our cause. I thank God for this great opportunity of doing my duty."

He wore that day, as usual, his Admiral's frock-coat, bearing on the left breast four stars of the different orders with which he was invested. Ornaments which rendered

¹ Six hundred feet

him so conspicuous a mark for the enemy were beheld with ominous apprehensions by his officers. It was known that there were riflemen on board the French ships, and it could not be doubted but that his life would be particularly aimed at. They communicated their fears to each other, and the surgeon, Mr. Beatty, spoke to the chaplain, Dr. Scott, and to Mr. Scott, the public secretary, desiring that some person would entreat him to change his dress or cover the stars, but they knew that such a request would highly displease him. "In honor I gained them," he had said when such a thing had been hinted to him formerly, "and in honor I will die with them." Mr. Beatty, however, would not have been deterred by any fear of exciting his displeasure from speaking to him himself upon a subject in which the weal of England, as well as the life of Nelson, was concerned; but he was ordered from the deck before he could find an opportunity. This was a point upon which Nelson's officers knew that it was hopeless to remonstrate or reason with him; but both Blackwood and his own captain, Hardy, represented to him how advantageous to the fleet it would be for him to keep out of action as long as possible, and he consented at last to let the *Levathan* and the *Téméraire*, which were sailing abreast of the *Victory*, be ordered to pass ahead. Yet even here the last infirmity of this noble mind¹ was indulged; for these ships could not pass ahead if the *Victory* continued to carry all her sail; and so far was Nelson from shortening sail, that it was evident he took pleasure in pressing on, and rendering it impossible for them to obey his own orders. A long swell was setting into the Bay of Cadiz: our ships, crowding all sail, moved majestically before it, with light winds from the south-west. The sun shone on the sails of the enemy; and their well-formed line, with their numerous three-deckers, made an appearance which any other assailants would have thought formidable; but the British sailors only admired the beauty and the splendor of the spectacle; and, in full confidence of winning what they saw, remarked to each other, what a fine sight yonder ships would make at Spithead!

The French admiral, from the *Bucan-tawre*, beheld the new manner in which his enemy was advancing, Nelson and Collingwood each leading his line; and, pointing them out to his officers, he is said to have

¹ That is, ambition. See *Lucidas*, 71

exclaimed that such conduct could not fail to be successful. Yet Villeneuve had made his own dispositions with the utmost skill, and the fleets under his command waited for the attack with perfect coolness. Ten minutes before twelve they opened their fire. Eight or nine of the ships immediately ahead of the *Victory*, and across her bows, fired single guns at her, to ascertain whether she was yet within their range. As soon as Nelson perceived that their shot passed over him, he desired Blackwood and Captain Prowse, of the *Sirius*, to repair to their respective frigates, and on their way to tell all the captains of the line-of-battle ships that he depended on their exertions, and that, if by the prescribed mode of attack they found it impracticable to get into action immediately, they might adopt whatever they thought best, provided it led them quickly and closely alongside an enemy. As they were standing on the front of the poop, Blackwood took him by the hand, saying he hoped soon to return and find him in possession of twenty prizes. He replied, "God bless you, Blackwood; I shall never see you again."

Nelson's column was steered about two points more to the north than Collingwood's, in order to cut off the enemy's escape into Cadiz. The lee line, therefore, was first engaged. "See," cried Nelson, pointing to the *Royal Sovereign*, as she steered right for the centre of the enemy's line, cut through it astern of the *Santa Anna*, three-decker, and engaged her at the muzzle of her guns on the starboard side. "see how that noble fellow Collingwood carries his ship into action!" Collingwood, delighted at being first in the heat of the fire, and knowing the feelings of his Commander and old friend, turned to his captain and exclaimed, "Rotherham, what would Nelson give to be here!" Both these brave officers perhaps at this moment thought of Nelson with gratitude for a circumstance which had occurred on the preceding day. Admiral Collingwood, with some of the captains, having gone on board the *Victory* to receive instructions, Nelson inquired of him where his captain was, and was told in reply that they were not upon good terms with each other. "Terms!" said Nelson, "good terms with each other!" Immediately he sent a boat for Captain Rotherham, led him, as soon as he arrived, to Collingwood, and saying, "Look, yonder are the enemy!" bade them shake hands like Englishmen.

The enemy continued to fire a gun at a time at the *Victory* till they saw that a shot had passed through her main-topgallant sail; then they opened their broadsides, aiming chiefly at her rigging, in the hope of disabling her before she could close with them. Nelson, as usual, had hoisted several flags, lest one should be shot away. The enemy showed no colors till late in the action, when they began to feel the necessity of having them to strike. For this reason the *Santissima Trinidad*—Nelson's old acquaintance, as he used to call her—was distinguishable only by her four decks, and to the bow of this opponent he ordered the *Victory* to be steered. Meantime an incessant raking fire was kept up upon the *Victory*. The admiral's secretary was one of the first who fell: he was killed by a cannon-shot, while conversing with Hardy. Captain Adair, of the marines, with the help of a sailor, endeavored to remove the body from Nelson's sight, who had a great regard for Mr. Scott; but he anxiously asked, "Is that poor Scott that's gone?" and being informed that it was indeed so, exclaimed, "Poor fellow!" Presently a double-headed shot struck a party of marines, who were drawn up on the poop, and killed eight of them: upon which Nelson immediately desired Captain Adair to disperse his men round the ship, that they might not suffer so much from being together. A few minutes afterwards a shot struck the forebrace bits on the quarter-deck, and passed between Nelson and Hardy, a splinter from the bit tearing off Hardy's buckle and bruising his foot. Both stopped, and looked anxiously at each other, each supposing the other to be wounded. Nelson then smiled, and said, "This is too warm work, Hardy, to last long."

The *Victory* had not yet returned a single gun: fifty of her men had been by this time killed or wounded, and her main-topmast, with all her studding sails and their booms, shot away. Nelson declared that, in all his battles, he had seen nothing which surpassed the cool courage of his crew on this occasion. At four minutes after twelve she opened her fire from both sides of her deck. It was not possible to break the enemy's line without running on board one of their ships: Hardy informed him of this, and asked which he would prefer. Nelson replied: "Take your choice, Hardy, it does not signify much." The master was then ordered to put the helm to port,

and the *Victory* ran on board the *Redoubtable*, just as her tiller ropes were shot away. The French ship received her with a broadside, then instantly let down her lower-deck ports for fear of being boarded through them, and never afterwards fired a great gun during the action. Her tops, like those of all the enemy's ships, were filled with riflemen. Nelson never placed musketry in his tops; he had a strong dislike to the practice, not merely because it endangers setting fire to the sails, but also because it is a murderous sort of warfare, by which individuals may suffer, and a commander now and then be picked off, but which never can decide the fate of a general engagement.

Captain Harvey, in the *Téméraire*, fell on board the *Redoubtable* on the other side, another enemy was in like manner on board the *Téméraire*; so that these four ships formed as compact a tier as if they had been moored together, their heads all lying the same way. The lieutenants of the *Victory*, seeing this, depressed their guns of the middle and lower decks, and fired with a diminished charge, lest the shot should pass through and injure the *Téméraire*, and because there was danger that the *Redoubtable* might take fire from the lower-deck guns, the muzzles of which touched her side when they were run out, the fireman of each gun stood ready with a bucket of water, which, as soon as the gun was discharged, he dashed into the hole made by the shot. An incessant fire was kept up from the *Victory* from both sides; her larboard guns playing upon the *Bucinaure* and the huge *Santissima Trinidad*.

It had been part of Nelson's prayer that the British fleet might be distinguished by humanity in the victory which he expected. Setting an example himself, he twice gave orders to cease firing upon the *Redoubtable*, supposing that she had struck, because her great guns were silent; for, as she carried no flag, there was no means of instantly ascertaining the fact. From this ship, which he had thus twice spared, he received his death. A ball fired from her mizzen-top, which, in the then situation of the two vessels, was not more than fifteen yards from that part of the deck where he was standing, struck the epaulette on his left shoulder,—about a quarter after one, just in the heat of the action. He fell upon his face, on the spot which was covered with his poor secretary's blood. Hardy, who was a few steps from him, turning round,

saw three men raising him up. "They have done for me at last, Hardy," said he. "I hope not!" cried Hardy. "Yes," he replied; "my back bone is shot through." Yet even now, not for a moment losing his presence of mind, he observed, as they were carrying him down the ladder, that the tiller ropes, which had been shot away, were not yet replaced, and ordered that new ones should be rove immediately—then, that he might not be seen by the crew, he took out his handkerchief, and covered his face and his stars.—Had he but concealed these badges of honor from the enemy, England, perhaps, would not have had cause to receive with sorrow the news of the battle of Trafalgar.

The cockpit was crowded with wounded and dying men, over whose bodies he was with some difficulty conveyed, and laid upon a pallet in the midshipmen's berth. It was soon perceived, upon examination, that the wound was mortal. This, however, was concealed from all, except Captain Hardy, the chaplain, and the medical attendants. He himself being certain, from the sensation in his back, and the gush of blood which he felt momentarily within his breast, that no human care could avail him, insisted that the surgeon should leave him, and attend to those to whom he might be useful; "for," said he, "you can do nothing for me." All that could be done was to fan him with paper, and frequently to give him lemonade to alleviate his intense thirst. He was in great pain, and expressed much anxiety for the event of the action, which now began to declare itself. As often as a ship struck, the crew of the *Victory* hurried, and at every lunia a visible expression of joy gleamed in the eyes and marked the countenance of the dying hero. But he became impatient to see Captain Hardy; and as that officer, though often sent for, could not leave the deck, Nelson feared that some fatal cause prevented him, and repeatedly cried: "Will no one bring Hardy to me? He must be killed! He is surely dead!" An hour and ten minutes elapsed from the time when Nelson received his wound before Hardy could come to him. They shook hands in silence; Hardy in vain struggling to suppress the feelings of that most painful and yet sublimest moment. "Well, Hardy," said Nelson, "how goes the day with us?"—"Very well," replied Hardy, "ten ships have struck, but five of the van have tacked, and show an intention to bear down upon the *Victory*. I have

called two or three of our fresh ships round, and have no doubt of giving them a drubbing."—"I hope," said Nelson, "none of our ships have struck?" Hardy answered, "There was no fear of that." Then, and not till then, Nelson spoke of himself. "I am a dead man, Hardy," said he, "I am going fast; it will be all over with me soon. Come nearer to me. Let my dear Lady Hamilton have my hair and all other things belonging to me." Hardy observed that he hoped Mr. Beatty could yet hold out some prospect of life. "Oh no!" he replied, "it is impossible, my back is shot through. Beatty will tell you so." Captain Hardy then once more shook hands with him, and with a heart almost bursting hastened upon deck.

By this time all feeling below the breast was gone; and Nelson, having made the surgeon ascertain this, said to him: "You know I am gone. I know it. I feel something rising in my breast"—putting his hand on his left side—"which tells me so." And upon Beatty's inquiring whether his pain was very great, he replied, "So great that he wished he was dead. Yet," said he in a lower voice, "one would like to live a little longer too!" And after a few minutes, in the same under-tone, he added: "What would become of poor Lady Hamilton if she knew my situation?" Next to his country she occupied his thoughts. Captain Hardy, some fifty minutes after he had left the cockpit, returned, and again taking the hand of his dying friend and Commander, congratulated him on having gained a complete victory. How many of the enemy were taken he did not know, as it was impossible to perceive them distinctly, but fourteen or fifteen at least. "That's well!" cried Nelson, "but I bargained for twenty." And then in a stronger voice he said: "Anchor, Hardy, anchor." Hardy upon this hinted that Admiral Collingwood would take upon himself the direction of affairs. "Not while I live, Hardy," said the dying Nelson, ineffectually endeavoring to raise himself from the bed. "Do you anchor." His previous order for preparing to anchor had shown how clearly he foresaw the necessity of this. Presently, calling Hardy back, he said to him, in a low voice, "Don't throw me overboard"; and he desired that he might be buried by his parents, unless it should please the king to order otherwise. Then, reverting to private feelings: "Take care of my dear Lady Hamilton, Hardy; take care

of poor Lady Hamilton.—Kiss me, Hardy," said he. Hardy knelt down, and kissed his cheek; and Nelson said, "Now I am satisfied. Thank God, I have done my duty." Hardy stood over him in silence for a moment or two, then knelt again, and kissed his forehead. "Who is that?" said Nelson; and being informed, he replied, "God bless you, Hardy." And Hardy then left him—forever.

Nelson now desired to be turned upon his right side, and said: "I wish I had not left the deck; for I shall soon be gone." Death was, indeed, rapidly approaching. He said to the chaplain: "Doctor, I have not been a great sinner"; and, after a short pause, "Remember that I leave Lady Hamilton, and my daughter, Horatia, as a legacy to my country." His articulation now became difficult; but he was distinctly heard to say, "Thank God, I have done my duty!" These words he had repeatedly pronounced, and they were the last words he uttered. He expired at thirty minutes after four,—three hours and a quarter after he had received his wound.

Once, amidst his sufferings, Nelson had expressed a wish that he were dead; but immediately the spirit subdued the pains of death, and he wished to live a little longer; doubtless that he might hear the completion of the victory which he had seen so gloriously begun. That consolation—that joy—that triumph, was afforded him. He lived to know that the victory was decisive; and the last guns which were fired at the flying enemy were heard a minute or two before he expired.

It is almost superfluous to add that all the honors which a grateful country could bestow were heaped upon the memory of Nelson. His brother was made an earl, with a grant of £6,000 per year; £10,000 were voted to each of his sisters; and £100,000 for the purchase of an estate. A public funeral was decreed, and a public monument. Statues and monuments also were voted by most of our principal cities. The leaden coffin, in which he was brought home, was cut in pieces, which were distributed as relics of Saint Nelson,—so the gunner of the *Victory* called them,—and when, at his interment, his flag was about to be lowered into the grave, the sailors who assisted at the ceremony, with one accord rent it in pieces, that each might preserve a fragment while he lived.

The death of Nelson was felt in England as something more than a public calamity: men started at the intelligence, and turned pale, as if they had heard of the loss of a dear friend. An object of our admiration and affection, of our pride and of our hopes, was suddenly taken from us; and it seemed as if we had never, till then, known how deeply we loved and revered him. What the country had lost in its great naval hero—the greatest of our own, and of all former times—was scarcely taken into the account of grief. So perfectly, indeed, had he performed his part, that the maritime war, after the battle of Trafalgar, was considered at an end; the fleets of the enemy were not merely defeated, but destroyed; new navies must be built, and a new race of seamen reared for them, before the possibility of their invading our shores could again be contemplated. It was not, therefore, from any selfish reflection upon the magnitude of our loss that we mourned for him the general sorrow was of a higher character. The people of England grieved that funeral ceremonies, public monuments, and posthumous rewards, were all which they could now bestow upon him, whom the king, the legislature, and the nation, would alike have delighted to honor, whom every tongue would have blessed; whose presence in every village through which he might have passed would have wakened the church bells, have given school-boys a holiday, have drawn children from their sports to gaze upon him, and “old men from the chimney corner,”¹ to look upon Nelson ere they died. The victory of Trafalgar was celebrated, indeed, with the usual forms of rejoicing, but they were without joy, for such already was the glory of the British navy, through Nelson’s surpassing genius, that it scarcely seemed to receive any addition from the most signal victory that ever was achieved upon the seas, and the destruction of this mighty fleet, by which all the maritime schemes of France were totally frustrated, hardly appeared to add to our security or strength; for while Nelson was living, to watch the combined squadrons of the enemy, we felt ourselves as secure as now, when they were no longer in existence.

There was reason to suppose, from the appearances upon opening the body, that in the course of nature he might have attained, like his father, to a good old age.

¹ Sidney, *The Defence of Poeny*, 23, 27 (Ath Press ed.)

Yet he cannot be said to have fallen prematurely whose work was done, nor ought he to be lamented who died so full of honors and at the height of human fame. The most triumphant death is that of the martyr; the most awful that of the martyred patriot, the most splendid that of the hero in the hour of victory, and if the chariot and the horses of fire had been vouchsafed for Nelson’s translation,¹ he could scarcely have departed in a brighter blaze of glory. He has left us, not indeed his mantle of inspiration,² but a name and an example which are at this hour inspiring thousands of the youth of England—a name which is our pride, and an example which will continue to be our shield and our strength. Thus it is that the spirits of the great and the wise continue to live and to act after them, verifying in this sense the language of the old mythologist

*Τοί μιν δαίμονες εἰσὶ, Διὸς μεγάλου διὰ βουλὰς
Ἑσθλοὶ, ἐπιχρόνιοι, φύλακες θνητῶν ἀνθρώπων **

THOMAS CAMPBELL (1777-1844)

THE PLEASURES OF HOPE

1796-99

1799

From PART I

At summer eve, when Heaven’s ethereal
bow
Spans with bright arch the glittering hills
below,
Why to yon mountain turns the musing
eye,
Whose sunbright summit mingles with the
sky?
Why do those cliffs of shadowy tint
appear
More sweet than all the landscape smiling
near?
’Tis distance lends enchantment to the
view,
And robes the mountain in its azure hue.
Thus, with delight, we linger to survey
The promised joys of life’s unmeasured
way,
Thus, from afar, each dim-discover’d
scene
More pleasing seems than all the past
hath been,
And every form, that Fancy can repair
From dark oblivion, glows divinely there.

¹ As they had been for Elijah (2 Kings, 2:11-13).

² Which Elijah left for Elisha (2 Kings, 2:8, 13, 35).

³ Shining spirits there are, that dwell upon earth
among mortals
Prompting illustrious deeds, and fulfilling the
counsels of Zeus
—Hesiod, *The Works and Days* 122

- 15 What potent spirit guides the raptured eye
 To pierce the shades of dim futurity?
 Can Wisdom lend, with all her heavenly power,
 The pledge of Joy's anticipated hour?
 Ah, no! she darkly sees the fate of man—
 20 Her dim horizon bounded to a span;
 Or, if she hold an image to the view,
 'Tis Nature pictured too severely true.
 With thee, sweet Hope! resides the heavenly light,
 That pours remotest rapture on the sight
 25 Thine is the charm of life's bewilder'd way,
 That calls each slumbering passion into play.
 Waked by thy touch, I see the sister band.
 On tiptoe watching, start at thy command,
 And fly where'er thy mandate bids them steer,
 30 To Pleasure's path or Glory's bright career
 Primeval Hope, the Aonian Muses say,
 When Man and Nature mourn'd their first decay,
 When every form of death, and every woe,
 Shot from malignant stars to earth below,
 35 When Murder bared her arm, and rampant War
 Yoked the red dragons of her iron car,
 When Peace and Mercy, banish'd from the plain,
 Sprung on the viewless winds to Heaven again;
 All, all forsook the friendless, guilty mind.
 40 But Hope, the charmer, linger'd still behind¹

 Where barbarous hordes on Scythian mountains roam,
 340 Truth, Mercy, Freedom, yet shall find a home;
 Where'er degraded Nature bleeds and pines,
 From Guinea's coast to Sibir's dreary mines,
 Truth shall pervade th' unfathom'd darkness there,
 And light the dreadful features of Despair.—
 345 Hark! the stern captive spurns his heavy load,
 And asks the image back that Heaven bestow'd!
 Fiercer in his eye the fire of valor burns,
 And, as the slave departs, the man returns.
 Oh! sacred Truth! thy triumph ceased a while,
 350 And Hope, thy sister, ceased with thee to smile,
 When leagued Oppression¹ pour'd to Northern wars
 Her whiskered pandours and her fierce hussars,²
 Waved her dread standard to the breeze of morn,
 Peal'd her loud drum, and twang'd her trumpet horn;
 355 Tumultuous horror brooded o'er her van,
 Presaging wrath to Poland—and to man!
 Warsaw's last champion³ from her height survey'd,
 Wide o'er the fields, a waste of ruin laid,—
 "Oh! Heaven!" he cried, "my bleeding country save!"—
 360 Is there no hand on high to shield the brave?
 Yet, though destruction sweep those lovely plains,
 Rise, fellow-men! our country yet remains!
 By that dread name, we wave the sword on high!
 And swear for her to live!—with her to die!"
 365 He said, and on the rampart-heights array'd
 His trusty warriors, few, but undismay'd.
 Firm-paced and slow, a horrid front they form,
 Still as the breeze, but dreadful as the storm;
 Low murmuring sounds along their banners fly,
 370 Revenge, or death,—the watchword and reply;
 Then peal'd the notes, omnipotent to charm,
 And the loud tocsin toll'd their last alarm!
 In vain, alas! in vain, ye gallant few!
 From rank to rank your volley'd thunder flew.—
 375 Oh, bloodiest picture in the book of Time,

¹ In 1792 and 1794 when Russia, Prussia, and Austria united in wars for the partition of Poland.

² The pandours were members of a regiment in the Austrian army, noted for its courage and cruelty. The hussars were light cavalrymen.

³ Thaddeus Kosciuszko, he was defeated and taken prisoner, Oct 10, 1794

¹ See the story of Pandora, from whose box all the blessings but hope escaped; also the story of the Iron Age, in which the vices took possession of the earth after the virtues had departed

Sarmatia fell, unwept, without a crime,
 Found not a generous friend, a pitying foe,
 Strength in her arms, nor mercy in her woe!
 Dropp'd from her nerveless grasp the
 shatter'd spear.
 380 Closed her bright eye, and curb'd her
 high career,—
 Hope, for a season, bade the world fare-
 well,
 And Freedom shudd'rd as Kosciuszko fell!
 The sun went down, nor ceased the
 carnage there,
 Tumultuous Murder shook the midnight
 air—
 385 On Prague's proud arch the fires of ruin
 glow,
 His blood-dyed waters murmuring far be-
 low,
 The storm prevails, the rampart yields a
 way,
 Bursts the wild cry of horror and dismay!
 Hark, as the smouldering piles with
 thunder fall,
 390 A thousand shrieks for hopeless mercy call!
 Earth shook—red meteors flash'd along
 the sky,
 And conscious Nature shudder'd at the cry!
 Oh! righteous Heaven; ere Freedom
 found a grave,
 Why slept the sword, omnipotent to save?
 395 Where was thine arm, O Vengeance!
 where thy rod,
 That smote the foes of Zion and of God,¹
 That crush'd proud Ammon, when his
 iron ear
 Was yoked in wiath, and thunder'd from
 afar?²
 Where was the storm that shudder'd till
 the host
 400 Of blood-stain'd Pharaoh left their trem-
 bling coast,
 Then bade the deep in wild commotion flow,
 And heaved an ocean on their match be-
 low?³
 Departed spirits of the mighty dead!
 Ye that at Marathon and Leuctra bled!
 405 Friends of the world! restore your swords
 to man,
 Fight in his sacred cause, and lead the van!
 Yet for Sarmatia's tears of blood atone,
 And make her arm puissant as your own!
 Oh! once again to Freedom's cause return
 410 The patriot Tell—the Bruce of Bannock-
 burn!
 Yes! thy proud lords, unpitied land,
 shall see

That man hath yet a soul—and dare be
 free!
 A little while, along thy saddening plains
 The starless night of Desolation reigns,
 415 Truth shall restore the light by Nature
 given,
 And, like Prometheus, bring the fire of
 Heaven!
 Pione to the dust Oppression shall be
 hurl'd,
 Her name, her nature, wither'd from the
 world!

YE MARINERS OF ENGLAND

A NAVAL ODE
 1799-1800 1801

Ye mariners of England,
 That guard our native seas,
 Whose flag has brav'd, a thousand years—
 The battle and the breeze!
 5 Your glorious standard launch again
 To match another foe,¹
 And sweep through the deep,
 While the stormy winds do blow,
 While the battle rages loud and long,
 10 And the stormy winds do blow.

The spirits of your fathers
 Shall start from every wave!
 For the deck it was their field of fame,
 And Ocean was their grave
 15 Where Blake and mighty Nelson fell,
 Your manly hearts shall glow,
 As ye sweep through the deep,
 While the stormy winds do blow,
 While the battle rages loud and long,
 20 And the stormy winds do blow.

Britannia needs no bulwarks,
 No towers along the steep,
 Her march is o'er the mountain-waves,
 Her home is on the deep.
 25 With thunders from her native oak,
 She quells the floods below,
 As they roar on the shore,
 When the stormy winds do blow;
 When the battle rages loud and long,
 30 And the stormy winds do blow.

The meteor flag of England
 Shall yet terrific burn,
 Till danger's troubled night depart,
 And the star of peace return
 35 Then, then, ye ocean-warriors!
 Our song and feast shall flow

¹ See *Isaiah*, 51 7-10

² See *Judges*, 11 8-34, *Ezekiel*, 25 1-7

³ See *Ezra*, 14

¹ England had won naval victories over the
 French in the battles of Cape St. Vincent
 (1797) and of the Nile (1798)

- To the fame of your name,
 When the storm has ceased to blow;
 When the fiery fight is heard no more,
 40 And the storm has ceased to blow.

HOHENLINDEN

1802 1802

- On Linden, when the sun was low,
 All bloodless lay th' untrodden snow,
 And dark as winter was the flow
 Of Iser, rolling rapidly.
- 5 But Linden saw another sight,
 When the drum beat at dead of night,
 Commanding fires of death to light
 The darkness of her scenery
- 10 By torch and trumpet fast array'd,
 Each horseman drew his battle-blade.
 And furious every charger neigh'd,
 To join the dreadful revelry.
- Then shook the hills with thunder riven,
 Then rush'd the steed to battle driven,
 15 And louder than the bolts of heaven,
 Far flash'd the red artillery

- But redder yet that light shall glow
 On Linden's hills of stained snow,
 And bloodier yet the torrent flow
 20 Of Iser, rolling rapidly

'Tis morn; but scarce yon level sun
 Can pierce the war-clouds, rolling dun,
 Where furious Frank and fiery Hun,
 Shout in their sulphurous canopy

- 25 The combat deepens On, ye brave,
 Who rush to glory, or the grave!
 Wave, Munich! all thy banners wave.
 And charge with all thy chivalry!

- Few, few, shall part where many meet!
 30 The snow shall be their winding-sheet.
 And every turf beneath their feet
 Shall be a soldier's sepulchre

LOCHIEL'S WARNING

1802 1802

WIZARD

Lochiel, Lochiel! beware of the day
 When the lowlands shall meet thee in
 battle array!
 For a field of the dead rushes red on my
 sight,
 And the clans of Culloden are scatter'd
 in fight.

- 5 They rally, they bleed, for their kingdom
 and crown;
 Woe, woe to the riders that trample them
 down!
 Proud Cumberland prances, insulting the
 slain,
 And their hoof-beaten bosoms are trod
 to the plain.
 But hark! through the fast-flashing light-
 ning of war,
 10 What steed to the desert flies frantic and
 far?
 'Tis thine, oh Glenullin! whose bride shall
 await,
 Like a love-lighted watch-fire, all night at
 the gate
 A steed comes at morning no rider is
 there,
 But its bridle is red with the sign of
 despair
 15 Weep, Albin! to death and captivity led!
 Oh weep, but thy tears cannot number
 the dead
 For a merciless sword on Culloden shall
 wave,
 Culloden! that reeks with the blood of the
 brave.

LOCHIEL

- No, preach to the coward, thou death-
 telling see!
 20 Or, if goy Culloden so dreadful appear,
 Draw, dotard, around thy old wavering
 sight
 This mantle, to cover the phantoms of
 fright

WIZARD

- Ha! laugh'st thou, Lochiel, my vision to
 scorn?
 Proud bird of the mountain, thy plume
 shall be torn!
 25 Say, rush'd the bold eagle exultingly
 forth,
 From his home, in the dark, rolling clouds
 of the north?
 Lo! the death-shot of foemen outspeeding,
 he rode
 Companionless, bearing destruction
 abroad,
 But down let him stoop from his havoc
 on high!
 30 Ah! home let him speed, for the spoiler
 is nigh.
 Why flames the far summit? Why shoot
 to the blast
 Those embers, like stars from the firma-
 ment cast?
 'Tis the fire-shower of ruin, all dread
 fully driven

From his eyrie, that beacons the darkness of heaven.

- 35 Oh, crested Lochiel! the peerless in might,
Whose banners arise on the battlements' height,
Heaven's fire is around thee, to blast and to burn;
Return to thy dwelling! all lonely return!
For the blackness of ashes shall mark where it stood,
40 And a wild mother scream o'er her famishing brood

LOCHIEL

- False Wizard, avaunt! I have marshall'd my clan,
Their swords are a thousand, their bosoms are one!
They are true to the last of their blood and their breath,
And like reapers descend to the harvest of death
15 Then welcome be Cumberland's steed to the shock!
Let him dash his proud foam like a wave on the rock!
But woe to his kindred, and woe to his cause,
When Albin her claymore¹ indignantly draws,
When her bonneted chieftains to victory crowd,
50 ('Anionald the dauntless, and Moray the proud,
All plaided and plumed in their tartan² array——

WIZARD

- Lochiel, Lochiel! beware of the day;
For, dark and despairing, my sight I may seal,
But man cannot cover what God would reveal;
55 'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.
I tell thee, Culloden's dread echoes shall ring
With the bloodhounds that bark for thy fugitive king.
Lo! anointed by Heaven with the vials of wrath,
60 Behold, where he flies on his desolate path!
Now in darkness and billows, he sweeps from my sight:

¹ A large two-edged sword

² Woolen cloth checkered with narrow bands of various colors, the characteristic dress of the Highland clans

Rise, rise! ye wild tempests, and cover his flight!

- 'Tis finish'd. Their thunders are hush'd on the moors:
Culloden is lost, and my country deplores
85 But where is the iron-bound prisoner? Where?
For the red eye of battle is shut in despair
Say, mounts he the ocean-wave, banish'd, forlorn,
Like a limb from his country cast bleeding and torn?
Ah no! for a darker departure is near,
70 The war-drum is muffled, and black is the bier;
His death-bell is tolling—oh! mercy, dispel
Yon sight, that it freezes my spirit to tell!
Life flutters convulsed in his quivering limbs,
And his blood-streaming nostril in agony swims.
75 Accursed be the fagots, that blaze at his feet,
Where his heart shall be thrown, ere it ceases to beat,
With the smoke of its ashes to poison the gale——

LOCHIEL

- Down, soothless insults! I trust not the tale.
For never shall Albin a destiny meet,
80 So black with dishonor, so foul with retreat.
Tho' my perishing ranks should be strew'd in their gore,
Like ocean-weeds heap'd on the surf-beaten shore,
Lochiel, untainted by flight or by chains,
While the kindling of life in his bosom remains,
85 Shall victor exult, or in death be laid low,
With his back to the field, and his feet to the foe!
And leaving in battle no blot on his name,
Look proudly to Heaven from the death-bed of fame

LORD ULLIN'S DAUGHTER

1804-05 1809

A chieftain, to the Highlands bound,
Cries, "Boatman, do not tarry!"
And I'll give thee a silver pound.
To row us o'er the ferry."

- 7 "Now who be ye, would cross Lochgyle,
This dark and stormy water?"

"O, I'm the chief of Ulva's isle,
And this, Lord Ullin's daughter.

"And fast before her father's men
10 Three days we've fled together,
For should he find us in the glen,
My blood would stain the heather

"His horsemen hard behind us ride;
Should they our steps discover,
15 Then who will cheer my bonny bride
When they have slain her lover?"

Out spoke the hardy Highland wight,
"I'll go, my chief; I'm ready.
It is not for your silver bright,
20 But for your winsome lady.

"And by my word! the bonny bird
In danger shall not tarry;
So though the waves are raging white,
I'll row you o'er the ferry"

25 By this the storm grew loud apace,
The water writh¹ was shrieking.
And in the scowl of heaven each face
Grew dark as they were speaking

But still as wilder blew the wind,
10 And as the night grew drearer,
Adown the glen rode armed men—
Their trampling sounded nearer

"O haste thee, haste!" the lady cries,
"Though tempests round us gather,
35 I'll meet the raging of the skies,
But not an angry father."

The boat has left a stormy land,
A stormy sea before her,—
When, oh! too strong for human hand,
40 The tempest gathered o'er her

And still they row'd amidst the roar
Of waters fast prevailing.
Lord Ullin reach'd that fatal shore—
His wrath was changed to wailing

45 For so¹è disinay'd, through storm and
shade,
His child he did discover.
One lovely hand she stretch'd for aid,
And one was round her lover

"Come back! come back!" he cried in
grief,
50 "Across this stormy water;
And I'll forgive your Highland chief,
My daughter! oh, my daughter!"

¹ spirit supposed to preside over the waters

'Twas vain;—the loud waves lash'd the
shore,

Return or aid preventing
55 The waters wild went o'er his child,
And he was left lamenting

BATTLE OF THE BALTIC 1804-05 1809

Of Nelson and the North,
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown,
5 And her arms along the deep proudly
shone,
By each gun and lighted brand.
In a bold determined hand,
And the Prince of all the land
Led them on.

10 Like leviathans afloat,
Lay then bulwarks on the brine,
While the sign of battle flew
On the lofty British line.
It was ten of April morn by the chime
15 As they drifted on their path,
There was silence deep as death.
And the boldest held his breath,
For a tune

But the might of England flush'd
20 To anticipate the scene,
And her van the flecter rush'd
O'er the deadly space between
"Hearts of oak!" our captain cried, when
each gun
From its adamant lip
25 Spread a death-shade round the ships,
Like the hurricane eclipse
Of the sun

Again! again! again!
And the havoc did not slack.
30 Till a feeble cheer the Dane
To our cheering sent us back,
Their shots along the deep slowly boom—
Then ceased—and all is wail,
As they strike the shatter'd sail.
15 Or in conflagration pale
Light the gloom

Out spoke the victor then,
As he hail'd them o'er the wave;
"Ye are brothers! ye are men!"
40 And we conquer but to save,
So peace instead of death let us bring.
But yield, proud foe, thy fleet,
With the crews, at England's feet,
And make submission meet
45 To our King "

Then Denmark bless'd our chief,
That he gave her wounds repose,
And the sounds of joy and grief
From her people wildly rose,
50 As Death withdrew his shades from the
day

While the sun look'd smiling bright
O'er a wide and woful sight,
Where the fires of funeral light
Died away

55 Now joy, old England, raise!
For the tidings of thy might,
By the festal cities' blaze,
Whilst the wine-cup shines in light,
And yet amidst that joy and uproar,
60 Let us think of them that sleep,
Full many a fathom deep,
By thy wild and stormy steep,
Elsmore!

Brave hearts! to Britain's pride
65 Once so faithful and so true,
On the deck of fame that died,
With the gallant good Riou,
Soft sigh the winds of Heaven o'er their
grave!

While the billow mournful rolls,
70 And the mermaid's song condoles,
Singing glory to the souls
Of the brave!

THE LAST MAN
1823

All worldly shapes shall melt in gloom,
The Sun himself must die,
Before this mortal shall assume
Its immortality!

7 I saw a vision in my sleep,
That gave my spirit strength to sweep
Adown the gulf of Time!
I saw the last of human mould
That shall Creation's death behold,
10 As Adam saw her prime!

The Sun's eye had a sickly glare,
The Earth with age was wan,
The skeletons of nations were
Around that lonely man!

15 Some had expied in fight,—the brands
Still rusted in their bony hands,
In plague and famine some!
Earth's cities had no sound nor tread,
And ships were drifting with the dead
20 To shores where all was dumb!

Yet, prophet-like, that lone one stood,
With dauntless words and high,
That shook the sere leaves from the wood

As if a storm pass'd by,
-7 Saying, "We are twins in death, proud
Sun!

Thy face is cold, thy race is run,
'Tis Mercy bids thee go,
For thou ten thousand thousand years
Hast seen the tide of human tears,
30 That shall no longer flow.

"What though beneath thee man put forth
His pomp, his pride, his skill,
And arts that made fire, flood, and earth
The vassals of his will?

35 Yet mourn I not thy parted sway,
Thou dim disowned king of day,
For all those trophied arts
And triumphs that beneath thee sprang,
Heal'd not a passion or a pang
40 Entail'd on human hearts.

Go, let oblivion's curtain fall
Upon the stage of men,
Nor with thy rising beams recall
Life's tragedy again
45 Its piteous pageants bring not back,
Nor waken flesh, upon the rack
Of pain anew to writhe;
Stretch'd in disease's shapes abhorr'd,
Or mown in battle by the sword,
50 Like grass beneath the scythe.

Ev'n I am weary in yon skies
To watch thy fading fire,
Tost of all sunless agonies,
Behold not me expire
55 My lips that speak thy dirge of death—
Their rounded gasp and gurgling breath
To see thou shalt not boast
The eclipse of Nature spreads my pall,
The majesty of Darkness shall
60 Receive my parting ghost!

This spirit shall return to Him
Who gave its heavenly spark,
Yet think not, Sun, it shall be dim
When thou thyself art dark!
65 No! it shall live again, and shine
In bliss unknown to beams of thine.
By him recall'd to breath,
Who captive led captivity,
Who robb'd the grave of Victory.—
70 And took the sting from Death!

Go, Sun, while Mercy holds me up
On Nature's awful waste
To drink this last and bitter cup
Of grief that man shall taste—
75 Go, tell the night that hides thy face,
Thou saw'st the last of Adam's race,
1 See 1 Corinthians 15:55

On Earth's sepulchral clod,
The darkening universe defy
To quench his immortality,
80 Or shake his trust in God!

THE DEATH-BOAT OF HELIGOLAND
1828

Can restlessness reach the cold sepulchred
head?
Ay, the quick have their sleep-walkers, so
have the dead
There are brains, though they moulder,
that dream in the tomb,
And that maddening forehear the last
trumpet of doom,
5 Till their corpses start sheeted to revel on
earth,
Making horror more deep by the sem-
blance of mirth.
By the glare of new-lighted volcanoes they
dance,
Or at mid-sea appall the chill'd mariner's
glance.
Such, I wot, was the band of cadaverous
smile
10 Seen ploughing the night-surge of Heli-
go's isle

The foam of the Baltic had sparkled like
fire,
And the red moon look'd down with an
aspect of ire,
But her beams on a sudden grew sick-like
and gray,
And the mews¹ that had slept clang'd and
shriek'd far away,
15 And the buoys and the beacons extin-
guish'd their light,
As the boat of the stony-eyed dead came
in sight,
High bounding from billow to billow.
each form
Had its shroud like a plaid flying loose
to the storm;
With an oar in each pulseless and icy-cold
hand,
20 Fast they plough'd by the lee-shore of
Heligoland,
Such breakers as boat of the living ne'er
cross'd;
Now surf-sunk for minutes again they
uptoss'd;
And with livid lips shouted reply o'er the
flood
To the challenging watchman, that curdled
his blood:
25 "We're dead—we are bound from our
graves in the west,

¹ gulls

First to Hecla, and then to——" Unmeet
was the rest
For man's ear. The old abbey bell thun-
der'd its clang,
And their eyes gleam'd with phosphorus
light as it rang.
Ere they vanish'd, they stopp'd, and
gazed silently grim,
30 Till the eye could define them, garb, fea-
ture, and limb

Now who were those roamers? of gallows
or wheel¹
Bore they marks, on the mangling anat-
omist's steel?
No, by magistrates' chains 'mid their
grave-clothes you saw
They were felons too proud to have per-
ish'd by law:
35 But a ribbon that hung where a rope
should have been,
'Twas the badge of their faction, its hue
was not green,
Show'd them men who had trampled and
tortured and driven
To rebellion the fairest Isle breathed on
by Heaven,—
Men whose heirs would yet finish the
tyrannous task,
40 If the Truth and the Time had not
dragg'd off their mask
They parted—but not till the sight might
discern
A scutcheon distinct at their pinnacle's
stern,
Where letters emblazon'd in blood-color'd
flame,
Named their faction—I blot not my page
with its name

THOMAS MOORE (1779-1852)

THE LAKE OF THE DISMAL SWAMP

WRITTEN AT NORFOLK IN VIRGINIA
1804 1806

"They made her a grave, too cold and
damp
For a soul so warm and true;
And she's gone to the Lake of the Dismal
Swamp,
Where, all night long, by a fire-fly lamp.
5 She paddles her white canoe
"And her fire-fly lamp I soon shall see,
And her paddle I soon shall hear;
Long and loving our life shall be,
And I'll hide the maid in a cypress tree.
10 When the footstep of death is near."

¹ wheel of torture

Away to the Dismal Swamp he speeds—
His path was rugged and sore,
Through tangled juniper, beds of reeds,
Through many a fen, where the serpent
feeds,

15 And man never trod before.

And when on the earth he sunk to sleep,
If slumber his eyelids knew,
He lay where the deadly vine doth weep
Its venomous tear and nightly steep

20 The flesh with blistering dew!

And near him the she-wolf stirr'd the
brake,¹

And the copper-snake breath'd in his
ear,

Till he starting cried, from his dream
awake,

“Oh! when shall I see the dusky Lake,

25 And the white canoe of my dear?”

He saw the Lake, and a meteor bright

Quick over its surface play'd—

“Welcome,” he said, “my dear one's
light!”

And the dim shore echoed, for many a
night,

30 The name of the death-cold maid.

Till he hollow'd a boat of the birchen bark,
Which carried him off from shore.

Far, far he follow'd the meteor spark,
The wind was high and the clouds were
dark,

35 And the boat return'd no more.

But oft, from the Indian hunter's camp,
This lover and maid so true

Are seen at the hour of midnight damp

To cross the Lake by a fire-fly lamp,

40 And paddle their white canoe!

A CANADIAN BOAT SONG

WRITTEN ON THE RIVER ST LAWRENCE
1804 1806

Faintly as tolls the evening chime,
Our voices keep tune and our oars keep
time

Soon as the woods on shore look dim,
We'll sing at St Ann's our parting hymn

5 Row, brothers, row, the stream runs fast,
The rapids are near and the daylight's
past.

Why should we yet our sail unfurl?
There is not a breath the blue wave to
curl;

But, when the wind blows off the shore,

¹ thicket

10 Oh! sweetly we'll rest our weary oar.
Blow, breezes, blow, the stream runs fast,
The rapids are near and the daylight's
past.

Utawas' tide! this trembling moon
Shall see us float over thy surges soon

15 Saint of this green isle! hear our prayers,
Oh, grant us cool heavens and favoring
airs.

Blow, breezes, blow, the stream runs fast,
The rapids are near and the daylight's
past.

From IRISH MELODIES

1807-28 1808-34

OH, BREATHE NOT HIS NAME!

Oh, breathe not his name! let it sleep in
the shade,

Where cold and unhonored his relics are
laid;

Sad, silent, and dark be the tears that we
shed,

As the night-dew that falls on the grass
o'er his head.

5 But the night-dew that falls, though in
silence it weeps,

Shall brighten with verdure the grave
where he sleeps,

And the tear that we shed, though in secret
it rolls,

Shall long keep his memory green in our
souls.

WHEN HE WHO ADORES THEE

When he who adores thee has left but the
name

Of his fault and his sorrows behind,
Oh! say wilt thou weep, when they darken
the fame

Of a life that for thee was resign'd?

5 Yes, weep, and however my foes may con-
demn,

Thy tears shall efface their decree,
For Heaven can witness, though guilty to
them,

I have been but too faithful to thee

With thee were the dreams of my earliest
love,

10 Every thought of my reason was thine;
In my last humble prayer to the Spirit
above,

Thy name shall be mingled with mine.

Oh! blest are the lovers and friends who
shall live

The days of thy glory to see;

15 But the next dearest blessing that Heaven
can give

Is the pride of thus dying for thee

THE HARP THAT ONCE THROUGH TARA'S
HALLS

The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled.
5 So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts that once beat high for praise
Now feel that pulse no more!
No more to chiefs and ladies bright
10 The harp of Tara swells,
The chord alone that breaks at night
Its tale of ruin tells.
Thus Freedom now so seldom wakes,
The only throb she gives
15 Is when some heart indignant breaks,
To show that still she lives

OH! BLAME NOT THE BARD

Oh! blame not the bard, if he fly to the
bowers,
Where Pleasure lies, carelessly smiling
at Fame;
He was born for much more, and in hap-
pier hours
His soul might have burn'd with a
holier flame
5 The string, that now languishes loose o'er
the lyre,
Might have bent a proud bow to the
warrior's dart,
And the lip, which now breathes but the
song of desire,
Might have pour'd the full tide of a
patriot's heart.
But alas for his country!—her pride is
gone by,
10 And that spirit is broken, which never
would bend,
O'er the ruin her children in secret must
sigh,
For 'tis treason to love her, and death
to defend
Unpriz'd are her sons, till they've learn'd
to betray,
Undistinguish'd they live, if they shame
not their sires;
15 And the torch, that would light them
thro' dignity's way,
Must be caught from the pile, where
their country expires.
Then blame not the bard, if in pleasure's
soft dream,
He should try to forget what he never
can heal:

Oh! give but a hope—let a vista but
gleam

20 Through the gloom of his country, and
mark how he'll feel!
That instant, his heart at her shrine would
lay down
Every passion it nurs'd, every bliss it
ador'd;
While the myrtle, now idly entwin'd with
his crown,
Like the wreath of Harmodius, should
cover his sword

25 But tho' glory be gone, and tho' hope
fade away,
Thy name, lov'd Ern, shall live in his
songs,
Not ev'n in the hour, when his heart is
most gay,
Will he lose the resemblance of thee
and thy wrongs.
The stranger shall hear thy lament on his
plains,
30 The sigh of thy harp shall be sent o'er
the deep,
Till thy masters themselves, as they rivet
thy chains,
Shall pause at the song of their captive,
and weep.

LESBIA HATH A BEAMING EYE

Lesbia hath a beaming eye,
But no one knows for whom it beameth,
Right and left its arrows fly,
But what they aim at no one dreameth
5 Sweeter 'tis to gaze upon
My Nora's lid that seldom rises;
Few its looks, but every one,
Like unexpected light, surprises!
Oh, my Nora Creina,¹ dear,
10 My gentle, bashful Nora Creina,
Beauty lies
In many eyes,
But Love in yours, my Nora Creina.
Lesbia wears a robe of gold,
15 But all so close the nymph hath lac'd it,
Not a charm of beauty's mould
Presumes to stay where nature plac'd it.
Oh! my Nora's gown for me,
That floats as wild as mountain breezes,
20 Leaving every beauty free
To sink or swell as Heaven pleases.
Yes, my Nora Creina, dear,
My simple, graceful Nora Creina,
Nature's dress
25 Is loveliness—
The dress you wear, my Nora Creina.
¹ darling

Lesbia, hath a wit refin'd,
But, when its points are gleaming round
us,

Who can tell if they're design'd
10 To dazzle merely, or to wound us?
Pillow'd on my Nora's heart,
In safer slumber Love reposes—
Bed of peace! whose roughest part
Is but the crumpling of the roses
31 Oh! my Nora Creina, dear,
My mild, my artless Nora Creina!
Wit, though bright,
Hath no such light,
As warms your eyes, my Nora Creina

THE YOUNG MAY MOON

The young May moon is beaming, love,
The glow-worm's lamp is gleaming, love,
How sweet to rove
Through Morna's grove,
7 When the drowsy world is dreaming, love!
Then awake!—the heavens look bright,
my dear,
'Tis never too late for delight, my dear.
And the best of all ways
To lengthen our days,
10 Is to steal a few hours from the night, my
dear!

Now all the world is sleeping, love,
But the sage, his star-watch keeping, love,
And I, whose star,
More glorious far,
15 Is the eye from that casement peeping.
love
Then awake!—till rise of sun, my dear,
The sage's glass we'll shun, my dear.
Or, in watching the flight
Of bodies of light,
20 He might happen to take thee for one,
my dear

THE MINSTREL BOY

The Minstrel Boy to the war is gone,
In the ranks of death you'll find him.
His father's sword he has girded on,
And his wild harp slung behind him—
5 "Land of song!" said the warrior-bard,
"Though all the world betray thee,
One sword, at least, thy rights shall guard,
One faithful harp shall praise thee!"

The Minstrel fell!—but the foeman's
chain
10 Could not bring his proud soul under;
The harp he lov'd ne'er spoke again,
For he tore its chords asunder;

And said, "No chains shall sully thee,
Thou soul of love and bravery!
15 Thy songs were made for the pure and
free,
They shall never sound in slavery!"

FAREWELL!—BUT WHENEVER YOU WELCOME
THE HOUR

Farewell!—but whenever you welcome the
hour
That awakens the night-song of mirth in
your bowel,
Then think of the friend who once wel-
com'd it too,
And forgot his own griefs to be happy
with you
5 His griefs may return, not a hope may
remain
Of the few that have brighten'd his path-
way of pain,
But he ne'er will forget the short vision
that threw
Its enchantment around him, while lin-
g'ring with you
And still on that evening, when pleasure
fills up
10 To the highest top sparkle each heart and
each cup,
Where'er my path lies, be it gloomy or
bright,
My soul, happy friends, shall be with you
that night,
Shall join in your revels, your sports, and
your wiles,
And return to me, beaming all o'er with
your smiles—
15 Too blest, if it tells me that, 'mid the gay
cheer,
Some kind voice had murmur'd, "I wish
he were here!"

Let Fate do her worst, there are relics of
joy,
Bright dreams of the past, which she can-
not destroy;
Which come in the night-time of sorrow
and care,
20 And bring back the features that joy used
to wear.
Long, long be my heart with such memo-
ries fill'd!
Like the vase, in which roses have once
been distilled—
You may break, you may shatter the vase,
if you will,
But the scent of the roses will hang round
it still.

THE TIME I'VE LOST IN WOOING

The time I've lost in wooing,
 In watching and pursuing
 The light that lies
 In woman's eyes,
 5 Has been my heart's undoing.
 Though Wisdom oft has sought me,
 I scorn'd the lore she brought me,
 My only books
 Were woman's looks,
 10 And folly's all they've taught me

Her smile when Beauty granted,
 I hung with gaze enchanted,
 Like him, the Sprite,
 Whom maids by night
 15 Oft meet in glen that's haunted.
 Like him, too, Beauty won me,
 But while her eyes were on me,
 If once their ray
 Was turn'd away,
 20 Oh, winds could not outtune me

And are those follies going?
 And is my proud heart growing
 Too cold or too wise
 For brilliant eyes
 25 Again to set it glowing?
 No, vain, alas! th' endeavor
 From bonds so sweet to sever,
 Poor Wisdom's chance
 Against a glance
 30 Is now as weak as ever

DEAR HARP OF MY COUNTRY

Dear Harp of my Country' in darkness
 I found thee,
 The cold chain of silence had hung o'er
 thee long,
 When proudly, my own Island Harp, I
 unbound thee,
 And gave all thy chords to light, free
 dom, and song!
 5 The warm lay of love and the light note
 of gladness
 Have waken'd thy fondest, thy liveliest
 thrill;
 But, so oft hast thou echo'd the deep sigh
 of sadness,
 That ev'n in thy mirth it will steal from
 thee still

Dear Harp of my Country' farewell to
 thy numbers,
 10 This sweet wreath of song is the last we
 shall twine!
 Go, sleep with the sunshine of Fame on
 thy slumbers,

Till touch'd by some hand less unworthy
 than mine;
 If the pulse of the patriot, soldier, or
 lover,
 Have throb'd at our lay, 'tis thy glory
 alone,
 15 I was but as the wind, passing heedlessly
 over,
 And all the wild sweetness I wak'd was
 thy own

From NATIONAL AIRS
1815OH, COME TO ME WHEN DAYLIGHT SETS
Venetian Air

Oh, come to me when daylight sets;
 Sweet! then come to me,
 When smoothly go our gondolets
 O'er the moonlight sea
 5 When Mirth's awake, and Love begins,
 Beneath that glancing ray,
 With sounds of lutes and mandolins,
 To steal young hearts away.
 Then, come to me when daylight sets,
 10 Sweet! then come to me,
 When smoothly go our gondolets
 O'er the moonlight sea

Oh, then's the hour for those who love,
 Sweet! like thee and me,
 15 When all's so calm below, above,
 In heav'n and o'er the sea
 When maidens sing sweet ballad-
 And Echo sings again
 So sweet, that all with ears and souls
 20 Should love and listen then
 So, come to me when daylight sets,
 Sweet! then come to me,
 When smoothly go our gondolets
 O'er the moonlight sea

OFT, IN THE STILLY NIGHT
Scotch Air

Oft, in the stilly night,
 Ere Slumber's chain has bound me,
 Fond Memory brings the light
 Of other days around me,
 5 The smiles, the tears,
 Of boyhood's years,
 The words of love then spoken.
 The eyes that shone,
 Now dimmed and gone,
 10 The cheerful hearts now broken!
 Thus, in the stilly night,
 Ere Slumber's chain has bound me,
 1 Popular songs sung by Venetian gondollers

Sad Memory brings the light
Of other days around me.

- 15 When I remember all
The friends, so linked together,
I've seen around me fall,
Like leaves in wintry weather,
I feel like one
20 Who treads alone
Some banquet-hall deserted,
Whose lights are fled,
Whose garlands dead,
And all but he departed!
25 Thus, in the still night,
Ere Slumber's chain has bound me,
Sad Memory brings the light
Of other days around me

LAILA ROOKH
1814-17 1817

FROM THE LIGHT OF THE HARAM

- Who has not heard of the Vale of Cash-
mere,
With its roses the brightest that earth
ever gave,
Its temples, and grottos, and fountains as
clear
As the love-lighted eyes that hang over
their wave?
5 Oh! to see it at sunset, when warm o'er
the lake
Its splendor at parting a summer eve
throws,
Like a bride, full of blushes, when
ling'ring to take
A last look of her mirror at night ere
she goes!
When the shrines through the foliage are
gleaming half shown,
10 And each hallows the hour by some rites
of its own
Here the music of pray'r from a minaret¹
swells,
Here the Magian² his urn, full of per-
fume, is swinging,
And here, at the altar, a zone³ of sweet
bells
Round the waist of some fair Indian
dancer is ringing.
15 Or to see it by moonlight, when mellowly
shines
The light o'er its palaces, gardens, and
shrines,
When the water-falls gleam, like a quick
fall of stars,
¹ slender tower of a mosque or temple, sur-
rounded by one or more projecting balconies
² priest
³ girdle

- And the nightingale's hymn from the Isle
of Chenars
Is broken by laughs and light echoes of
feet
20 From the cool, shining walks where the
young people meet.
Or at morn, when the magic of daylight
awakes
A new wonder each minute, as slowly it
breaks,—
Hills, cupolas, fountains, call'd forth
every one
Out of darkness, as if but just born of
the Sun
25 When the Spirit of Fragrance is up with
the day,
From his Haram of night-flowers stealing
away,
And the wind, full of wantonness, wooes
like a lover
The young aspen-trees, till they tremble
all over.
When the East is as warm as the light of
first hopes,
30 And Day, with his banner of radiance
unfurled,
Shines in through the mountainous portal
that opens,
Sublime, from that valley of bliss to the
world!

- But never yet, by night or day,
In dew of spring or summer's ray,
35 Did the sweet valley shine so gay
As now it shines—all love and light,
Visions by day and feasts by night!
A happier smile illumines each brow,
With quicker spread each heart un-
closes,
40 And all its ecstasy, for now
The valley holds its Feast of Roses;
The joyous time, when pleasures pour
Profusely round and, in their shower,
Hearts open, like the season's rose,—
45 The flow'ret of a hundred leaves,
Expanding while the dew-fall flows.
And every leaf its balm receives

- 'Twas when the hour of evening came
Upon the lake, serene and cool,
50 When Day had hid his sultry flame
Behind the palms of Baramoule,
When maids began to lift their heads,
Refresh'd from their embroider'd beds,
Where they had slept the sun away,
55 And wak'd to moonlight and to play
All were abroad—the busiest hive
On Bela's hills is less alive,
When saffron beds are full in flow'r,

Than look'd the valley in that hour.
 60 A thousand restless torches play'd
 Through every grove and island shade;
 A thousand sparkling lamps were set
 On every dome and minaret,
 110 And fields and pathways, far and near,
 Were lighted by a blaze so clear,
 65 That you could see, in wand'ring round,
 The smallest rose-leaf on the ground
 Yet did the maids and matrons leave
 Their veils at home, that brilliant eve,
 70 And there were glancing eyes about,
 And cheeks, that would not dare shine out
 In open day, but thought they might
 Look lovely then, because 'twas night.
 75 And all were free, and wandering,
 And all exclaim'd to all they met,
 That never did the summer bring
 So gay a Feast of Roses yet,
 The moon had never shed a light
 So clear as that which bless'd them
 there,
 80 The roses ne'er shone half so bright,
 Nor they themselves look'd half so
 fair

And what a wilderness of flow'rs!
 It seem'd as though from all the bow'rs
 And fairest fields of all the year,
 85 The mingled spoil were scatter'd here
 The lake, too, like a garden breathes,
 With the rich buds that o'er it lie,—
 As if a shower of fairy wreaths
 Had fall'n upon it from the sky!
 90 And then the sound of joy—the beat
 (Of tabors and of dancing feet;
 The minaret-crier's chant of glee
 Sung from his lighted gallery,
 And answer'd by a ziralet¹
 95 From neighboring Haram, wild and
 sweet;
 The merry laughter, echoing²
 From gardens, where the silken swing
 Wafts some delighted girl above
 100 The top leaves of the orange-grove,
 Or, from those infant groups at play
 Among the tents that line the way,
 Flung, unaw'd by slave or mother.
 Handfuls of roses at each other
 Then the sounds from the lake:—the low
 whispering in boats,
 105 As they shoot through the moonlight;
 the dipping of oars,
 And the wild, airy warbling that ev'ry-
 where floats,
 Through the groves, round the islands,
 as if all the shores,

¹ Joyous chorus

Lake those of Kathay, utter'd music,
 and gave
 An answer in song to the kiss of each
 wave.
 110 But the gentlest of all are those sounds,
 full of feeling,
 That soft from the lute of some lover
 are stealing,
 Some lover, who knows all the heart-
 touching power
 Of a lute and a sigh in this magic!
 hour
 Oh! best of delights as it ev'rywhere is
 To be near the lov'd *One*,—what a rap-
 ture is his
 Who in moonlight and music thus
 sweetly may glide
 O'er the Lake of Cashmere, with that
One by his side!
 If woman can make the worst wilder-
 ness dear,
 Think, think what a heav'n she must
 make of Cashmere!

From FABLES FOR THE HOLY
 ALLIANCE
 1823

I THE DISSOLUTION OF THE HOLY ALLIANCE

A DREAM

I've had a dream that bodes no good
 Unto the Holy Brotherhood
 I may be wrong, but I confess—
 As far as it is right or lawful
 5 For one, no conjurer, to guess—
 It seems to me extremely awful.
 Methought upon the Neva's flood
 A beautiful ice palace stood,
 A dome of frost-work, on the plan
 10 Of that once built by Empress Anne,¹
 Which shone by moonlight—as the tale is—
 Like an Aurora Borealis.
 In this said palace, furnish'd all
 And lighted as the best on land are,
 15 I dreamt there was a splendid ball,
 Given by the Emperor Alexander,²
 To entertain with all due zeal,
 Those holy gentlemen, who've shown a
 Regard so kind for Europe's weal,
 20 At Troppau, Laybach, and Verona.
 The thought was happy—and design'd
 To hint how thus the human mind

¹ The ice-palace of St Petersburg was built by the Empress Anna in the winter of 1740. See Cowper's *The Task*, B. 5, 126 ff; also *The Penny Magazine*, 1837, p. 459.

² Alexander I, Emperor of Russia, 1801-25.

May, like the stream imprison'd there,
Be check'd and chill'd, till it can bear
25 The heaviest kings, that ode or sonnet
E'er yet be-prais'd, to dance upon it.

And all were pleas'd, and cold, and
stately,
Shivering in grand illumination—
Admir'd the superstructure greatly,
30 Nor gave one thought to the foundation.
Much too the Czar himself exulted,
To all plebeian fears a stranger,
For, Madame Krudener, when consulted,
Had pledg'd her word there was no
danger
35 So, on he caper'd, fearless quite,
Thinking himself extremely clever.
And waltz'd away with all his might,
As if the frost would last forever

Just fancy how a bard like me,
40 Who reverence monarchs, must have
trembled,
To see that goodly company,
At such a ticklish sport assembled

Nor were the fears, that thus astounded
My loyal soul, at all unfounded—
45 For, lo! ere long, those walls so massy
Were seiz'd with an ill-omen'd dripping,
And o'er the floors, now growing glassy,
Their Holinesses took to slipping
The Czar, half through a polonaise¹
50 Could scarce get on for downright stum-
bling;
And Prussia, though to slippery ways
Well used, was cursedly near tumbling

Yet still 'twas, who could stamp the floor
most,
Russia and Austria 'mong the foremost—
55 And now, to an Italian air,
This precious brace would, hand in
hand, go;
Now—while old Louis,² from his chair,
Intreated them his toes to spare—
Call'd loudly out for a fandango.³

60 And a fandango, 'faith, they had.
At which they all set to, like mad'
Never were kings (though small the
expense is

Of wit among their Excellencies)
So out of all their princely senses
65 But, ah, that dance—that Spanish dance—

¹ A stately Polish dance.

² Louis XVIII, King of France (1814-24).

³ A lively Spanish dance.

Scarce was the luckless strain begun,
When, glaring red, as 'twere a glance
Shot from an angry southern sun,
A light through all the chambers flam'd,
70 Astonishing old Father Frost,
Who, bursting into tears, exclaim'd,
"A thaw, by Jove—we're lost, we're
lost,
Run, France—a second *Waterloo*
Is come to drown you—*sauve qui peut*!"

75 Why, why will monarchs caper so
In palaces without foundations?—
Instantly all was in a flow,
Crowns, fiddles, sceptres, decorations—
Those royal arms, that look'd so nice,
80 Cut out in the resplendent ice—
Those eagles, handsomely provided
With double heads for double dealings—
How fast the globes and sceptres glided
Out of their claws on all the ceilings!
85 Proud Prussia's double bird of prey
Tame as a spatchcock,² slunk away;
While—just like France herself, when
she
Proclaims how great her naval skill is—
Poor Louis' drowning *fleurs-de-lys*
90 Imagin'd themselves *water-lilies*.

And not alone rooms, ceilings, shelves,
But—still more fatal execution—
The Great Legimates themselves
Seem'd in a state of dissolution
95 The indignant Czar—when just about
To issue a sublime ukase,³
"Whereas all light must be kept out"—
Dissolv'd to nothing in its blaze.
Next Prussia took his turn to melt,
100 And, while his lips illustrious felt
The influence of this southern air,
Some word, like "constitution"—long
'congeal'd in frosty silence there—
'came slowly thawing from his tongue.
105 While Louis, lapsing by degrees,
And sighing out a faint adieu
To truffles,⁴ salmis,⁵ toasted cheese
And smoking fondus,⁶ quickly grew,
Himself, into a fondu too;—
110 Or like that goodly king they make
Of sugar for a Twelfth-night cake,⁷
When, in some urchin's mouth, alas,
It melts into a shapeless mass!

¹ save himself who can

² A fowl killed and im-
mediately broiled

³ proclamation

⁴ A kind of edible
fungus.

⁵ Roasted game stewed
with sauce, wine,
bread, etc

⁶ Dishes made of
cheese, eggs, butter,
etc, melted together.

⁷ A cake made for the
festival held on the
twelfth night after
Christmas. It usu-
ally contained a
bean or a coin

In short, I scarce could count a minute,
 115 Ere the bright dome, and all within it,
 Kings, fiddlers, emperors, all were gone—
 And nothing now was seen or heard
 But the bright river, rushing on,
 Happy as an enfranchis'd bird,
 120 And prouder of that natural ray.
 Shining along its chainless way—
 More proudly happy thus to glide
 In simple grandeur to the sea,
 Than when, in sparkling fetters tied,
 125 'Twas deck'd with all that kingly pride
 Could bring to light its slavery!

Such is my dream—and, I confess,
 I tremble at its awfulness
 That Spanish dance—that southern beam—
 130 But I say nothing—there's my dream—
 And Madame Krudener, the she-prophet,
 May make just what she pleases of it.

CHARLES WOLFE (1791-1823)

THE BURIAL OF SIR JOHN MOORE AT CORUNNA 1817

Not a drum was heard, not a funeral note.
 As his corse to the rampart we hurried,
 Not a soldier discharged his farewell shot
 O'er the grave where our hero we
 buried.

5 We buried him darkly at dead of night,
 The sods with our bayonets turning;
 By the struggling moonbeam's misty light,
 And the lantern dimly burning.

No useless coffin enclosed his breast,
 10 Not in sheet nor in shroud we wound
 him,
 But he lay like a warrior taking his rest
 With his martial cloak around him.

Few and short were the prayers we said.
 And we spoke not a word of sorrow.
 15 But we steadfastly gazed on the face that
 was dead,
 And we bitterly thought of the morrow
 We thought as we hollowed his narrow bed,
 And smoothed down his lonely pillow,
 That the foe and the stranger would tread
 o'er his head.

20 And we far away on the bellow!
 Lightly they'll talk of the spirit that's
 gone,
 And o'er his cold ashes upbraid him,—
 But little he'll reck, if they let him sleep on
 In the grave where a Briton has laid him

25 But half of our weary task was done
 When the clock struck the hour for
 retiring;
 And we heard the distant and random gun
 That the foe was sullenly firing.

Slowly and sadly we laid him down,
 30 From the field of his fame fresh and
 gory;
 We carved not a line, and we raised not
 a stone—
 But we left him alone with his glory

SONNET

1900

My spirit's on the mountains, where the
 birds
 In wild and sportive freedom wing the
 air,
 Amidst the heath flowers and the browsing
 herds,
 Where nature's altar is, my spirit's
 there
 5 It is my joy to tread the pathless hills,
 Though but in fancy—for my mind is
 free
 And walks by sedge ways and truckling
 rills,
 While I'm forbid the use of liberty

This is delusion—but it is so sweet
 10 That I could live deluded Let me be
 Persuaded that my springing soul may
 meet
 The eagle on the hills—and I am free
 Who'd not be flattered by a fate like this?
 To fancy is to feel our happiness

OH SAY NOT THAT MY HEART IS COLD 1825

Oh say not that my heart is cold
 To aught that once could warm it—
 That Nature's form so dear of old
 No more has power to charm it;
 5 Or that th' ungenerous world can chill
 One glow of fond emotion
 For those who made it dearer still.
 And shared my wild devotion.

Still oft those solemn scenes I view
 10 In rapt and dreamy sadness;
 Oft look on those who loved them too
 With fancy's idle gladness;
 Again I longed to view the light
 In Nature's features glowing;
 15 Again to tread the mountain's height,
 And taste the soul's o'erflowing.

Stern Duty rose, and frowning flung
 His leaden chain around me,
 With iron look and sullen tongue
 20 He muttered as he bound me—
 “The mountain breeze, the boundless
 heaven,
 Unfit for toil the creature,
 These for the free alone are given,—
 But what have slaves with Nature?”

SIR WALTER SCOTT (1771-1832)

WILLIAM AND HELEN
 1795 1796

From heavy dreams fair Helen rose,
 And eyed the dawning red:
 “Alas, my love, thou tarriest long!
 O art thou false or dead?”
 5 With gallant Fred’rick’s princely power
 He sought the bold crusade;¹
 But not a word from Judah’s war
 Told Helen how he sped.
 With Paynim and with Saracen
 10 At length a truce was made,
 And every knight return’d to dry
 The tears his love had shed
 Our gallant host was homeward bound
 With many a song of joy,
 15 Green waved the laurel in each plume
 The badge of victory
 And old and young, and sire and son,
 To meet them crowd the way,
 With shouts, and mirth, and melody.
 20 The debt of love to pay
 Full many a maid her true-love met,
 And sobb’d in his embrace,
 And flutt’ring joy in tears and smiles
 Array’d full many a face
 25 Nor joy nor smile for Helen sad,
 She sought the host in vain;
 For none could tell her William’s fate,
 If faithless or if slain
 The martial band is past and gone.
 30 She rends her raven hair,
 And in distraction’s bitter mood
 She weeps with wild despair
 “O rise, my child,” her mother said,
 “Nor sorrow thus in vain;
 35 A perjured lover’s fleeting heart
 No tears recall again.”

¹ He went on the Third Crusade, in 1189-92, with Frederick Barbarossa

“O mother, what is gone, is gone,
 What’s lost forever lorn:
 Death, death alone can comfort me,
 40 O had I ne’er been born!”
 “O break, my heart—O break at once!
 Drink my life-blood, Despair!
 No joy remains on earth for me,
 For me in heaven no share.”
 45 “O enter not in judgment, Lord!”
 The pious mother prays;
 “Impute not guilt to thy frail child!
 She knows not what she says.
 “O say thy pater noster, child!”
 50 O turn to God and grace!
 His will, that turn’d thy bliss to bale,
 Can change thy bale to bliss.”
 “O mother, mother, what is bliss?
 O mother, what is bale?
 My William’s love was heaven on earth,
 55 Without it earth is hell
 “Why should I pray to ruthless Heaven,
 Since my loved William’s slain?
 I only pray’d for William’s sake,
 60 And all my prayers were vain.”
 “O take the sacrament, my child,
 And check these tears that flow;
 By resignation’s humble prayer,
 O hallow’d be thy woe!”
 65 “No sacrament can quench this fire,
 Or slake this scorching pain.
 No sacrament can bid the dead
 Arise and live again.
 “O break, my heart—O break at once!”
 70 Be thou my god, Despair!
 Heaven’s heaviest blow has fallen on me,
 And vain each fruitless prayer.”
 “O enter not in judgment, Lord,
 With thy frail child of clay!
 75 She knows not what her tongue has spoke,
 Impute it not, I pray!”
 “Forbear, my child, this desperate woe,
 And turn to God and grace,
 Well can devotion’s heavenly glow
 80 Convert thy bale to bliss.”
 “O mother, mother, what is bliss?
 O mother, what is bale?
 Without my William what were heaven,
 Or with him what were hell?”

- 85 Wild she arraigns the eternal doom,
Upbraids each sacred power,
Till, spent, she sought her silent room,
All in the lonely tower.
- She beat her breast, she wrung her hands,
90 Till sun and day were o'er,
And through the glimmering lattice shone
The twinkling of the star.
- Then, crash! the heavy drawbridge fell
That o'er the moat was hung;
95 And, clatter! clatter! on its boards
The hoof of courser rung
- The clank of echoing steel was heard,
As off the rider bounded,
And slowly on the winding stair
100 A heavy footstep sounded
- And hark! and hark! a knock—tap! tap!
A rustling stifled noise;
Door-latch and tinkling staples ring,
At length a whispering voice.
- 105 "Awake, awake, arise, my love!
How, Helen, dost thou fare?
Wak'st thou, or sleep'st? laugh'st thou,
or weep'st?
Hast thought on me, my fair?"
- "My love! my love!—so late by night!
110 I waked, I wept for thee
Much have I borne since dawn of morn
Where, William, couldst thou be?"
- "We saddle late—from Hungary
I rode since darkness fell,
115 And to its bourne we both return
Before the matin-bell"
- "O rest this night within my arms,
And warm thee in their fold!
Chill howls through hawthorn bush the
wind—
120 My love is deadly cold."
- "Let the wind howl through hawthorn
bush!
This night we must away,
The steed is wight,¹ the spur is bright,
I cannot stay till day.
- 125 "Busk, busk, and boune!² thou mount'st
behind
Upon my black barb³ steed:
- ¹ bell summoning to early morning worship
² powerful
³ dress and prepare for the journey
⁴ Barbary horse (noted for speed and endurance)
- O'er stock¹ and stile, a hundred miles,
We haste to bridal bed."
- "Tonight—tonight a hundred miles?
130 O dearest William, stay!
The bell strikes twelve—dark, dismal
hour!
O wait, my love, till day!"
- "Look here, look here—the moon shines
clear—
Full fast I ween² we ride;
135 Mount and away! for ere the day
We reach our bridal bed
- "The black barb snorts, the bridle rings.
Haste, busk, and boune, and seat thee!
The feast is made, the chamber spread,
140 The bridal guests await thee"
- Strong love prevail'd She busks, she
hounes,
She mounts the barb behind,
And round her darling William's waist
Her hly arms she twined
- 145 And, hurry! hurry! off they rode.
As fast as fast might be,
Spurn'd from the courser's thundering
heels
The flashing pebbles flee
- And on the right, and on the left,
150 Ere they could snatch a view,
Fast, fast each mountain, mead, and plain,
And cot, and castle flew
- "Sit fast—dost tear? The moon shines
clear,
Fleet goes my barb—keep hold!
155 Fear'st thou?"—"O no!" she faintly said.
"But why so stern and cold?"
- "What yonder rings? what yonder sings?
Why shrieks the owlet gray?"
"Tis death-bells' clang, 'tis funeral song,
160 The body to the clay
- "With song and clang, at morrow's dawn,
Ye may inter the dead
Tonight I ride, with my young bride,
To deck our bridal bed
- 165 "Come with thy choir, thou coffin'd guest,
To swell our nuptial song!
Come, priest, to bless our marriage feast!
Come all, come all along!"
- ¹ stump
² think

- 'ceased clang and song; down sunk the
 bier,
 170 The shrouded corpse arose.
 And, hurry! hurry! all the train
 The thundering steed pursues.

 And, forward! forward! on they go;
 High snorts the straining steed,
 175 Thick pants the rider's laboring breath,
 As headlong on they speed

 "O William, why this savage haste?
 And where thy bridal bed?"
 "Tis distant far, low, damp, and chill,
 180 And narrow, trustless maid."

 "No room for me!"—"Enough for both,
 Speed, speed, my barb, thy course!"
 O'er thundering bridge, through boiling
 surge
 He drove the furious horse.

 185 Tramp! tramp! along the land they rode,
 Splash! splash! along the sea,
 The scourge is wight, the spur is bright,
 The flashing pebbles flee

 Flew past on right and left how fast
 190 Each forest, grove, and bower!
 On right and left flew past how fast
 Each city, town, and tower!

 "Dost fear? dost fear? The moon shines
 clear,
 Dost fear to ride with me?
 195 Hurrah! hurrah! the dead can ride!"—
 "O William, let them be!"

 "See there, see there! What yonder
 swings,
 And creaks 'mid whistling rain?"—
 "Gibbet and steel, th' accursed wheel;
 200 A murderer in his chain.

 "Hollo! thou felon, follow here
 To bridal bed we ride,
 And thou shalt prance a fether dance
 Before me and my bride"

 205 And, hurry! hurry! clash! clash! clash!
 The wasted form descends;
 And fleet as wind through hazel bush
 The wild career² attends.

 Tramp! tramp! along the land they rode
 210 Splash! splash! along the sea;
 The scourge is red, the spur drops blood,
 The flashing pebbles flee.

 1 wheel of torture 2 gallop; ride
- How fled what moonshine faintly show'd!
 How fled what darkness hid!
 215 How fled the earth beneath their feet,
 The heaven above their head!

 "Dost fear? dost fear? The moon shines
 clear,
 And well the dead can ride,
 Does faithful Helen fear for them?"—
 220 "O leave in peace the dead!"

 "Barb! barb! methinks I hear the cock,
 The sand will soon be run.
 Barb! barb! I smell the morning air.
 The race is wellnigh done."

 225 Tramp! tramp! along the land they rode,
 Splash! splash! along the sea,
 The scourge is red, the spur drops blood,
 The flashing pebbles flee

 "Hurrah! hurrah! well ride the dead.
 230 The bride, the bride is come,
 And soon we reach the bridal bed,
 For, Helen, here's my home"

 Reluctant on its rusty hinge
 Revolved an iron door,
 235 And by the pale moon's setting beam
 Were seen a church and tower.

 With many a shriek and cry, whiz round
 The birds of midnight, scared,
 And rustling like autumnal leaves
 240 Unhallow'd ghosts were heard

 O'er many a tomb and tombstone pale
 He spur'd the fiery horse,
 Till sudden at an open grave
 He check'd the wondrous course

 245 The falling gauntlet quits the rein,
 Down drops the casque of steel,
 The cuirass leaves his shrinking side,
 The spur his gory heel

 The eyes desert the naked skull,
 250 The mould'ring flesh the bone,
 Till Helen's hily arms entwine
 A ghastly skeleton

 The furious barb snorts fire and foam,
 And, with a fearful bound,
 255 Dissolves at once in empty air,
 And leaves her on the ground

 Half seen by fits, by fits half heard,
 Pale spectres flit along,
 Wheel round the maid in dismal dance,
 260 And howl the funeral song,

"E'en when the heart's with anguish
cleft,
Revere the doom of Heaven!
Her soul is from her body reft;
Her spirit be forgiven!"

THE VIOLET
1797 1810

The violet in her greenwood bower,
Where burchen boughs with hazels
mingle,
May boast itself the fairest flower
In glen, or copse, or forest dingle.¹

5 Though fair her gems of azure hue,
Beneath the dewdrop's weight reclining.
I've seen an eye of lovelier blue,
More sweet through wat'ry lustre
shining.

10 The summer sun that dew shall dry,
Ere yet the day be past its morrow,
Nor longer in my false love's eye
Remain'd the tear of parting sorrow.

TO A LADY

WITH FLOWERS FROM THE ROMAN WALL.²
1797

Take these flowers which, purple waving,
On the ruin'd rampart grew,
Where, the sons of freedom braving,
Rome's imperial standards flew.

5 Warriors from the breach of danger
Pluck no longer laurels there;
They but yield the passing stranger
Wild-flower wreaths for Beauty's hair.

GLENFINLAS, OR

LORD RONALD'S CORONACH³
1799 1801

For them the viewless forms of air obey,
Their bidding heed, and at their beck repair,
They know what spirit brews the stormful day,
And heartless oft, like moody madness stare,
To see the phantom-train their secret work pre-
pare.⁴ COLLINS.⁴

O hone a rie!⁵ O hone a rie!
The pride of Albin's line is o'er,
And fall'n Glenartney's stateliest tree;
We ne'er shall see Lord Ronald more!

5 O! sprung from great Macgillianore,
The chief that never fear'd a foe,

¹ narrow dell
² The wall of Hadrian,
in Cumberland
³ lament, dirge

⁴ *Ode on the Popular
Superstitions of the
Highlands of Scot-
land*, 65-69 (p. 54)
⁵ alan for the chief

How matchless was thy broad claymore,¹
How deadly thine unerring bow!

Well can the Saxon widows tell,
10 How on the Teith's resounding shore
The boldest Lowland warriors fell,
As down from Lenny's pass you bore.

But o'er his hills, in festal day,
How blazed Lord Ronald's beltane tree,²
15 While youths and maids the light strath-
spey³
So nimbly danced with Highland glee!

(Heer'd by the strength of Ronald's
shell,⁴
E'en age forgot his tresses hoar,
But now the loud lament we swell,
20 O, ne'er to see Lord Ronald more!

From distant isles a chieftain came,
The joys of Ronald's halls to find,
And chase with him the dark-brown game
That bounds o'er Albin's hills of wind

25 'Twas Moy, whom in Columba's isle⁵
The seer's prophetic spirit found,
As, with a minstrel's fire the while,
He waked his harp's harmonious sound

Full many a spell to him was known,
30 Which wandering spirits shrink to hear,
And many a lay of potent tone,
Was never meant for mortal ear

For there, 'tis said, in mystic mood,
High converse with the dead they hold,
35 And oft espy the fated shroud,
That shall the future corpse enfold

O, so it fell that on a day,
To rouse the red deer from their den,
The Chiefs have ta'en their distant way,
40 And scour'd the deep Glenfinlas glen

No vassals wait their sports to aid,
To watch their safety, deck their board,
Their simple dress the Highland plaid,
Their trusty guard the Highland sword

45 Three summer days, through brake⁶ and
dell,
Their whistling shafts successful flew,

¹ A large two-edged
sword
² tree burned in con-
nection with the
celebration on May-
day
³ lively Scottish
dance.

⁴ The first lyre is said
to have been made
from a tortoise
shell. The word is
here used for harp.
⁵ Icolmkill, or Iona
⁶ thicket

And still, when dewy evening fell,
The quarry¹ to their hut they drew.

In gray Glenfinlas' deepest nook
50 The solitary cabin stood,
Fast by Moneira's sullen brook,
Which murmurs through that lonely
wood.

Soft fell the night, the sky was calm,
When three successive days had flown,
55 And summer mist in dewy balm
Steep'd heathy bank and mossy stone

The moon, half-hid in silvery flakes,
Afar her dubious radiance shed,
Quivering on Katrine's distant lakes,
60 And resting on Benledi's head.

Now in their hut, in social guise,
Their silvan fare the Chiefs enjoy;
And pleasure laughs in Ronald's eyes,
As many a pledge he quaffs to Moy

65 "What lack we here to crown our bliss,
While thus the pulse of joy beats high?
What, but fair woman's yielding kiss,
Her panting breath and melting eye"

"To chase the deer of yonder shades.
70 Thus morning left their father's pile²
The fairest of our mountain maids,
The daughters of the proud Glengyle

"Long have I sought sweet Mary's heart,
And dropp'd the tear, and heaved the
sigh:

75 But vain the lover's wily art,
Beneath a sister's watchful eye.

"But thou may'st teach that guardian fair,
While far with Mary I have flown,
(Of other hearts to cease her care,
80 And find it hard to guard her own

"Touch but thy harp—thou soon shalt see
The lovely Flora of Glengyle,
Unmindful of her charge and me,
Hang on thy notes 'twixt tear and smile

85 "Or, if she choose a melting tale,
All underneath the greenwood bough,
Will good Saint Oran's rule³ prevail,
Stern huntsman of the rigid brow!"

"Since Enriek's fight, since Morna's
death,

90 No more on me shall rapture rise,
Responsive to the panting breath,
(O! yielding kiss, or melting eyes

"E'en then, when o'er the heath of woe,
Where sunk my hopes of love and fame,
95 I bade my harp's wild wailings flow,
On me the Seer's sad spirit came

"The last dread curse of angry heaven,
With ghastly sights and sounds of woe,
To dash each glimpse of joy, was given,
100 The gift—the future ill to know.

"The bark thou saw'st yon summer morn
So gaily part from Oban's bay,
My eye beheld her dash'd and torn,
Far on the rocky Colonsay.

105 "Thy Fergus too, thy sister's son,—
Thou saw'st with pride the gallant's
power,
As marching 'gainst the Lord of Downe
He left the skirts of huge Benmoie.

"Thou only saw'st their tartans¹ wave,
110 As down Benvoirlich's side they wound,
Heard'st but the pibroch² answering brave
To many a target³ clanking round

"I heard the groans, I mark'd the tears,
I saw the wound his bosom bore,
115 When on the serried Saxon spears
He pour'd his clans' restless roar

"And thou who bidst me think of bliss,
And bidst my heart awake to glee,
And court like thee the wanton kiss—
120 That heart, O Ronald, bleeds for thee!"

"I see the death-damps chill thy brow,
I hear thy Warning Spirit cry;
The corpse-lights dance! they're gone!
and now—
No more is given to gifted eye!"

125 "Alone enjoy thy dreary dreams,
Sad prophet of the evil hour!
Say, should we scorn joy's transient
beams,
Because tomorrow's storm may lour?"

"Or false or sooth thy words of woe,
130 Clangillian's Chieftain ne'er shall fear,

¹ game
castle

² That no woman
should pay her de-

votions in St. Oran's
chapel in Icolmkill,
or be buried in the
cemetery there

³ garments made of
checked woollen
cloth
⁴ A kind of Highland

bagpipe music, usu-
ally martial
⁵ A kind of small
shield.

His blood shall bound at rapture's glow, ¹⁷⁵ Our father's towers o'erhang her side,
Though doom'd to stain the Saxon spear. The castle of the bold Glengyle.

"E'en now, to meet me in yon dell,
My Mary's buskins¹ brush the dew."
¹³⁵ He spoke, nor bade the Chief farewell,
But called his dogs, and gay withdrew. ¹⁸⁰ "To chase the dun Glenfinlas deer
Our woodland course this morn we bore,
And haply met, while wandering here,
The son of great Macgillanore.

Within an hour return'd each hound,
In rush'd the rousers of the deer;
They howl'd in melancholy sound,
¹⁴⁰ Then closely couch'd beside the Seer.
"O, aid me, then, to seek the pair,
Whom, loitering in the woods, I lost,
Alone, I dare not venture there,
Where walks, they say, the shrieking
ghost."

No Ronald yet—though midnight came,
And sad were Moy's prophetic dreams, ¹⁸⁵ "Yes, many a shrieking ghost walks there:
As, bending o'er the dying flame, Then, first, my own sad vow to keep,
He fed the watch-fire's quivering Here will I pour my midnight prayer,
gleams. Which still must rise when mortals
sleep."

¹⁴⁵ Sudden the hounds cleft their ears,
And sudden cease their moaning howl;
Close press'd to Moy, they mark their fears
By shivering limbs and stifled growl. ¹⁹⁰ "O, first, for pity's gentle sake,
Guide a lone wanderer on her way '
For I must cross the haunted brake,
And reach my father's towers ere day "

Untouch'd, the harp began to ring,
¹⁵⁰ As softly, slowly, oped the door;
And shook responsive every string,
As, light, a footstep press'd the floor
"First, three times tell each Ave-bend.¹
And thrice a Paternoster² say,
¹⁹⁵ Then kiss with me the holy rede,³
So shall we safely wend our way."

And by the watch-fire's glimmering light,
Close by the minstrel's side was seen
¹⁵⁵ An huntress maid in beauty bright,
All dropping wet her robes of green
"O shame to knighthood, strange and foul '
(do, doff the bonnet from thy brow,
And shroud thee in the monkish cowl,
²⁰⁰ Which best befits thy sullen vow.

All dropping wet her garments seem,
Chill'd was her cheek, her bosom bare,
As, bending o'er the dying gleam,
¹⁶⁰ She wrung the moisture from her hair
"Not so, by high Dunlathmon's fire,
Thy heart was froze to love and joy.
When gaily rung thy raptured lyre
To wanton Morna's melting eye "

With maiden blush, she softly said,
"O gentle huntsman, hast thou seen.
In deep Glenfinlas' moonlight glade,
A lovely maid in vest³ of green "
²⁰⁵ Wild stared the minstrel's eyes of flame.
And high his sable locks arose,
And quick his color went and came,
As fear and rage alternate rose

¹⁶⁵ "With her a Chief in Highland pride,
His shoulders bear the hunter's bow,
The mountain dirk adorns his side.
Far on the wind his tartans flow?" ²¹⁰ "And thou' when by the blazing oak
I lay, to her and love resign'd,
Say, rode ye on the eddying smoke.
Or sail'd ye on the midnight wind?"

"And who art thou? and who are they?"
¹⁷⁰ All ghastly gazing, Moy replied:
"And why, beneath the moon's pale ray,
Dare ye thus roam Glenfinlas' side?" ²¹⁵ "Not thine a race of mortal blood,
Nor old Glengyle's pretended line.
Thy dame, the Lady of the Flood—
Thy sure, the Monarch of the Mine."

"Where wild Loch Katrine pours her tide.
Blue, dark and deep, round many an
isle,

¹ coverings for the feet, half-boots

² dress; robe

³ One of the beads of a rosary which are counted as the prayers to the Virgin Mary are uttered. A rosary contains

¹⁷⁰ Ave Mariae, 17 Paternosters, and 15 Gloria Patria, ²¹⁵ The Lord's Prayer cross

He mutter'd thrice Saint Oran's rhyme,
And thrice Saint Fillan's powerful
prayer,
Then turn'd him to the eastern clime,
220 And sternly shook his coal-black hair.

And, bending o'er his harp, he flung
His wildest witch-notes on the wind;
And loud and high and strange they rung,
As many a magic change they find

225 Tall wax'd the Spirit's altering form
Till to the roof her stature grew,
Then, mingling with the rising storm,
With one wild yell away she flew

Rain beats, hail rattles, whirlwinds tear:
230 The slender hut in fragments flew,
But not a lock of Moy's loose hair
Was waved by wind, or wet by dew.

Wild mingling with the howling gale,
Loud bursts of ghastly laughter rise,
235 High o'er the minstrel's head they sail,
And die amid the northern skies

The voice of thunder shook the wood,
As ceased the more than mortal yell,
And, spattering foul, a shower of blood
240 Upon the hissing firebrands fell

Next dropp'd from high a mangled arm,
The fingers strain'd at half-drawn
blade,
And last, the life-blood streaming warm,
Torn from the trunk, a gasping head

245 Oft o'er that head, in battling field,
Stream'd the proud crest of high Ben-
more;
That arm the broad claymore could wield,
Which dyed the Teith with Saxon gore

Woe to Moneira's sullen rills!
250 Woe to Glenfinlas' dreary glen!
There never son of Albin's hills
Shall draw the hunter's shaft agen!

E'en the tired pilgrim's burning feet
At noon shall shun that sheltering den,
255 Lest, journeying in their rage, he meet
The wayward Ladies of the Glen.

And we—behind the Chieftain's shield
No more shall we in safety dwell;
None leads the people to the field—
260 And we the loud lament must swell.

O hone a rie! O hone a rie!
The pride of Albin's line is o'er!
And fall'n Glenartney's statehest tree;
We ne'er shall see Lord Ronald more!

CADYOW CASTLE
1801 1803

When princely Hamilton's abode
Ennobled Cadyow's Gothic towers,
The song went round, the goblet flow'd,
And revel sped the laughing hours

5 Then, thrilling to the harp's gay sound,
So sweetly rung each vaulted wall,
And echoed light the dancer's bound,
As mirth and music cheer'd the hall.

But Cadyow's towers, in ruins laid,
10 And vaults by ivy mantled o'er,
Thrill to the music of the shade,
Or echo Evan's hoarser roar.

Yet still of Cadyow's faded fame
You bid me tell a minstrel tale,
15 And tune my harp of Border frame
On the wild banks of Evandale.

For thou, from scenes of courtly pride,
From pleasure's lighter scenes, canst
turn,
To draw oblivion's pall aside,
20 And mark the long-forgotten urn

Then, noble maid!¹ at thy command,
Again the crumbled halls shall rise.
Lo! as on Evan's banks we stand,
The past returns—the present flies

25 Where with the rock's wood-cover'd side
Were blended late the runs green,
Rise turrets in fantastic pride,
And feudal banners flaunt between.

Where the rude torrent's brawling course
30 Was shag'd with thorn and tangling
sloe,²
The ashler³ buttress braves its force,
And ramparts frown in 'battled row

'Tis night the shade of keep and spire
Obscurely dance on Evan's stream,
35 And on the wave the warder's fire
Is chequering the moonlight beam.

Fades slow their light—the east is gray;
The weary warder leaves his tower;

¹ Lady Anne Hamil-
ton, to whom the
poem was ad-
dressed

² blackthorn
³ hewn stone

40 Steeds snort, uncoupled stag-hounds bay,
And merry hunters quit the bower.

The drawbridge falls—they hurry out—
Clatters each plank and swinging chain,
As, dashing o'er, the jovial rout
Urge the shy steed, and slack the rein.

45 First of his troop the Chief rode on;
His shouting merry-men throng behind;
The steed of princely Hamilton
Was fleet¹er than the mountain wind.

From the thick copse the roebucks bound,
50 The startled red-deer scuds the plain,
For the hoarse bugle's warrior-sound
Has roused their mountain haunts again.

Through the huge oaks of Evandale,
Whose limbs a thousand years have
worn,

55 What sullen roar comes down the gale
And drowns the hunter's pealing horn?

Mightiest of all the beasts of chase
That roam in woody Caledon,
Crashing the forest in his race,

60 The Mountain Bull comes thundering on

Fierce on the hunter's quiver'd band
He rolls his eyes of swarthy glow,
Spurns with black hoof and horn the
sand,
And tosses high his mane of snow

65 Aim'd well the Chieftain's lance has
flown—

Struggling in blood the savage lies.

His roar is sunk in hollow groan—

Sound, merry huntsmen! sound the
pryse.¹

'Tis noon against the knotted oak

70 The hunters rest the idle spear,
Curls through the trees the slender smoke,
Where yeomen dight² the woodland
cheer

Proudly the Chieftain mark'd his clan.
On greenwood lap all careless thrown,

75 Yet miss'd his eye the boldest man
That bore the name of Hamilton

"Why fills not Bothwellhaugh his place,
Still wont our weal and woe to share?

Why comes he not our sport to grace?

80 Why shares he not our hunter's fare?"

¹ The note blown at the death of the game

² prepare

Stern Claud replied with darkening face—
Gray Paisley's haughty lord was he—
"At merry feast or buxom chase
No more the warrior wilt thou see.

95 "Few suns have set since Woodhouselee
Saw Bothwellhaugh's bright goblet
foam,
When to his hearths in social glee
The war-worn soldier turn'd him home

"There, wan from her maternal throes,
90 His Margaret, beautiful and mild,
Sate in her bower, a pallid rose,
And peaceful nursed her new-born
child.

"O change accurs'd! past are those days,
False Murray's ruthless spoilers came.
95 And, for the hearth's domestic blaze,
Ascends destruction's volumed flame

"What sheeted phantom wanders wild,
Where mountain Eske through wood-
land flows,
Her arms enfold a shadowy child—
100 Oh! is it she, the pallid rose?

"The wilder'd traveller sees her glide,
And hears her feeble voice with awe,
'Revenge,' she cries, 'on Murray's pride'
And woe for injured Bothwellhaugh!"

105 He ceased; and cries of rage and grief
Burst mingling from the kindred band,
And half arose the kindling Chief,
And half unsheathed his Arran brand

But who, o'er bush, o'er stream and rock,
110 Rides headlong, with resistless speed,
Whose bloody poniard's frantic stroke
Drives to the leap his jaded steed,

Whose cheek is pale, whose eyeballs glare.
As one some vision'd sight that saw,
115 Whose hands are bloody, loose his hair—
'Tis he! 'tis he! 'tis Bothwellhaugh

From gory selle,¹ and reeling steed,
Sprung the fierce horseman with a
bound,
And, reeking from the recent deed,
120 He dash'd his carbine on the ground

Sternly he spoke: "'Tis sweet to hear
In good greenwood the bugle blown.
But sweeter to Revenge's ear,
To drink a tyrant's dying groan.

¹ saddle

- 125 "Your slaughter'd quarry¹ proudly trode,
At dawning morn, o'er dale and down,
But prouder base-born Murray rode
Through old Linlithgow's crowded town.
- 130 "From the wild Border's humbled side,
In haughty triumph marchèd he,
While Knox relax'd his bigot pride
And smilèd the traitorous pomp to see.
- "But can stern Power, with all his vaunt,
Or Pomp, with all her courtly glare
135 The settled heart of Vengeance daunt,
(Or change the purpose of Despair?
- "With hackbut bent,² my secret stand,
Dark as the purposed deed, I chose.
And mark'd where, mingling in his band,
140 Troop'd Scottish pikes and English bows.
- "Dark Morton, girt with many a spear,
Murder's foul minion, led the van,
And clash'd their broadswords in the rear
The wild Macfarlanes' plaided clan
- 145 "Glencairn and stout Paikhead were nigh,
Obsequious at their Regent's³ rem,
And haggard Lindesay's iron eye,
That saw fair Mary weep in vain⁴
- "Mid pennon'd spears, a steely grove,
150 Proud Murray's plumage floated high;
Scarcely could his trampling charger move,
So close the minions crowded nigh.
- "From the raised vizor's shade, his eye
Dark-rolling glanced the ranks along,
155 And his steel truncheon,⁵ waved on high,
Seem'd marshalling the iron throng
- "But yet his sadden'd brow confess'd
A passing shade of doubt and awe,
Some fiend was whispering in his breast,
160 'Beware of injured Bothwellhaugh!'
- "The death-shot parts! the charger springs,
Wild rises tumult's startling roar!
And Murray's plumed helmet rings—
Rings on the ground, to rise no more
- 165 "What joy the rapturèd youth can feel
To hear her love the loved one tell!
Or he who broaches⁶ on his steel
The wolf by whom his infant fell!
- "But dearer to my injured eye
170 To see in dust proud Murray roll,
And mine was ten times trebled joy,
To hear him groan his felon soul.
- "My Margaret's spectre glided near,
With pride her bleeding victim saw
175 And shriek'd in his death-deafen'd ear
'Remember injured Bothwellhaugh!'
- "Then speed thee, noble Chatlerault!
Spread to the wind thy banner'd tree!
Each warrior bend his Clydesdale bow!--
180 Murray is fall'n, and Scotland free!"
- Vaults every warrior to his steed;
Loud bugles join then wild acclaim
"Murray is fall'n, and Scotland freed"
Couch,⁷ Arian! couch thy spear of flame!"
- 185 But, see! the minstrel vision fails—
The glimmering spears are seen no more,
The shouts of war die on the gales,
Or sink in Evan's lonely roar.
- For the loud bugle, pealing high,
190 The blackbird whistles down the vale,
And sunk in rived ruins lie
The banner'd towers of Evandale.
- For chiefs, intent on bloody deed,
And Vengeance shouting o'er the slain,
195 Lo! high-born Beauty rules the steed,
Or graceful guides the silken rein.
- And long may Peace and Pleasure own
The maids who list the minstrel's tale,
Nor e'er a ruder guest be known
200 On the fair banks of Evandale!

From THE MINSTRELSY OF THE
SCOTTISH BORDER
1802-03

KINMONT WILLIE

O have ye na heard o the fause¹ Sakelde?
O have ye na heard o the keen Lord
Scroop?
How they hae taen bauld² Kinmont Willie,
On Haimbee to hang him up?

¹ prey
² with gun cocked

³ Murray's
⁴ Lord Lindsay, who
was sent to extort
Queen Mary's sig-

nature to the deed
of resignation, was
unmoved by Mary's
weeping as she
signed the deed.
⁵ staff of authority

⁶ pierces
⁷ A half-sawed oak was
the emblem of the
Hamilton family

⁸ lower for the charge
⁹ false
¹⁰ have taken bold

5 Had Willie had but twenty men,
But twenty men as stout as he.
Fause Sakelde had never the Kinmont
taen,
Wi eight score in his compaune.

They band his legs beneath the steed,
10 They tied his hands behind his back,
They guarded him, fivesome¹ on each side,
And they brought him ower the Liddel-
rack.²

They led him thro the Liddel-rack,
And also thro the Carlisle sands.
15 They brought him to Carlisle castell,
To be at my Lord Scroope's commands

"My hands are tied, but my tongue is free,
And whae will dare this deed avow"
Or answer by the Border law?
20 Or answer to the bauld Buccleuch?"

"Now hand³ thy tongue, thou rank
reiver!⁴
There's never a Scot shall set ye free,
Before ye cross my castle-yate,⁵
I trow ye shall take farewell o me."

25 "Fear na ye that, my lord," quo Willie.
"By the faith o my bodie, Lord
Scroop," he said,
"I never yet lodged in a hostelrye
But I paid my lawing before I gaed."⁶

Now word is gane⁷ to the bauld Keeper,
30 In Branksome Ha⁸ where that he lay.
That Lord Scroope has taen the Kinmont
Willie,
Between the hours of night and day.

He has taen⁹ the table wi his hand,
He garrd¹⁰ the red wine spring on hie,
35 "Now Christ's curse on my head," he
said,
"But avenged of Lord Scroop I'll be!

"O is my basnet¹¹ a widow's curch?¹²
Or my lance a wand of the willow-tree?
Or my arm a ladye's lilye hand?
40 That an English lord should lightly
me."¹³

"And have they taen him Kinmont Willie,
Against the truce of Border tide,

¹ five together

² ford

³ hold

⁴ robber

⁵ castle-gate

⁶ reckoning before I

went

⁷ gone

⁸ hall

⁹ struck

¹⁰ made

¹¹ helmet

¹² head-covering

¹³ treat me with con-

tempt

And forgotten that the bauld Bacleuch
Is keeper here on the Scottish side?

15 "And have they een taen him Kinmont
Willie,
Withouten either dread or fear,
And forgotten that the bauld Bacleuch
'an back a steed, or shake a spear?

"O were there war between the lands,
50 As well I wot that there is none,
I would slight¹ Carlisle castell high,
Tho it were buikled of maible-stone

"I would set that castell in a low,²
And sloken³ it with English blood,
75 There's never a man in Cumberland
Should ken where Carlisle castell stood

"But since nae war's between the lands,
And there is peace, and peace should be
I'll neither harm English lad or las,
80 And yet the Kinmont freed shall be!"

He has calld him forty marchmen bauld,
I trow they were of his ain name,
Except Sir Gilbert Elliot, calld
The Land of Stobs, I mean the same

65 He has calld him forty marchmen bauld.
Were kinsmen to the bauld Buccleuch,
With spur on heel, and splent on spauld,⁴
And gleuves⁵ of green, and feathers
blue

There were five and five before them a',
70 Wi hunting-horns and bugles bright,
And five and five came wi Buccleuch,
Like Warden's men, arrayed for fight

And five and five like a mason-gang,
That carried the ladders lang and hie,
75 And five and five like broken men,⁶
And so they reached the Woodhouselee.

And as we crossed the Bateable Land,
When to the English side we held,
The first o men that we met wi,
80 Whae sould it be but fause Sakelde?

"Where be ye gaun, ye hunters keen?"
Quo fause Sakelde; "come tell to me!"
"We go to hunt an English stag,
Has trespassed on the Scots countrie"

¹ demolish

² flame

³ quench

⁴ armor on shoulder

⁵ gloves

⁶ outlaws

85 "Where be ye gaun, ye marshal-men?"
Quo false Sakelde; "come tell me true!"

"We go to catch a rank reiver,
Has broken faith wi the bauld Buccleuch."

90 "Where are ye gaun, ye mason-lads,
Wi a' your ladders lang and hie?"
"We gang to herry a corbie's nest,¹
That wons² not far frae Woodhouse-lee."

"Where be ye gaun, ye broken men?"
Quo false Sakelde; "come tell to me!"

95 Now Dickie of Dryhope led that band.
And the never a word o lea³ had he

"Why trespass ye on the English side?
Row-footed⁴ outlaws, stand!" quo he,
The neer⁵ a word had Dickie to say,
100 Sae he thrust the lance thro his fause boche

Then on we held for Carlisle toun,
And at Staneshaw-bank the Eden we
crossed,
The water was great, and meikle of spait,⁶
But the nevir a horse nor man we lost

105 And when we reachd the Stanshaw-bank,
The wind was rising loud and hie,
And there the laird garrd leave⁷ our steeds,
For fear that they should stamp and
nie.⁸

And when we left the Staneshaw-bank.
110 The wind began full loud to blaw,
But 'twas wind and weet, and fire and sleet,
When we came beneath the castel-wa

We crept on knees, and held our breath,
Till we placed the ladders against the
wa;

115 And sae ready was Buccleuch himsell
To mount the first before us a'.

He has taen the watchman by the throat.
He flung him down upon the lead:⁹
"Had there not been peace between our
lands,

120 Upon the other side thou hadst gaed.

¹ plunder a crow's nest
² dwells
³ word of learning
⁴ rough-footed
⁵ never

⁶ great of flood, over-
flooded
⁷ made us leave
⁸ neigh
⁹ leaden roof

"Now sound out, trumpets!" quo Buccleuch,

"Let's waken Lord Scroope right merrilie!"

Then loud the Warden's trumpets blew
"O whae dare meddle wi me?"

125 Then speedilhe to wark we gaed,
And raised the slogan ane and a',
And cut a hole thro a sheet of lead,
And so we wan² to the castel-ha.

They thought King James and a' his men
130 Had won the house wi bow and spen
It was but twenty Scots and ten
That put a thousand in sic a stea¹⁴

Wi coulter¹⁵ and wi forehammers,¹⁶
We garid the bars bang merrilie,
135 Untill we came to the inner prison,
Where Willie o Kinnmont he did lie

And when we came to the lower prison,
Where Willie o Kinnmont he did lie,
"O sleep ye, wake ye, Kinnmont Willie,
140 Upon the morn that thou's to die?"

"O I sleep saft, and I wake aft,¹⁷
It's lang since sleeping was fleyd¹⁸ frae
me,
145 (he my service back to my wyfe and bairns
And a' gude fellows that spee¹⁹ for
me"

Then Red Rowan has hente²⁰ him up,
The stakkest men in Teviotdale
"Abide, abide now, Red Rowan,
Till of my Lord Scroope I take fare-
well.

"Farewell, farewell, my gude Lord
Scroope!
150 My gude Lord Scroope, farewell!" he
cried,

"I'll pay you for my lodging-maill²¹
When first we meet on the border-side"

Then shoulder high, with shout and cry,
We bore him down the ladder lang

155 At every stride Red Rowan made,
I wot the Kinnmont's aurns playd
clang²²

¹⁴ A famous Liddesdale
song
¹⁵ came
¹⁶ such a flight
¹⁷ The coulter is an
iron blade attached to
the front of a
plow to cut the sod,
etc

¹⁸ sledge hammers
¹⁹ often
²⁰ frightened
²¹ ask
²² seized
²³ rent for lodging
²⁴ iron rattled

"O mony a time," quo Kinmont Willie,
 "I have ridden horse baith wild and
 wood;¹

But a rougher beast than Red Rowan
 160 I ween my legs have neer bestrode.

"And mony a time," quo Kinmont
 Willie,

"I've pricked a horse out oore the
 furs;²

But since the day I backed a steed
 I nevir wore sic cumbrous spurs"

165 We scarce had won the Staneshaw-bank,
 When a' the Carlisle bells were rung,
 And a thousand men, in horse and foot,
 Cam wi the keen Lord Scroope along

Buccleuch has turned to Eden Water,
 170 Even where it flowd frae bank to brim,
 And he has plunged in wi a' his band,
 And safely swam them thro the stream.

He turned him on the other side,
 And at Lord Scroope his glove flung
 he;³

175 "If ye like na my visit in merry England,
 In fair Scotland come visit me!"

All sore astonished stood Lord Scroope,
 He stood as still as rock of stane,
 He scarcely dared to trew⁴ his eyes

180 When thro the water they had gane

"He is either himsell a devil frae hell,
 Or else his mother a witch maun be,⁵
 I wad na have ridden that wan water
 For a' the gowd in Christentie."⁶

LORD RANDAL

"O where hae ye been, Lord Randal, my
 son?"

O where hae ye been, my handsome young
 man?"

"I hae been to the wild wood; mother,
 make my bed soon,
 For I'm weary wi hunting, and fain wald
 lie down."

5 "Where gat ye your dinner, Lord Randal,
 my son?"

Where gat ye your dinner, my handsome
 young man?"

¹ both wild and mad

² over the furrows, or
 ground

³ As the sign of a
 challenge

⁴ trust

⁵ must be

⁶ gold in Christendom

"I din'd wi my true-love; mother, make
 my bed soon,
 For I'm weary wi hunting, and fain wald
 lie down."

"What gat ye to your dinner, Lord Ran-
 dal, my son?"

What gat ye to your dinner, my handsome
 young man?"

10 "I gat eels boiled in broo;¹ mother, make
 my bed soon,
 For I'm weary wi hunting, and fain wald
 lie down "

"What became of your bloodhounds, Lord
 Randal, my son?"

What became of your bloodhounds, my
 handsome young man?"

"O they swelld and they died; mother,
 make my bed soon,
 15 For I'm weary wi hunting, and fain wald
 lie down."

"O I fear ye are poisond, Lord Randal
 my son!"

O I fear ye are poisond, my handsome
 young man!"

"O yes! I am poisond, mother, make my
 bed soon,
 For I'm sick at the heart and I fain wald
 lie down."

THE LAY OF THE LAST MINSTREL 1802-04 1806

FROM CANTO VI

Breathes there the man, with soul so dead,
 Who never to himself hath said,

This is my own, my native land!

Whose heart hath ne'er within him burn'd,
 5 As home his footsteps he hath turn'd,

From wandering on a foreign strand!

If such there breathe, go, mark him well,
 For him no minstrel raptures swell;

High though his titles, proud his name,

10 Boundless his wealth as wish can claim,—
 Despite those titles, power, and pelf,

The wretch, concentred all in self,

Living, shall forfeit fair renown,

And, doubly dying, shall go down

15 To the vile dust, from whence he sprung,
 Unwept, unhonor'd, and unsung.

O Caledonia! stern and wild,

Meet nurse for a poetic child!

Land of brown heath and shaggy wood,

20 Land of the mountain and the flood,

¹ broth

Land of my sires! what mortal hand
Can e'er untie the filial band,
That knits me to thy rugged strand!
Still as I view each well-known scene,
25 Think what is now, and what hath been,
Seems as to me, of all bereft,
Sole friends thy woods and streams were
left,
And thus I love them better still,
Even in extremity of ill.
30 By Yarrow's stream still let me stray,
Though none should guide my feeble way.
Still feel the breeze down Ettrick break.
Although it chill my wither'd cheek;
Still lay my head by Teviot Stone,
35 Though there, forgotten and alone,
The bard may draw his parting groan

Not scorn'd like me, to Branksome Hall
The minstrel came at festive call,
Trooping they came, from near and far.
40 The jovial priests of mirth and war,
Alike for feast and fight prepar'd,
Battle and banquet both they shar'd.
Of late, before each martial clan,
They blew their death-note in the van.
45 But now, for every merry mate,
Rose the portcullis' iron grate;
They sound the pipe, they strike the string.
They dance, they revel, and they sing.
Till the rude turrets shake and ring.

And much of wild and wonderful
In these rude isles might fancy cull;
For thither came, in times afar,
125 Stern Loehlin's sons of roving war,
The Norsemen, train'd to spoil and blood.
Skill'd to prepare the raven's food,
Kings of the main their leaders brave.
Their barks the dragons of the wave
130 And there, in many a stormy vale,
The Scald¹ had told his wondrous tale.
And many a runic² column high
Had witness'd grim idolatry.
And thus had Harold in his youth
335 Learn'd many a Saga's rhyme uncouth—
Of that Sea-Snake,³ tremendous curl'd,
Whose monstrous circle girds the world,
Of those dread Maids,⁴ whose hideous yell
Maddens the battle's bloody swell;
140 Of Chiefs, who, guided through the gloom
By the pale death-lights of the tomb.

¹ Norse singer of heroic poems

² carved with runes (characters used in writing by the early Germanic peoples)

³ The *Jormungandr*, or Snake of the Ocean, which in Norse mythology encircles the earth

⁴ The *Valkyries*, or Choosers of the slain, who directed the course of battle See Gray's *The Fatal Sisters* (p. 68).

Ransack'd the graves of warriors old,¹
Their falchions wrench'd from corpses'
hold,
Wak'd the deaf tomb with war's alarms,
345 And bade the dead arise to arms!
With war and wonder all on flame,
To Roslin's bowers young Harold came,
Where, by sweet glen and greenwood tree,
He learn'd a milder minstrelsy;
350 Yet something of the Northern spell
Mix'd with the softer numbers well.

HAROLD

O listen, listen, ladies gay!
No haughty feat of arms I tell,
Soft is the note, and sad the lay,
355 That mourns the lovely Rosabelle

—"Moor, moor the barge, ye gallant crew!
And, gentle ladye, deign to stay!
Rest thee in Castle Ravensheuch,
Nor tempt the stormy firth to-day"

360 "The blackening wave is edg'd with white
To inch² and rock the sea-mew³ fly,
The fishers have heard the water-sprite,
Whose screams forebode that wreck is nigh

"Last night the gifted seer did view
365 A wet shroud swathed round ladye gay,
Then stay thee, fair, in Ravensheuch
Why cross the gloomy firth to-day?"

" 'Tis not because Lord Lindesay's heir
Tonight at Roslin leads the ball,
370 But that my ladye-mother there
Sits lonely in her castle-hall

" 'Tis not because the ring they ride,⁴
And Lindesay at the ring rides well,
But that my sire the wine will chide,
375 If 'tis not fill'd by Rosabelle "

O'er Roslin all that dreary night
A wondrous blaze was seen to gleam;
'Twas broader than the watch-fire's light,
And redder than the bright moonbeam

380 It glar'd on Roslin's castled rock,
It ruddied all the copse-wood glen,
'Twas seen from Dryden's groves of oak,
And seen from cavern'd Hawthornden

Seem'd all on fire that chapel proud,
385 Where Roslin's chiefs uncoffin'd lie,
Each Baron, for a sable shroud,
Sheath'd in his iron panoply

¹ Northern warriors were buried with their weapons and treasures. These were said to be guarded by the spirits of the dead warriors

² island

³ A favorite sport in which a horseman rides past a suspended ring and tries to carry it off on the point of a lance

Seem'd all on fire within, around,
 Deep sacristy and altar's pale,
 390 Shone every pillar foliage-bound,
 And glimmer'd all the dead men's mail.

Blaz'd battlement and pinnet¹ high,
 Blaz'd every rose-carved buttress fair—
 So still they blaze when fate is nigh
 395 The lordly line of high St. Clair.

There are twenty of Roslin's barons bold
 Lie buried within that proud chapelle,
 Each one the holy vault doth hold—
 But the sea holds lovely Rosabelle!

400 And each St. Clair was buried there,
 With candle, with book, and with knell;
 But the sea-caves rung, and the wild winds
 sung,
 The dirge of lovely Rosabelle.

THE MAID OF NEIDPATH 1806

O, lovers' eyes are sharp to see,
 And lovers' ears in hearing,
 And love, in life's extremity,
 Can lend an hour of cheering.
 5 Disease had been in Mary's bower,
 And slow decay from mourning,
 Though now she sits on Neidpath's tower,
 To watch her love's returning.

All sunk and dim her eyes so bright,
 10 Her form decay'd by pining,
 Till through her wasted hand, at night,
 You saw the taper shining:
 By fits, a sultry hectic hue
 Across her cheek was flying;
 15 By fits, so ashy pale she grew,
 Her maidens thought her dying.

Yet keenest powers to see and hear
 Seem'd in her frame residing;
 Before the watch-dog prick'd his ear
 20 She heard her lover's riding,
 Ere scarce a distant form was ken'd,²
 She knew, and waded to greet him,
 And o'er the battlement did bend,
 As on the wing to meet him

25 He came—he pass'd—an heedless gaze,
 As o'er some stranger glancing;
 Her welcome, spoke in faltering phrase,
 Lost in the courser's prancing.
 The castle arch, whose hollow tone
 30 Returns each whisper spoken,
 Could scarcely catch the feeble moan
 Which told her heart was broken.

HUNTING SONG 1808

Waken, lords and ladies gay,
 On the mountain dawns the day,
 All the jolly chase is here,
 With hawk, and horse, and hunting-spear!
 5 Hounds are in their couples¹ yelling,
 Hawks are whistling, horns are knelling,
 Merrily, merrily, mingle they,
 "Waken, lords and ladies gay."

Waken, lords and ladies gay,
 10 The mist has left the mountain gray,
 Sprinklets in the dawn are steaming,
 Diamonds on the brake² are gleaming:
 And foresters have busy been,
 To track the buck in thicket green;
 15 Now we come to chant our lay,
 "Waken, lords and ladies gay."

Waken, lords and ladies gay,
 To the greenwood haste away;
 We can show you where he lies,
 20 Fleet of foot, and tall of size;
 We can show the marks he made,
 When 'gainst the oak his antlers fray'd,
 You shall see him brought to bay,
 "Waken, lords and ladies gay."

25 Louder, louder chant the lay,
 Waken, lords and ladies gay!
 Tell them youth, and mirth, and glee,
 Run a course as well as we;
 Time, stern huntsman! who can baulk,
 30 Stanch as hound, and fleet as hawk:
 Think of this, and rise with day,
 Gentle lords and ladies gay

From MARMION 1806 1808

WHERE SHALL THE LOVER REST

Where shall the lover rest,
 Whom the fates sever
 From his true maiden's breast,
 Parted forever?
 5 Where, through groves deep and high
 Sounds the far billow,
 Where early violets die,
 Under the willow

Chorus

Eleu loro, etc. Soft shall be his pillow.

10 There, through the summer day,
 Cool streams are laving;
 There, while the tempests sway,
 Scarce are boughs waving;

¹ inclosure
² pinnacle

¹ recognised

¹ leashes
² brushwood; thicket

15 There thy rest shalt thou take,
Parted forever,
Never again to wake,
Never, O never!

Chorus

Eleu loro, etc. Never, O never!

20 Where shall the traitor rest,
He the deceiver,
Who could win maiden's breast,
Ruin and leave her?
In the lost battle,
Borne down by the flying,
25 Where mingles war's rattle
With groans of the dying.

Chorus

Eleu loro, etc. There shall he be lying.

Her wing shall the eagle flap
O'er the false-hearted
30 His wain blood the wolf shall lap,
Ere life be parted
Shame and dishonor set
By his grave ever,
Blessing shall hallow it,—
35 Never, O never!

Chorus

Eleu loro, etc. Never, O never!

LOCHINVAR

O, young Lochinvar is come out of the west!
Through all the wide Border his steed was
the best,
And save his good broadsword he weapons
had none,
He rode all unarmed, and he rode all
alone
5 So faithful in love, and so dauntless in
war,
There never was knight like the young
Lochinvar
He stayed not for brake,¹ and he stopped
not for stone;
He swam the Eke river where ford there
was none,
But ere he alighted at Netherby gate,
10 The bride had consented, the gallant came
late.
For a laggard in love, and a dastard in
war,
Was to wed the fair Ellen of brave Loch-
invar.

¹ brushwood: thicket

So boldly he entered the Netherby Hall,
Among bride'smen, and kinsmen, and
brothers, and all.
15 Then spoke the bride's father, his hand
on his sword,
(For the poor craven bridegroom said
never a word):
"O come ye in peace here, or come ye in
war,
Or to dance at our bridal, young Lord
Lochinvar?"

"I long wooed your daughter; my suit
you denied,
20 Love swells like the Solway, but ebbs like
its tide;
And now am I come, with this lost love of
mine
To lead but one measure, drink one cup
of wine
There are maidens in Scotland more lovely
by far,
That would gladly be bride to the young
Lochinvar."

25 The bride kissed the goblet; the knight
took it up,
He quaffed off the wine, and he threw
down the cup
She looked down to blush, and she looked
up to sigh,
With a smile on her lips, and a tear in
her eye.
He took her soft hand, ere her mother
could bar—
30 "Now tread we a measure!" said young
Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a gallant¹ did
grace,
While her mother did fret, and her
father did fume.
And the bridegroom stood dangling his
bonnet and plume,
35 And the bride-maidens whispered,
"Twere better by far
To have matched our fair cousin with
young Lochinvar."

One touch to her hand, and one word in
her ear,
When they reached the hall-door, and the
charger stood near;
So light to the croupe² the fair lady he
swung,
40 So light to the saddle before her he
sprung!

¹ A spirited dance

² place behind the sad-
dle

"She is won! we are gone, over bank,
bush, and scaur!¹
They'll have fleet steeds that follow!"
quothe young Lochinvar.

There was mounting 'mong Graemes of
the Netherby clan;
Forsters, Fenwicks, and Musgraves, they
rode and they ran,
45 There was racing and chasing, on Can-
nobie Lee,
But the lost bride of Netherby ne'er did
they see.
So daring in love and so dauntless in war,
Have ye e'er heard of gallant like young
Lochinvar?

From THE LADY OF THE LAKE
1809-10 1810

CANTO I. THE CHASE

Harp of the North² that mouldering long
hast hung
On the witch-elm³ that shades Saint
Fillan's spring,
And down the fitful breeze thy numbers⁴
flung,
Till envious ivy did around thee cling,
5 Muffling with verdant ringlet every
string,—
O minstrel Harp, still must thine ac-
cents sleep?
'Mid rustling leaves and fountains mur-
muring,
Still must thy sweeter sounds their
silence keep,
Nor bid a warrior smile, nor teach a maid
to weep?

10 Not thus, in ancient days of Caledon,
Was thy voice mute amid the festal
crowd,
When lay of hopeless love, or glory
won,
Aroused the fearful, or subdued the
proud.
At each according pause was heard aloud
15 Thine ardent symphony sublime and
high!
Fair dames and crested chiefs attention
bow'd;
For still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and
Beauty's matchless eye.

¹ rock
² An invocation to an-
cient Scottish min-
strelsy. The harp
³ was the national
musical instrument.
⁴ The broad-leaved elm.
verses

O wake once more! how rude soe'er the
hand
20 That ventures o'er thy magic maze to
stray;
O wake once more! though scarce my skill
command
Some feeble echoing of thine earlier lay:
Though harsh and faint, and soon to die
away,
And all unworthy of thy nobler strain,
25 Yet if one heart throb higher at its sway,
The wizard note has not been touch'd
in vain.
Then silent be no more! Enchantress,
wake again!

The stag at eve had drunk his fill,
Where danced the moon on Monan's rill,
30 And deep his midnight lair had made
In lone Glenartney's hazel shade;
But, when the sun his beacon red
Had kindled on Benvoirlich's head,
The deep-mouth'd bloodhound's heavy bay
35 Resounded up the rocky way,
And faint, from farther distance borne,
Were heard the clanging hoof and horn.

As chief, who hears his warder call,
"To arms! the foemen storm the wall,"
40 The antler'd monarch of the waste
Sprung from his heathery couch in haste,
But, ere his fleet career he took,
The dew-drops from his flanks he shook;
Like crested leader proud and high,
45 Toss'd his beam'd frontlet to the sky,
A moment gazed adown the dale,
A moment snuff'd the tainted gale,
A moment listen'd to the cry,
That thicken'd as the chase drew nigh,
50 Then, as the headmost foes appear'd,
With one brave bound the copse he clear'd,
And, stretching forward free and far,
Sought the wild heaths of Uam-Var

Yell'd on the view the opening pack;
55 Rock, glen, and cavern, paid them back.
To many a mingled sound at once
The awaken'd mountain gave response
A hundred dogs bay'd deep and strong.
Clatter'd a hundred steeds along,
60 Their peal the merry horns rung out.
A hundred voices join'd the shout;
With hark and whoop and wild halloo,
No rest Benvoirlich's echoes knew.
Far from the tumult fled the roe,
65 Close in her covert cower'd the doe;
The falcon, from her cairn¹ on high,

¹ crag; peak (literally, a heap of stones)

Cast on the rout a wondering eye,
Till far beyond her piercing ken
The hurricane had swept the glen.
70 Faint and more faint, its failing din
Return'd from cavern, cliff, and linn,¹
And silence settled, wide and still,
On the lone wood and mighty hill.

Less loud the sounds of silvan war
75 Disturb'd the heights of Uam-Vai,
And roused the cavern, where, 'tis told,
A giant made his den of old,
For ere that steep ascent was won,
High in his pathway hung the sun,
80 And many a gallant, stay'd perforce,
Was fain to breathe his faltering horse,
And of the trackers of the deer,
Scarce half the lessening pack was near;
So shrewdly² on the mountain side
85 Had the bold burst their mettle tried.

The noble stag was pausing now
Upon the mountain's southern brow,
Where broad extended, far beneath,
The varied realms of fair Menteith
90 With anxious eye he wander'd o'er
Mountain and meadow, moss and moor,
And ponder'd refuge from his toil
By far Lochard or Aberfoyle.
But nearer was the copsewood gray,
95 That waved and wept on Loch-Achnay,
And mingled with the pine-trees blue
On the bold cliffs of Benvenue
Fresh vigor with the hope return'd,
With flying foot the heath he spurn'd.
100 Held westward with unwearied race,
And left behind the panting chase

'Twere long to tell what steeds gave o'er,
As swept the hunt through Cambusmore
What reins were tighten'd in despair,
105 When rose Benledi's ridge in air;
Who flagg'd upon Bochart's heath,
Who shunn'd to stem the flooded Teuth,—
For twice that day, from shore to shore,
The gallant stag swam stoutly o'er
110 Few were the stragglers, following far,
That reach'd the lake of Vennachar;
And when the Brigg of Turk was won,
The headmost horseman rode alone.

Alone, but with unbated zeal,
115 That horseman plied the scourge and steel:
For jaded now, and spent with toil,
Emboss'd with foam, and dark with soil,
While every gasp with sobs he drew,
The laboring stag strain'd full in view.

¹ steep ravine² keenly; severely

120 Two dogs of black Saint Hubert's breed,³
Unmatch'd for courage, breath, and speed,
Fast on his flying traces came,
And all but won that desperate game,
For, scarce a spear's length from his
haunch,

125 Vindictive toil'd the bloodhounds stanch;
Nor nearer might the dogs attain,
Nor farther might the quarry⁴ strain.
Thus up the margin of the lake,
Between the precipice and brake,⁵
130 O'er stock and rock their race they take.

The hunter mark'd that mountain high,
The lone lake's western boundary,
And deem'd the stag must turn to bay,
Where that huge rampart barr'd the way;
135 Already glorying in the prize,
Measured his antlers with his eyes;
For the death-wound and death-halloo,
Muster'd his breath, his whinyard⁶
drew,—

But thundering as he came prepared,
140 With ready arm and weapon bared,
The wily quarry shunn'd the shock,
And turn'd him from the opposing rock;
Then, dashing down a darksome glen,
Soon lost to hound and hunter's ken,
145 In the deep Trosachs' wildest nook
His solitary refuge took.
There, while close couch'd, the thicket shed
Cold dews and wild-flowers on his head,
He heard the baffled dogs in vain
150 Rave through the hollow pass amain,
Chiding the rocks that yell'd again.

Close on the hounds the hunter came,
To cheer them on the vanish'd game,
But, stumbling in the rugged dell,
155 The gallant horse exhausted fell.
The impatient rider strove in vain
To rouse him with the spur and rein,
For the good steed, his labors o'er,
Stretch'd his stiff limbs, to rise no more;
160 Then, touch'd with pity and remorse,
He sorrow'd o'er the expiring horse
"I little thought, when first thy rein
I slack'd upon the banks of Seine,
That Highland eagle e'er should feed
165 On thy fleet limbs, my matchless steed!
Woe worth⁷ the chase, woe worth the day,
That costs thy life, my gallant gray!"

Then through the dell his horn resounds,
From vain pursuit to call the hounds,
170 Back limp'd, with slow and crippled pace,

³ Black hounds Hubert was the patron saint of hunting.⁴ prey⁵ brushwood; thicket⁶ A kind of short sword⁷ woe be to

- The sulky leaders of the chase;
Close to their master's side they press'd,
With drooping tail and humbled crest;
But still the dingle's¹ hollow throat
175 Prolong'd the swelling bugle-note.
The owlets started from their dream,
The eagles answer'd with their scream,
Round and around the sounds were cast,
Till echo seem'd an answering blast;
180 And on the hunter hied his way,
To join some comrades of the day;
Yet often paused, so strange the road,
So wondrous were the scenes it show'd.
- The western waves of ebbing day
185 Roll'd o'er the glen their level way,
Each purple peak, each flinty spire,
Was bathed in floods of living fire
But not a setting beam could glow
Within the dark ravines below,
190 Where twined the path in shadow hid,
Round many a rocky pyramid,
Shooting abruptly from the dell
Its thunder-splinter'd pinnacle;
Round many an insulated mass,
195 The native bulwarks of the pass,
Huge as the tower which builders vain
Presumptuous piled on Shinar's plain:²
The rocky summits, split and rent,
Form'd turret, dome, or battlement,
200 Or seem'd fantastically set
With cupola or minaret,³
Wild crests as pagod⁴ ever deck'd,
Or mosque of Eastern architect.
Nor were these earth-born castles bare,
205 Nor lack'd they many a banner fair,
For, from their shiver'd brows display'd,
Far o'er the unfathomable glade,
All twinkling with the dewdrop sheen,
The briar-rose fell in streamers green,
210 And creeping shrubs, of thousand dyes,
Waved in the west-wind's summer sighs
- Boon⁵ nature scatter'd, free and wild,
Each plant or flower, the mountain's child
Here eglantine embalm'd the air,
215 Hawthorn and hazel mingled there,
The primrose pale, and violet flower,
Found in each cliff a narrow bower,
Fox-glove and night-shade, side by side,
Emblems of punishment and pride,
220 Group'd their dark hues with every stain
The weather-beaten crags retain
With boughs that quaked at every breath,
- Gray birch and aspen wept beneath;
Aloft, the ash and warrior oak
225 Cast anchor in the rifted rock,
And, higher yet, the pine-tree hung
His shatter'd trunk, and frequent flung,
Where seem'd the cliffs to meet on high,
His boughs athwart the narrow'd sky
230 Highest of all, where white peaks glanced,
Where glist'ning streamers' waved and
danced,
The wanderer's eye could barely view
The summer heaven's delicious blue,
So wondrous wild, the whole might seem
235 The scenery of a fairy dream
- Onward, amid the copse 'gan peep
A narrow inlet, still and deep,
Affording scarce such breadth of beam
As served the wild duck's brood to swim.
240 Lost for a space, through thickets veer-
ing,
But broader when again appearing,
Tall rocks and tufted knolls their face
Could on the dark-blue mirror trace,
And farther as the hunter stray'd
245 Still broader sweep its channels made
The shaggy mounds no longer stood,
Emerging from entangled wood,
But, wave-encircled, seem'd to float,
Like castle girdled with its moat,
250 Yet broader floods extending still
Divide them from their parent hill,
Till each, retiring, claims to be
An islet in an inland sea
- And now, to issue from the glen,
255 No pathway meets the wanderer's ken
Unless he climb, with footing nice,
A far projecting precipice
The broom's⁶ tough roots his ladder made.
The hazel saplings lent their aid,
260 And thus at any point he won,
Where, gleaming with the setting sun,
One burnish'd sheet of living gold,
Loch Katrine lay beneath him roll'd;
In all her length far winding lay,
265 With promontory, creek, and bay,
And islands that, empurpled bright,
Floated amid the livelier light,
And mountains, that like giants stand,
To sentinel enchanted land.
270 High on the south, huge Benvenne
Down to the lake in masses threw
Cragg, knolls, and mountains, confusedly
hurl'd,
- The fragments of an earlier world;
A wildering forest feather'd o'er

¹ narrow dell's² See *Genesis*, 11 19³ lofty tower of a temple, surrounded by one or more projecting balconies⁴ pagoda, a towerlike structure with several stories, usually a temple⁵ bountiful⁶ Of ivy or other vines⁷ A kind of shrub

275 His ruin'd sides and summit hoar,
While on the north, through middle air,
Ben-an heaved high his forehead bare.

From the steep promontory gazed

280 The stranger, raptured and amazed
And, "What a scene were here," he cried,
"For princely pomp, or churchman's
pride!

On this bold brow, a lordly tower,
In that soft vale, a lady's bower;
On yonder meadow, far away,

285 The turrets of a cloister gray,
How blithely might the bugle-horn
Chide, on the lake, the lingering morn'
How sweet, at eve, the lover's lute
Chime, when the groves were still and
mute!

290 And, when the midnight moon should lave
Her forehead in the silver wave,
How solemn on the ear would come
The holy matins' distant hum,

295 While the deep peal's commanding tone
Should wake, in yonder islet lone,
A sancted hermit from his cell,
To drop a bead with every knell—

And bugle, lute, and bell, and all,
Should each bewilder'd stranger call
300 To friendly feast, and lighted hall

"Blithe were it then to wander here!
But now,—beshrew yon numble deer,—
Like that same hermit's, thin and spare,
The corpse must give my evening fare,

305 Some mossy bank my couch must be,
Some rustling oak my canopy
Yet pass we that, the war and chase
Give little choice of resting-place,—
A summer night, in greenwood spent,

310 Were but tomorrow's merriment—
But hosts may in these wilds abound,
Such as are better miss'd than found,
To meet with Highland plunderers here
Were worse than loss of steed or deer—

315 I am alone,—my bugle-strain
May call some straggler of the train,
Or, fall the worst that may betide,
Ere now this falchion² has been tried "

But scarce again his horn he wound,

320 When lo! forth starting at the sound,
From underneath an aged oak,
That slanted from the islet rock,
A damsel guider of its way,
A little skiff shot to the bay,

325 That round the promontory steep

Led its deep line in graceful sweep,
Eddying, in almost viewless wave,
The weeping willow-twig to lave,
And kiss, with whispering sound and slow,
330 The beach of pebbles bright as snow
The boat had touch'd this silver strand,
Just as the hunter left his stand,
And stood conceal'd amid the brake,
To view this Lady of the Lake.

315 The maiden paused, as if again
She thought to catch the distant strain
With head up-raised, and look intent,
And eye and ear attentive bent,
And locks flung back, and lips apart,
340 Like monument of Grecian art,
In listening mood,—she seem'd to stand,
The guardian Naiad of the strand.

And ne'er did Grecian chisel trace
A Nymph, a Naiad, or a Grace

345 Of finer form, or lovelier face!
What though the sun, with ardent frown,
Had slightly tinged her cheek with brown;
The sportive toil, which, short and light,
Had dyed her glowing hue so bright,
350 Served too in hastier swell to show
Short glimpses of a breast of snow:
What though no rule of courtly grace
To measured mood had train'd her pace;
A foot more light, a step more true,
355 Ne'er from the heath-flower dash'd the
dew,

E'en the slight harebell raised its head,
Elastic from her airy tread:
What though upon her speech there hung
The accents of the mountain tongue,
360 Those silver sounds, so soft, so dear,
The listener held his breath to hear!

A chieftain's daughter seemed the maid,
Her satin snood,¹ her silken plaid,
Her golden brooch, such birth betray'd.

365 And seldom was a snood amid
Such wild luxuriant ringlets hid,
Whose glossy black to shame might bring
The plumage of the raven's wing;
And seldom o'er a breast so fair,

370 Mantled a plaid with modest care,
And never brooch the folds combin'd
Above a heart more true and kind.
Her kindness and her worth to spy,
You need but gaze on Ellen's eye,

375 Not Katrine, in her mirror blue,
Gives back the shaggy banks more true,
Than every free-born glance confess'd
The guileless movements of her breast,
Whether joy danced in her dark eye,

¹ A prayer service for the morning, properly said at midnight, but some times at daybreak

² sword

³ band worn around the hair

380 Or woe or pity claim'd a sigh,
Or filial love was glowing there,
Or meek devotion pour'd a prayer,
Or tale of injury call'd forth
The indignant spirit of the North
385 One only passion unreveal'd,
With maiden pride the maid conceal'd,
Yet not less purely felt the flame,—
O need I tell that passion's name?

Impatient of the silent horn,
390 Now on the gale her voice was borne —
"Father!" she cried, the rocks around
Loved to prolong the gentle sound
Awhile she paused, no answer came;
"Malcolm, was thine the blast?" the name
395 Less resolutely utter'd fell;
The echoes could not catch the swell
"A stranger I," the huntsman said,
Advancing from the hazel shade.
The maid, alarm'd, with hasty oar,

100 Push'd her light shallop¹ from the shore,
And when a space was gain'd between,
Closer she drew her bosom's screen.
(So forth the startled swan would swing,
So turn to prune his ruffled wing.)
405 Then safe, though flutter'd and amazed,
She paused, and on the stranger gazed.
Not his the form, nor his the eye,
That youthful maidens wont to fly

On his bold visage nuzzle age
410 Had slightly press'd its signet sage,
Yet had not quench'd the open truth
And fiery vehemence of youth;
Forward and frolic glee was there,
The will to do, the soul to dare,
415 The sparkling glance, soon blown to fire,
Of hasty love, or headlong ire
His limbs were cast in manly mould,
For hardy sports or contest bold;
And though in peaceful garb array'd,
420 And weaponless, except his blade,
His stately mien as well implied
A high-born heart, a martial pride,
As if a haon's crest he wore,
And sheathed in armor trode the shore.
425 Slighting the petty need he show'd,
He told of his benighted road;
His ready speech flow'd fair and free,
In phrase of gentlest courtesy;
Yet seem'd that tone, and gesture bland,
430 Less used to sue than to command.

Awhile the maid the stranger eyed,
And, reassured, at length replied,
That Highland halls were open still

¹ A kind of small open boat

To wilder'd wanderers of the hill.
435 "Nor think you unexpected come
To yon lone isle, our desert home;
Before the heath had lost the dew,
This morn, a couch was pull'd for you;
On yonder mountain's purple head
440 Have ptarmigan¹ and heath-cock² bled,
And our broad nets have swept the mere,³
To furnish forth your evening cheer."
"Now, by the rood,⁴ my lovely maid,
Your courtesy has err'd," he said,
445 "No right have I to claim, misplaced,
The welcome of expected guest.
A wanderer, here by fortune tost,
My way, my friends, my courser lost,
I ne'er before, believe me, fair,
450 Have ever drawn your mountain air,
Till on this lake's romantic strand
I found a fay in fairy land!"

"I well believe," the maid replied,
As her light skiff approach'd the side,
455 "I well believe that ne'er before
Your foot has trod Loch Katrine's shore,
But yet, as far as yesternight,
Old Allan-Bane foretold your plight,—
A gray-han'd sue, whose eye intent
460 Was on the vision'd future bent.
He saw your steed, a dappled gray,
Lie dead beneath the birchen way,
Painted exact your form and mien,
Your hunting suit of Lincoln green,
465 That tassell'd horn so gaily gilt,
That falchion's crooked blade and hilt,
That cap with heron plumage trim,
And yon two hounds so dark and grim
He bade that all should ready be
470 To grace a guest of fair degree,¹
But light I held his prophecy,
And deem'd it was my father's horn
Whose echoes o'er the lake were borne "

The stranger smiled "Since to your home
475 A destined errant-knight I come,
Announced by prophet sooth and old,
Doom'd, doubtless, for achievement bold,
I'll lightly front each high emprise
For one kind glance of those bright eyes
480 Permit me, first, the task to guide
Your fairy frigate o'er the tide "
The maid, with smile suppress'd and sly,
The toil unwonted saw him try;
For seldom sure, if e'er before,
485 His noble hand had grasp'd an oar
Yet with main strength his strokes he drew
And o'er the lake the shallop flew,
With heads erect, and whimpering cry,

¹ A kind of grouse
² lake

³ by the cross
⁴ high rank

The hounds behind their passage ply.
 490 Nor frequent does the bright oar break
 The dark'ning mirror of the lake,
 Until the rocky isle they reach,
 And moor their shallop on the beach.

The stranger view'd the shore around;
 495 'Twas all so close with copsewood bound,
 Nor track nor pathway might declare
 That human foot frequented there,
 Until the mountain-warden show'd
 A clambering unsuspected road,
 500 That winded through the tangled screen
 And open'd on a narrow green,
 Where weeping birch and willow round
 With their long fibres swept the ground.
 Here, for retreat in dangerous hour,
 505 Some chief had framed a rustic bower.

It was a lodge of ample size,
 But strange of structure and device;
 Of such materials, as around
 The workman's hand had readiest found,
 510 Lopp'd off their boughs, their hoar trunks
 bared,

And by the hatchet rudely squared
 To give the walls their destined height
 The sturdy oak and ash unite,
 While moss and clay and leaves combin'd
 515 To fence each crevice from the wind
 The lighter pine-trees, over-head,
 Their slender length for rafters spread,
 And wither'd heath and rushes div
 Supplied a russet canopy.

520 Due westward, fronting to the green,
 A rural portico was seen,
 Aloft on native pillars borne,
 Of mountain fir, with bark unshorn,
 Where Ellen's hand had taught to twine

525 The ivy and Idæan vine,¹
 The clematis, the favor'd flower
 Which boasts the name of virgin-bower,
 And every hardy plant could bear
 Loch Katrine's keen and searching air
 530 An instant in this porch she staid,
 And gaily to the stranger said,
 "On heaven and on thy lady call,
 And enter the enchanted hall!"

"My hope, my heaven, my trust must be,
 535 My gentle guide, in following thee"
 He cross'd the threshold—and a clang
 Of angry steel that instant rang.
 To his bold brow his spirit rush'd,
 But soon for vain alarm he blush'd
 540 When on the floor he saw display'd.
 Cause of the din, a naked blade

Dropp'd from the sheath, that careless
 flung,

Upon a stag's huge antlers swung;
 For all around, the walls to grace,
 545 Hung trophies of the fight or chase.
 A target¹ there, a bugle here,
 A battle-axe, a hunting-spear,
 And broadswords, bows, and arrows store,²
 With the tuck'd trophies of the boar
 550 Here grins the wolf as when he died,
 And there the wild-cat's brindled hide
 The frontlet of the elk adorns,
 Or mantles o'er the bison's horns;
 555 Pennons and flags defaced and stain'd
 That blacken'd streaks of blood retain'd
 And deer-skins, dappled, dun, and white,
 With otter's fur and seal's unite,
 In rude and uncouth tapestry all,
 To garnish forth the silvan hall.

560 The wondering stranger round him gaz'd,
 And next the fallen weapon raised
 Few were the arms whose smewy strength
 Sufficed to stretch it forth at length,
 And as the brand he poised and sway'd,

565 "I never knew but one," he said,
 "Whose stalwart arms might brook to
 wield

A blade like this in battle-field."
 She sigh'd, then smiled and took the word
 "You see the guardian champion's sword.

570 As light it trembles in his hand,
 As in my grasp a hazel wand;
 My sue's tall form might grace the part
 Of Ferragus or Ascalart,
 But in the absent giant's hold
 575 Are women now, and menials old"

The mistress of the mansion came,
 Mature of age, a graceful dame,
 Whose easy step and stately port
 Had well become a prince's court,
 580 To whom, though more than kindred knew,³
 Young Ellen gave a mother's due
 Meet welcome to her guest she made,
 And every courteous rite was paid
 That hospitality could claim.

585 Though all unmask'd his birth and name
 Such then the reverence to a guest,
 That fellest foe might join the feast,
 And from his deadliest foeman's door
 Unquestion'd turn, the banquet o'er
 590 At length his rank the stranger names,
 "The Knight of Snowdown, James Fitz-
 James,

¹ A kind of small shield.

² in plenty

³ She was the maternal aunt of Ellen, who loved her more than was usual in such a relation ship

¹ The red whortleberry Mt Ida in Crete was famous for its vines

Lord of a barren heritage
Which his brave sires, from age to age,
By their good swords have held with toil;
595 His sire had fallen in such turmoil,
And he, God wot, was forced to stand
Oft for his right with blade in hand
This morning, with Lord Moray's train,
He chased a stalwart stag in vain,
600 Outstripp'd his comrades, miss'd the deer,
Lost his good steed, and wander'd here "

Fain would the Knight in turn require
The name and state of Ellen's sire.
Well show'd the elder lady's mien,
605 That courts and cities she had seen,
Ellen, though more her looks display'd
The simple grace of silvan maid,
In speech and gesture, form and face,
Show'd she was come of gentle race
610 'Twere strange, in ruder rank to find
Such looks, such manners, and such mien
Each hint the Knight of Snowdown gave,
Dame Margaret beaid with silence grave,
Or Ellen, innocently gay,
615 Turn'd all inquiry light away—
"Weird women! we! by dale and down!
We dwell, afar from tower and town
We stem the flood, we ride the blast,
On wandering knights our spells we cast.
620 While viewless minstrels touch the string,
'Tis thus our charmed rhymes we sing."
She sung, and still a harp unseen
Fill'd up the symphony between

SONG

Soldier rest! thy warfare o'er,
625 Sleep the sleep that knows not breaking,
Dream of battled fields no more,
Days of danger, nights of waking
In our isle's enchanted hall,
Hands unseen thy couch are strewing,
630 Fairy strains of music fall,
Every sense in slumber dewing
Soldier, rest! thy warfare o'er,
Dream of fighting fields no more;
Sleep the sleep that knows not breaking,
635 Morn of toil, nor night of waking

No rude sound shall reach thine ear,
Armor's clang, or war-steed champing,
Trump² nor pibroch³ summon here
Mustering clan, or squadron tramping
640 Yet the lark's shrill fife may come
At the daybreak from the fallow,⁵
And the bittern sound his drum,
Booming from the sedgy shallow
Buder sounds shall none be near
645 Guards nor warders challenge here,

¹ women skilled in
witchcraft, or gifted
with prophecy
² valley and hill

³ sound of trumpet
⁴ A kind of Highland
bagpipe music
⁵ uncultivated land

Here's no war-steed's neigh and champing,
Shouting clans or squadron's stamping.

She paused—then, blushing, led the lay
To grace the stranger of the day.
650 Her mellow notes awhile prolong
The cadence of the flowing song,
Till to her lips in measured frame
The minstrel verse spontaneous came:—

SONG CONTINUED

Huntsman, rest! thy chase is done,
655 While our alumbrous spells assail ye,
Dream not, with the rising sun,
Bugles here shall sound reveille,¹
Sleep! the deer is in his den,
Sleep! thy hounds are by thee lying,
660 Sleep! nor dream in yonder glen
How thy gallant steed lay dying
Huntsman, rest! thy chase is done,
Think not of the rising sun,
For, at dawning to assail ye,
665 Here no bugles sound reveille.

The hall was cleared—the stranger's
bed
Was there of mountain heathers spread.
Where oft a hundred guests had lain,
And dream'd their forest sports again
670 But vainly did the heath-flower shed
Its moorland fragrance round his head,
Not Ellen's spell had lull'd to rest
The fever of his troubled breast
In broken dreams the image rose
675 Of varied perils, pains, and woes
His steed now flounders in the brake,
Now smks his barge upon the lake,
Now leader of a broken host,
His standard falls, his honor's lost.
680 Then,—from my couch may heavenly
night
Chase that worst phantom of the night!—
Again return'd the scenes of youth,
On confident undoubting truth,
Again his soul he interchanged
685 With friends whose hearts were long
estranged
They come, in dim procession led,
The cold, the faithless, and the dead,
As warm each hand, each brow as gay,
As if they parted yesterday
690 And doubt distracts him at the view—
O were his senses false or true?
Dream'd he of death, or broken vow,
Or is it all a vision now?

At length, with Ellen in a grove
695 He seem'd to walk, and speak of love;

¹ morning signal summoning soldiers to the duties of the day

She listen'd with a blush and sigh,
 His suit was warm, his hopes were high.
 He sought her yielded hand to clasp,
 And a cold gauntlet met his grasp:
 700 The phantom's sex had changed and
 gone,
 Upon its head a helmet shone;
 Slowly enlarged to giant size,
 With darken'd cheek and threatening
 eyes,
 The grisly visage, stern and hoar,
 705 To Ellen still a likeness bore
 He woke, and, panting with affright,
 Recall'd the vision of the night.
 The hearth's decaying brands were red,
 And deep and dusky lustre shed,
 710 Half showing, half concealing, all
 The uncouth trophies of the hall.
 'Mid those the stranger fix'd his eye,
 Where that huge falchion hung on high,
 And thoughts on thoughts, a countless
 throng,
 715 Rush'd, chasing countless thoughts along
 Until, the giddy whirl to cure,
 He rose, and sought the moonshine pure.

 The wild-rose, eglantine, and broom,
 Wasted around their rich perfume,
 720 The birch-trees wept in fragrant balm,
 The aspens slept beneath the calm,
 The silver light, with quivering glance,
 Play'd on the water's still expanse.
 Wild were the heart whose passion's
 sway
 725 Could rage beneath the sober ray!
 He felt its calm, that warrior guest,
 While to us he communed with his breast.
 "Why is it, at each turn I trace
 Some memory of that exiled race?"
 730 "Can I not mountain-maiden spy,
 But she must bear the Douglas eye?
 Can I not view a Highland brand,
 But it must match the Douglas hand?
 Can I not frame a fever'd dream,
 735 But still the Douglas is the theme?
 I'll dream no more; by manly mind
 Not even in sleep is will resign'd
 My midnight orisons¹ said o'er,
 I'll turn to rest, and dream no more."
 740 His midnight orisons he told,
 A prayer with every bead of gold,
 Consign'd to heaven his cares and woes,
 And sunk in undisturb'd repose;
 Until the heath-cock shrilly crew,
 745 And morning dawn'd on Benvenue

¹ The Douglases, mother, had sought
 hated by James V to make himself
 because the Earl of King of Scotland
 Angus, who had prayers
 married James's

FROM CANTO II

BOAT SONG

Hail to the chief who in triumph advances!
 Honor'd and bless'd be the evergreen
 pine!
 Long may the tree, in his banner that
 glances,
 Flourish, the shelter and grace of our
 line!
 5 Heaven send it happy dew,
 Earth lend it sap anew,
 Gayly to bourgeon,¹ and broadly to grow,
 While every Highland glen
 Sends our shout back agen,
 10 Roderigh Vich Alpine dhu,² ho, ieroe!

 Ours is no sapling, chance-sown by the
 fountain,
 Blooming at Beltane,³ in winter to fade,
 When the whirlwind has stripp'd every
 leaf on the mountain,
 The more shall Clan-Alpine exult in her
 shade.
 15 Moor'd in the rifted rock,
 Proof to the tempest's shock,
 Firmer he roots him the ruder it blow,
 Menteith and Breadalbane, then,
 Echo his praise again,
 20 Roderigh Vich Alpine dhu, ho! ieroe!

 Proudly our pibroch has thrill'd in Glen
 Fruin,
 And Bannochair's groans to our slogan
 replied,
 Glen Luss and Ross-dhu, they are smoking
 in ruin,
 And the best of Loch Lomond lie dead
 on her side
 25 Widow and Saxon maid
 Long shall lament our raid,
 Think of Clan-Alpine with fear and with
 woe;
 Lennox and Leven-glen
 Shake when they hear again,
 30 Roderigh Vich Alpine dhu, ho! ieroe!

 Row, vassals, row, for the pride of the
 Highlands!
 Stretch to your oars, for the evergreen
 pine!
 O! that the rose-bud that graces you
 islands
 Were wreathed in a garland around him
 to twine!

¹ put forth buds
² Black Roderick, the
 descendant of Al
 pine — Scott The
 epithet belonged to
 Roderick as head of
 the clan
 May-day

- 35 O that some seedling gem,
Worthy such noble stem,
Honor'd and bless'd in their shadow
might grow!
Loud should Clan-Alpine then
Ring from her deepest glen,
40 Roderigh Vich Alpine dhu, ho! ieroe!

FROM CANTO III

CORONACH¹

- He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain,
When our need was the sorest
5 The font, reappearing,
From the rain-drops shall borrow,
But to us comes no cheering,
To Duncan no morrow!

- The hand of the reaper
10 Takes the ears that are hoary,
But the voice of the weeper
Wails manhood in glory.
The autumn winds rushing
Waft the leaves that are searest,
15 But our flower was in flushing,
When blighting was nearest.

- Fleet foot on the corrie,²
Sage counsel in cumber,³
Red hand in the foray,
20 How sound is thy slumber!
Like the dew on the mountain,
Like the foam on the river,
Like the bubble on the fountain,
Thou art gone, and forever!

CANTO VI THE GUARD-ROOM

- The sun, awakening, through the smoky air
Of the dark city casts a sullen glance,
Rousing each catiff to his task of care,
Of sinful men the sad inheritance.
5 Summoning the revellers from the lagging
dance,
Scaring the prowling robber to his den,
Gilding on battled tower the warder's
lance,
And warning student pale to leave his
pen,
And yield his drowsy eyes to the kind
nurse of men
10 What various scenes, and, O! what scenes
of woe,
Are witness'd by that red and strug-
gling beam!

¹ lament² hollow in a hill, the resort of game³ trouble

- The fever'd patient, from his pallet low,
Through crowded hospital beholds its
stream,
The ruin'd maiden trembles at its gleam,
15 The debtor wakes to thought of gyve
and jail,
The love-lorn wretch starts from torment-
ing dream,
The wakeful mother, by the glimmering
pale,
Trims her sick infant's couch, and soothes
his feeble wail.

- At dawn the towers of Stirling rang
20 With soldier-step and weapon-clang,
While drums, with rolling note, foretell
Relief to weary sentinel.
Through narrow loop and casement bair'd,
The sunbeams sought the Court of Guard,
25 And, struggling with the smoky air,
Deaden'd the torches' yellow glare.
In comfortless alliance shone
The lights through arch of blacken'd stone,
And show'd wild shapes in garb of war,
30 Faces deform'd with beard and scar,
All haggard from the midnight watch,
And fever'd with the stern debauch,
For the oak table's massive board,
Flooded with wine, with fragments stored,
35 And beakers drain'd, and cups o'er-
thrown,
Show'd in what sport the night had
flown
Some, weary, snored on floor and bench,
Some labor'd still their thirst to quench;
Some, chill'd with watching, spread their
hands
40 O'er the huge chimney's dying brands,
While round them, or beside them flung,
At every step their harness rung

- These drew not for their fields the sword,
Like tenants of a feudal lord,
45 Nor own'd the patriarchal claim
Of chieftain in their leader's name,
Adventurers they, from far who roved,
To live by battle which they loved.
There the Italian's clouded face,
50 The swarthy Spaniard's there you trace.
The mountain-loving Switzer there
More freely breathed in mountain-air,
The Fleming there despised the soil,
That paid so ill the laborer's toil;
55 Their rolls show'd French and German
name;
And merry England's exiles came,
To share, with ill conceal'd disdain,
Of Scotland's pay the scanty gain
All brave in arms, well train'd to wield

- 60 The heavy halberd,¹ brand, and shield;
In camps licentious, wild, and bold;
In pillage fierce and uncontroll'd;
And now, by holytide² and feast,
From rules of discipline released.
- 65 They held debate of bloody fray,
Fought 'twixt Loch Katrine and Achray
Fierce was their speech, and, 'mid their
words,
Their hands oft grappled to their swords;
Nor sunk their tone to spare the ear
- 70 Of wounded comrades groaning near,
Whose mangled limbs, and bodies gored,
Bore token of the mountain sword,
Though, neighboring to the Court of
Guard,
Their prayers and feverish wails were
heard;
- 75 Sad burden to the ruffian joke,
And savage oath by fury spoke!
At length up-started John of Brent,
A yeoman from the banks of Trent;
A stranger to respect or fear,
- 80 In peace a chaser of the deer,
In host³ a hardy mutineer,
But still the boldest of the crew,
When deed of danger was to do.
He grieved, that day, their games cut
short,
- 85 And marr'd the dicer's brawling sport,
And shouted loud, "Renew the bowl!
And, while a merry catch I troll,⁴
Let each the buxom chorus bear,
Like brethren of the brand and spear:—

SOLDIER'S SONG

- 90 Our vicar still preaches that Peter and Poule
Laid a swinging long curse on the bonny
brown bowl,
That there's wrath and despair in the jolly
black-jack,⁵
And the seven deadly sins⁶ in a flagon of
sack,⁷
Yet whoop, Barnaby! off with thy liquor,
95 Drink upsees out,⁸ and a fig for the vicar.
- Our vicar he calls it damnation to sip
The ripe ruddy dew of a woman's dear lip,
Says, that Beelzebub lurks in her kerchief
so sly,
And Apollyon shoots darts from her merry
black eye;
- 100 Yet whoop, Jack! kiss Gillian the quicker,
Till she bloom like a rose, and a fig for the
vicar!

¹ A kind of long-
handled battle-axe.

² holiday

³ An army

⁴ sing loudly

⁵ black leather pitcher

⁶ Pride, idleness, gluttony, lust, avarice,
envy, and wrath.

⁷ wine

⁸ deeply; to the bottom
of the tankard

Our vicar thus preaches—and why should he
not?
For the dues of his cure are the placket and
pot,¹
And 'tis right of his office poor laymen to
lurch,²

105 Who infringe the domains of our good
Mother Church
Yet whoop, bully-boys! off with your liquor,
Sweet Marjorie's the word, and a fig for the
vicar!

The warder's challenge, heard without,
Staid in mid-roar the merry shout.

110 A soldier to the portal went,—
"Here is old Bertram, sirs, of Ghent;
And, beat for jubilee the drum!
A maid and minstrel with him come."
Bertram, a Fleming, gray and scarr'd,
115 Was entering now the Court of Guard,
A harper with him, and in plaid
All muffled close, a mountain maid,
Who backward shrunk to 'scape the view
Of the loose scene and boisterous crew.

120 "What news?" they roar'd. "I only
know,
From noon till eve we fought with foe,
As wild and as untameable
As the rude mountains where they dwell;
On both sides store of blood is lost,
125 Nor much success can either boast."
"But whence thy captives, friend? such
spoil
As theirs must needs reward thy toil.
Old dost thou wax, and wars grow sharp;
Thou now hast glee-maiden³ and harp!
130 Get thee an ape, and trudge the land,
The leader of a juggler band."

"No, comrade; no such fortune mine.
After the fight these sought our line,
That aged harper and the girl,
135 And, having audience of the Earl,
Mar bade I should purvey them steed,
And bring them hitherward with speed.
Forbear your mirth and rude alarm,
For none shall do them shame or harm."
140 "Hear ye his boast?" cried John of
Brent,
Ever to strife and jangling bent;
"Shall he strike doe beside our lodge,
And yet the jealous niggard grudge
To pay the forester his fee?
145 I'll have my share, howe'er it be,
Despite of Moray, Mar, or thee."
Bertram his forward step withstood;
And, burning in his vengeful mood,
Old Allan, though unfit for strife,

¹ A cant phrase for
"women and wine"

² swindle; rob.
³ dancing-girl

150 Laid hand upon his dagger-knife,
But Ellen boldly stepp'd between,
And dropp'd at once the tartan screen.
So, from his morning cloud, appears
The sun of May, through summer tears.
155 The savage soldiery, amazed,
As on descended angel gazed;
Even hardy Brent, abash'd and tamed,
Stood half admiring, half ashamed.

Boldly she spoke, "Soldiers, attend!
160 My father was the soldier's friend,
Cheer'd him in camps, in marches led,
And with him in the battle bled
Not from the valiant, or the strong,
Should exile's daughter suffer wrong"
165 Answer'd De Brent, most forward still
In every feat or good or ill—
"I shame me of the part I play'd
And thou an outlaw's child, poor maid!
An outlaw I by forest laws,
170 And merry Needwood knows the cause.
Poor Rose—if Rose be living now"—
He wiped his iron eye and brow—
"Must bear such age, I think, as thou.
Hear ye, my mates,—I go to call
175 The captain of our watch to hall
There lies my halberd on the floor:
And he that steps my halberd o'er,
To do the maid injurious part,
My shaft shall quiver in his heart!
180 Beware loose speech, or jesting rough:
Ye all know John de Brent. Enough."

Their captain came, a gallant young,
(Of Tulibardine's house he sprung,)
Nor wore he yet the spurs of knight;
185 Gay was his mien, his humor light,
And, though by courtesy controll'd,
Forward his speech, his bearing bold,
The high-born maiden ill could brook
The scanning of his curious look
190 And dauntless eye;—and yet, in sooth,
Young Lewis was a generous youth:
But Ellen's lovely face and mien,
Ill suited to the garb and scene,
Might lightly bear construction strange,
195 And give loose fancy scope to range.
"Welcome to Stirling towers, fair maid!
Come ye to seek a champion's aid,
On palfrey white, with harper hoar,
Like errant¹ damosel of yore?
200 Does thy high quest a knight require,
Or may the venture suit a squire?"
Her dark eye flash'd; she paused and
sigh'd,
"O what have I to do with pride!

Through scenes of sorrow, shame, and
strife.

205 A suppliant for a father's life,
I crave an audience of the King
Behold, to back my suit, a ring,
The royal pledge of grateful claims,
Given by the Monarch to Fitz-James"
210 The signet-ring young Lewis took,
With deep respect and alter'd look,
And said, "Thus ring our duties own,
And pardon, if to worth unknown,
In semblance mean obscurely veil'd,
215 Lady, in aught my folly fail'd
Soon as the day flings wide his gates,
The King shall know what suitor waits.
Plea-se you, meanwhile, in fitting bowel,
Repose you till his waking hour,
220 Female attendance shall obey
Your heat, for service or array
Permit I marshall you the way"
But, ere she followed, with the grace
And open bounty of her race,
225 She bade her slender purse be shared
Among the soldiers of the guard
The rest with thanks their guerdon took,
But Brent, with shy and awkward look,
On the reluctant maiden's hold
230 Forced bluntly back the proffer'd gold—
"Forgive a haughty English heart,
And O forget its ruder part!
The vacant purse shall be my share,
Which in my barret-cap¹ I'll bear,
235 Perchance, in jeopardy of war,
Where gayer crests may keep afar"
With thanks ('twas all she could) the maid
His rugged courtesy repaid

When Ellen forth with Lewis went,
240 Allan made suit to John of Brent:
"My lady safe, O let your grace
Give me to see my master's face!
His minstrel I; to share his doom
Bound from the cradle to the tomb;
245 Tenth in descent, since first my sires
Waked for his noble house their lyres;
Nor one of all the race was known
But prized its weal above their own.
With the chief's birth begins our care;
250 Our harp must soothe the infant hen,
Teach the youth tales of fight, and grace
His earliest feat of field or chase;
In peace, in war, our rank we keep,
We cheer his board, we soothe his sleep,
Nor leave him till we pour our verse,
255 A doleful tribute! o'er his hearse.
Then let me share his captive lot;

¹ wandering on missions of chivalry

¹ A kind of small cap formerly worn by soldiers

- It is my right, deny it not!"
 "Little we reck," said John of Brent,
 260 "We Southern men, of long descent;
 Nor wot¹ we how a name, a word,
 Makes clansmen vassals to a lord.
 Yet kind my noble landlord's part.—
 God bless the house of Beaudeसर!
 265 And, but I loved to drive the deer,
 More than to guide the laboring steer,
 I had not dwelt an outcast here
 Come, good old Minstrel, follow me,
 Thy lord and chieftain shalt thou see."
- 270 Then, from a rusted iron hook,
 A bunch of ponderous keys he took,
 Lighted a torch, and Allan led
 Through grated arch and passage dread;
 Portals they pass'd, where, deep within,
 275 Spoke prisoner's moan, and fetters' din,
 Through rugged vaults, where, loosely
 stored,
 Lay wheel, and axe, and headsman's sword,
 And many an hideous engine² grim,
 For wrenching joint, and crushing limb.
 280 By artist form'd, who deem'd it shame
 And sin to give them work a name
 They halted at a low-brow'd porch,
 And Brent to Allan gave the torch,
 While bolt and chain he backward roll'd,
 285 And made the bar unhasp its hold
 They enter'd 'twas a prison-room
 Of stern security and gloom,
 Yet not a dungeon, for the day
 Through lofty gratings found its way,
 290 And rude and antique garniture
 Deck'd the sad walls and oaken floor,
 Such as the rugged days of old
 Deem'd fit for captive noble's hold
 "Here," said De Brent, "thou mayst
 remain
 295 Till the leech visit him again.
 Strict is his charge, the warders tell,
 To tend the noble prisoner well."
 Retiring then, the bolt he drew,
 And the lock's murmurs growl'd anew
 300 Roused at the sound, from lowly bed
 A captive feebly raised his head;
 The wondering Minstrel look'd, and knew
 Not his dear lord, but Roderick Dhu!
 For, come from where Clan-Alpine fought,
 305 They, erring, deem'd the Chief he sought.
- As the tall ship, whose lofty prow³
 Shall never stem the billows more,
 Deserted by her gallant band,
 Amid the breakers lies astrand,
 310 So, on his couch, lay Roderick Dhu!
- And oft his fever'd limbs he threw
 In toss abrupt, as when her sides
 Lie rocking in the advancing tides,
 That shake her frame with ceaseless beat,
 315 Yet cannot leave her from her seat,
 O! how unlike her course at sea!
 Or his free step on hill and lea!
 Soon as the Minstrel he could scan,
 "What of thy lady? of my clan?
 320 My mother? Douglas? tell me all?
 Have they been ruin'd in my fall?
 Ah, yes! or wherefore art thou here?
 Yet speak, speak boldly, do not fear."
 (For Allan, who his mood well knew,
 325 Was choked with grief and terror too!—
 "Who fought—who fled? Old man, be
 brief;
 Some might—for they had lost their chief
 Who basely live! who bravely died?"
 "O, calm thee, Chief!" the Minstrel cried
 330 "Ellen is safe"—"For that, thank
 Heaven!"
 "And hopes are for the Douglas given.
 The Lady Margaret, too, is well,
 And, for thy clan,—on field or fell,
 Has never harp of minstrel told,
 335 O! combat fought so true and bold.
 Thy stately pine is yet unbent,
 Though many a goodly bough is rent "
- The Chieftain rear'd his form on high,
 And fever's fire was in his eye,
 340 But ghastly, pale, and livid streaks
 Chequer'd his swarthy brow and cheeks
 "Hark, Minstrel! I have heard thee play,
 With measure bold, on festal day,
 In yon lone isle,—again where ne'er
 345 Shall harper play, or warrior hear!—
 That stirring air that peals on high,
 O'er Dermid's race! on victory
 Strike it! and then (for well thou canst)
 Free from thy minstrel-spirit glanced,
 350 Fling me the picture of the fight
 When met my clan the Saxon might
 I'll listen, till my fancy hears
 The clang of swords, the crash of spears!
 These grates, these walls, shall vanish then,
 355 For the fair field of fighting men.
 And my free spirit burst away
 As if it soar'd from battle fray"
 The trembling Bard with awe obey'd,
 Slow on the harp his hand he laid,
 360 But soon remembrance of the sight
 He witness'd from the mountain's height,
 With what old Bertram told at night,
 Awaken'd the full power of song,
 And bore him in career along—

¹ know² contrivance³ prow⁴ The Campbell.

365 As shallop launch'd on river's tide,
That slow and fearful leaves the side,
But, when it feels the middle stream,
Drives downward swift as lightning's
beam:

BATTLE OF BEAL' AN DUINE

The Minstrel came once more to view
370 The eastern ridge of Benvenue,
For, ere he parted, he would say
Farewell to lovely Loch Achray:
Where shall he find, in foreign land,
So lone a lake, so sweet a strand!
375 There is no breeze upon the fern,
Nor ripple on the lake,
Upon her eyry¹ nods the erne,²
The deer has sought the brake;
The small birds will not sing aloud,
380 The springing trout lies still,
So darkly glooms yon thunder cloud,
That swathes, as with a purple shroud,
Benledi's distant hill
Is it the thunder's solemn sound
385 That mutters deep and dread,
Or echoes from the groaning ground
The warrior's measured tread?
Is it the lightning's quivering glance
That on the thicket streams,
390 Or do they flash on spear and lance
The sun's retiring beams?
I see the dagger-crest of Mar,
I see the Moray's silver star
Wave o'er the cloud of Saxon war,
395 That up the lake comes winding far!
To hero bound for battle-strife,
Or hard of martial lay,
'Twere worth ten years of peaceful life,
One glance at their array!
400 Their light-arm'd archers far and near
Survey'd the tangled ground,
Their centre ranks, with pike and spear,
A twilight forest frown'd;
Their barded³ horsemen, in the rear,
405 The stern battalia⁴ crown'd.
No cymbal clash'd, no clarion rang,
Still were the pipe and drum;
Save heavy tread, and armor's clang,
The sullen march was dumb
410 There breathed no wind their crests to
shake,
Or wave their flags abroad;
Scarcely the frail aspen seem'd to quake,
That shadow'd o'er their road
Their vaward⁵ scouts no tidings bring,
415 Can rouse no lurking foe,
Nor spy a trace of living thing,
Save when they stirr'd the roe;
The host moves like a deep-sea wave,
Where rise no rocks its pride to brave,
420 High-swelling, dark, and slow
The lake is pass'd, and now they gain

A narrow and a broken plain,
Before the Trossachs' rugged jaws;
And here the horse and spearmen pause,
425 While, to explore the dangerous glen,
Dive through the pass the archer-men.

At once there rose so wild a yell
Within that dark and narrow dell,
As all the fiends, from heaven that fell,
430 Had peal'd the banner-cry of hell!
Forth from the pass in tumult driven,
Like chaff before the wind of heaven,
The archery appear;
For life! for life! their flight they ply—
435 And shriek, and shout, and battle-cry,
And plaids and bonnets waving high,
And broadswords flashing to the sky,
Are maddening in the rear.
Onward they drive, in dreadful race,
440 Pursuers and pursued;
Before that tide of flight and chase,
How shall it keep its rooted place,
The spearmen's twilight wood?
"Down, down," cried Mar, "your lances
down!
445 Bear back both fiend and foe!"
Like reeds before the tempest's frown,
That serried grove of lances brown
At once lay level'd low,
And closely shouldering side to side,
450 The bristling ranks the onset bide
"We'll quell the savage mountaineer,
As their Tinchel¹ cows the game!
They come as fleet as forest deer,
We'll drive them back as tame"
455 Bearing before them, in their course,
The relics of the archer force,
Like wave with crest of sparkling foam,
Right onward did Clan-Alpine come
Above the tide, each broadsword bright
460 Was brandishing like beam of light,
Each target² was dark below;
And with the ocean's mighty swing,
When heaving to the tempest's wing,
They hurl'd them on the foe
465 I heard the lance's shivering crash,
As when the whirlwind rends the ash,
I heard the broadsword's deadly clang,
As if a hundred anvils rang!
But Moray wheel'd his rearward rank
470 Of horsemen on Clan-Alpine's flank,
"My banner-man, advance!
I see," he cried, "their column shake.
Now, gallants! for your ladies' sake,
Upon them with the lance!"
475 The horsemen dash'd among the rout,
As deer break through the broom;
Their steeds are stout, their swords are out,
They soon make lightsome room.
Clan-Alpine's best are backward borne!
480 Where, where was Roderick then?
One blast upon his bugle-horn
Were worth a thousand men!

¹ nest² eagle³ armored⁴ battle array⁵ vanward¹ A circle of hunters surrounding game.² shield

And reſluent through the paſs of fear,
The battle's tide was pour'd;
485 Vanish'd the Saxon's ſtruggling ſpear,
Vanish'd the mountain-ſword
As Bracklinn's chasm, ſo black and ſteep,
Receives her roaring linn,¹
490 As the dark caverns of the deep
Suck the wild whirlpool in,
So did the deep and darkſome paſs
Devour the battle's mingled maſs
None linger now upon the plain,
Save thoſe who ne'er ſhall fight again.

495 Now weſtward rolls the battle's din,
That deep and doubling paſs within
Minſtel, away, the work of fate
Is bearing on its iſſue wait,
Where the rude Troſachs' dread defile
500 Opens on Katrine's lake and iſle
Gray Benvenue I ſoon repaſs'd,
Loch Katrine lay beneath me eaſt
The ſun is ſet; the clouds are met,
The lowering ſcowl of heaven
505 An inky hue of livid blue
To the deep lake has given,
Strange guſts of wind from mountain-glen
Swept o'er the lake, then ſunk again
I heeded not the eddy ſurge,
510 Mine eye but ſaw the Troſachs' gorge,²
Mine ear but heard the ſullen ſound,
Which like an earthquake ſhook the ground,
And ſpoke the ſtern and deſperate ſtrife
That parts not but with parting life,
515 Seeming, to minſtel ear, to toll
The duſe of many a paſſing ſoul
Nearer it comes, the dim-wood glen
The martial flood diſgorged again,
But not in mingled tide,
520 The plaided warriors of the North
High on the mountain thunder forth
And overhang its ſide;
While by the lake below appears
The dark'ning cloud of Saxon ſpears.
525 At weary bay each ſhatter'd band,
Eyeing their foemen, ſternly ſtand;
Their banners ſteam like tatter'd ſail,
That flings its fragments to the gale,
And broken arms and diſarray
530 Mark'd the fell havoc of the day.

Viewing the mountain's ridge aſkance
The Saxons ſtood in ſullen trance,
Till Moray pointed with his lance,
And cried—"Behold yon iſle!"
535 See! none are left to guard its ſtrand,
But women weak, that wring the hand.
'Tis there of yore the robber band
Their booty wont to pile;
My purſe, with bonnet-pleeces ſtore,³
540 To him will ſwim a bow-shot o'er,
And looſe a ſhallop from the ſhore.
Lightly we'll tame the war-wolf then,
Lords of his mate, and brood, and den,"
Forth from the ranks a ſpearman ſprung,

¹ cataract; waterfall² filled with gold coins embossed with the King's
head wearing a bonnet inſtead of a crown

545 On earth his caſque and corſlet rung,
He plunged him in the wave:
All ſaw the deed, the purpoſe knew,
And to their clamors Benvenue
A mingled echo gave;
550 The Saxons ſhout, their mate to cheer,
The helpless females ſcream for fear,
And yells for rage the mountaineer.
'Twas then, as by the outery riven,
Pour'd down at once the lowering heaven.
555 A whirlwind ſwept Loch Katrine's breaſt,
Her billows rear'd their ſnowy creſt
Well for the ſwimmer ſwell'd they high,
To mar the Highland marksman's eye,
For round him ſhower'd, 'mid rain and hail,
560 The vengeful arrows of the Gael
In vain; he nears the iſle, and lo!
His hand is on a ſhallop's bow.
Juſt then a flaſh of lightning came,
It tinged the waves and ſtrand with flame;
565 I mark'd Duneraggan's widow'd dame,¹
Behind an oak I ſaw her ſtand,
A naked dirk gleamed in her hand.
It darken'd, but, amid the moan
Of waves, I heard a dying groan,
570 Another flaſh!—the ſpearman floats
A weltering corſe beſide the boats,
And the ſtern matron o'er him ſtood,
Her hand and dagger ſtreaming blood.

"Revenge! revenge!" the Saxons cried,
The Gaels' exulting ſhout replied.
Deſpite the elemental rage,
Again they hurried to engage;
But, ere they cloſed in deſperate fight,
Bloody with ſpurring came a knight,
580 Sprung from his horſe, and, from a crag,
Waved 'twixt the hoſts a milk-white flag
Clarion and trumpet by his ſide
Rung forth a tunc-note high and wide,
While, in the Monarch's name, afar
585 An herald's voice forbade the war,
For Bothwell's lord,² and Roderick bold,
Were both, he ſaid, in captive hold

But here the lay made ſudden ſtand!
The harp eſcaped the Minſtel's hand!
590 Oft had he ſtole a glance, to ſpy
How Roderick brook'd his minſtrely.
At firſt, the Chieftain, to the chime,
With lifted hand, kept feeble time;
That motion ceas'd, yet feeling ſtrong
595 Varied his look as changed the ſong.
At length, no more his deafen'd ear
The minſtel melody can hear;
His face grows ſharp, his hands are
clench'd,
As if ſome pang his heart-strings
wrench'd;
600 Set are his teeth, his fading eye
Is ſternly fix'd on vacancy;
Thus, motionleſs, and moanleſs, drew

¹ The widow of the Duncan lamented in the
Coronach (p. 456)² Ellen's father.

His parting breath, stout Roderick Dhu!
 Old Allan-bane look'd on aghast,
 605 While grim and still his spirit pass'd:
 But when he saw that life was fled,
 He pour'd his wailing o'er the dead:

LAMENT

And art thou cold and lowly laid,
 Thy foeman's dread, thy people's aid,
 610 Breadalbane's boast, Clan-Alpine's shade!
 For thee shall none a requiem say!
 For thee, who loved the minstrel's lay,
 For thee, of Bothwell's house the stay,
 The shelter of her exiled line,
 615 E'en in this prison-house of thine,
 I'll wail for Alpine's honor'd pine!

What groans shall yonder valleys fill!
 What shrieks of grief shall rend yon hill!
 What tears of burning rage shall thrill,
 620 When mourns thy tribe thy battles done,
 Thy fall before the race was won,
 Thy sword ungirt ere set of sun!
 There breathes not clansman of thy line,
 But would have given his life for thine
 625 O, woe for Alpine's honor'd pine!

Sad was thy lot on mortal stage!
 The captive thrush may brook the cage,
 The prison'd eagle dies for rage
 Brave spirit, do not scorn my strain!
 630 And, when its notes awake again,
 Even she, so long beloved in vain,
 Shall with my harp her voice combine,
 And mix her woe and tears with mine.
 To wail Clan-Alpine's honor'd pine

635 Ellen the while with bursting heart
 Remain'd in lordly bower apart,
 Where play'd with many-color'd gleams,
 Through storied pane¹ the rising beams.
 In vain on gilded roof they fall,
 640 And lighten'd up a tapestried wall,
 And for her use a menial train
 A rich collation spread in vain.
 The banquet proud, the chamber gay,
 Scarce drew one curious glance astray,
 645 Or, if she look'd, 'twas but to say,
 With better omen dawn'd the day
 In that lone isle, where waved on high
 The dun-deer's hide for canopy;
 Where oft her noble father shared
 650 The simple meal her care prepared,
 While Lufra, crouching by her side
 Her station claim'd with jealous pride,
 And Douglas, bent on woodland game,
 Spoke of the chase to Malcolm Græme,
 655 Whose answer, oft at random made,
 The wandering of his thoughts betray'd.
 Those who such simple joys have known,

Are taught to prize them when they're gone.

But sudden, see, she lifts her head!
 660 The window seeks with cautious tread.
 What distant music has the power
 To win her in this woful hour!
 'Twas from a turret that o'erhung
 Her latticed bower, the strain was sung:

LAY OF THE IMPRISONED HUNTSMAN

665 My hawk is tired of perch and hood,
 My idle greyhound loathes his food,
 My horse is weary of his stall,
 And I am sick of captive thrall.

I wish I were, as I have been,
 670 Hunting the hart in forest green,
 With bended bow and bloodhound free,
 For that's the life is meet for me.

I hate to learn the ebb of time
 From yon dull steeple's drowsy chime,
 675 Or mark it as the sunbeams crawl,
 Inch after inch, along the wall

The lark was wont my matins ring,
 The sable rook my vespers sing,
 These towers, although a king's they be,
 680 Have not a hall of joy for me

No more at dawning morn I rise,
 And sun myself in Ellen's eyes,
 Drive the fleet deer the forest through,
 And homeward wend with evening dew;

685 A blithesome welcome blithely meet,
 And lay my trophies at her feet,
 While fled the eve on wing of glee:
 That life is lost to love and me!

The heart-sick lay was hardly said,
 690 The list'ner had not turn'd her head,
 It trickled still, the starting tear,
 When light a footstep struck her ear,
 And Snowdoun's graceful knight was near.
 She turn'd the hastier, lest again
 695 The prisoner should renew his strain,
 "O welcome, brave Fitz-James!" she said;
 "How may an almost orphan maid
 Pay the deep debt?"—"O say not so!
 To me no gratitude you owe
 700 Not mine, alas! the boon to give,
 And bid thy noble father live;
 I can but be thy guide, sweet maid,
 With Scotland's king thy suit to aid.
 No tyrant he, though ire and pride
 705 May lay his better mood aside.
 Come, Ellen, come! 'tis more than time,
 He holds his court at morning prime"
 With beating heart, and bosom wrung,
 As to a brother's arm she clung

¹ windows decorated with historical scenes (See *Il Penneyo*, 159)

² dawn (It is literally the first hour of prayer, or G A M)

710 Gently he dried the falling tear,
And gently whisper'd hope and cheer,
Her faltering steps half led, half stayed,
Through gallery fair, and high arcade,
Till, at his touch, its wings of pride
715 A portal arch unfolded wide.

Within 'twas brilliant all and light,
A thronging scene of figures bright;
It glow'd on Ellen's dazzled sight,
As when the setting sun has given
720 Ten thousand hues to summer even,
And from their tissue fancy frames
Aerial knights and fairy dames.
Still by Fitz-James her footing stayed;
A few faint steps she forward made,
725 Then slow her drooping head she raised,
And fearful round the presence gazed,
For him she sought, who own'd this state,
The dreaded prince whose will was fate.
She gazed on many a princely port,
730 Might well have ruled a royal court,
On many a splendid garb she gazed,
Then turn'd bewild'ring and amazed,
For all stood bare, and, in the room,
Fitz-James alone wore cap and plume.
735 To him each lady's look was lent,
On him each courtier's eye was bent;
Midst furs, and silks, and jewels sheen,
He stood, in simple Lincoln green,¹
The centre of the glittering ring.
740 And Snowdown's Knight is Scotland's
King!

A wreath of snow, on mountain-breast,
Slides from the rock that gave it rest,
Poor Ellen glided from her stay,
And at the Monarch's feet she lay,
745 No word her choking voice commands,
She show'd the ring, she clasp'd her hands.
O! not a moment could he brook,
The generous prince, that suppliant look!
Gently he raised her, and, the while,
750 Check'd with a glance the circle's smile;
Graceful, but grave, her brow he kiss'd,
And bade her terrors be dismiss'd:
"Yes, fair, the wandering poor Fitz-James
The fealty of Scotland claims
755 To him thy woes, thy wishes, bring,
He will redeem his signet ring.
Ask nought for Douglas; yester even,
His prince and he have much forgiven.
Wrong hath he had from slanderous
tongue,
760 I, from his rebel kinsmen, wrong.
We would not, to the vulgar crowd,
Yield what they craved with clamor loud;
Calmly we heard and judged his cause,

Our council aided, and our laws.
765 I stanch'd thy father's death-feud stern
With stout De Vaux and Gray Glencairn;
And Bothwell's Lord henceforth we own
The friend and bulwark of our throne.
But, lovely infidel, how now?
770 What clouds thy misbelieving brow?
Lord James of Douglas, lend thine aid,
Thou must confirm this doubting maid."

Then forth the noble Douglas sprung,
And on his neck his daughter hung
775 The Monarch drank, that happy hour,
The sweetest, holiest draught of Power,
When it can say, with godlike voice,
Arise, sad Virtue, and rejoice!
Yet would not James the general eye
780 On Nature's raptures long should pry,
He stepp'd between—"Nay, Douglas, nay,
Steal not my proselyte away!
The riddle 'tis my right to read,
That brought this happy chance to speed."
785 Yes, Ellen, when disguised I stray
In life's more low but happier way,
'Tis under name which veils my power,
Nor falsely veils, for Stirling's tower
Of yore the name of Snowdown claims,
790 And Normans call me James Fitz-James
Thus watch I o'er insulted laws,
Thus learn to right the injured cause."
Then, in a tone apart and low,—
"Ah, little traitress! none must know
795 What idle dream, what lighter thought,
What vanity full dearly bought,
Join'd to thine eye's dark witchcraft, drew
My spell-bound steps to Benvenue,
In dangerous hour, and all but gave
800 Thy Monarch's life to mountain glaive!"²
—Aloud he spoke—"Thou still dost hold
That little talisman of gold,
Pledge of my faith, Fitz-James's ring;
What seeks fair Ellen of the King?"

805 Full well the conscious maiden guess'd
He probed the weakness of her breast,
But, with that consciousness, there came
A lightening of her fears for Grame,
And more she deem'd the Monarch's ire
810 Kindl'd 'gainst him, who, for her sire,
Rebellious broadsword boldly drew;
And, to her generous feeling true,
She craved the grace of Roderick Dhu.
"Forbear thy suit, the King of kings
815 Alone can stay life's parting wings:
I know his heart, I know his hand,
Have shared his cheer, and proved his
brand."

¹ A cloth made in Lincoln, worn by hunters

² to a successful issue

³ broadsword

My fairest earldom would I give
 To bid Clan-Alpine's Chieftain live!
 820 Hast thou no other boon to crave?
 No other captive friend to save?"
 Blushing, she turn'd her from the King,
 And to the Douglas gave the ring,
 As if she wish'd her sire to speak
 825 The suit that stain'd her glowing cheek —
 "Nay, then, my pledge has lost its force,
 And stubborn justice holds her course
 Malcolm, come forth!" And at the word,
 Down kneel'd the Græme to Scotland's
 Lord

830 "For thee, rash youth, no suppliant sue,
 From thee may Vengeance claim her dues,
 Who, nurtured underneath our smile,
 Hast paid our care by treacherous wile,
 And sought, amid thy faithful clan,
 835 A refuge for an outlaw'd man,
 Dishonoring thus thy loyal name
 Fetters and warder for the Græme!"
 His chain of gold the King unstrung,
 The links o'er Malcolm's neck he flung,
 840 Then gently drew the glittering band,
 And laid the clasp on Ellen's hand

Harp of the North, farewell! The hills
 grow dark,
 On purple peaks a deeper shade de-
 scending,
 In twilight cope the glow-worm lights
 her spark,
 845 The deer, half-seen, are to the covert
 wending
 Resume thy wizzard elm! the fountain
 lending,
 And the wild breeze, thy wilder min-
 strelsy,
 Thy numbers sweet with nature's vespers
 blending,
 With distant echo from the fold and lea,
 850 And herd-boy's evening pipe, and hum
 of housing bee.

Yet once again farewell, thou Minstrel
 harp!

Yet once again forgive my feeble sway,
 And little reck I of the censure sharp
 May idly cavil at an idle lay
 855 Much have I owed thy strains on life's
 long way,
 Through secret woes the world has
 never known,
 When on the weary night dawn'd wearier
 day,
 And bitterer was the grief devour'd
 alone.
 That I o'erlive such woes, Enchantress!
 is thine own.

860 Hark! as my lingering footsteps slow
 retire,
 Some Spirit of the Air has waked thy
 string!
 'Tis now a seraph bold, with touch of fire,
 'Tis now the brush of Fairy's frolic
 wing
 Receding now, the dying numbers ring
 865 Fainter and fainter down the rugged
 dell,
 And now the mountain breezes scarcely
 bring
 A wandering witch-note of the distant
 spell—
 And now, 'tis silent all!—Enchantress,
 fare thee well!

From ROKEBY
 1812 1813

BRIGNALL BANKS

O, Brignall banks are wild and fair,
 And Greta woods are green,
 And you may gather garlands there
 Would grace a summer queen.
 5 And as I rode by Dalton-hall,
 Beneath the turrets high,
 A maiden on the castle wall
 Was singing merrily—
 "O Brignall banks are fresh and fair,
 10 And Greta woods are green,
 I'd rather rove with Edmund there,
 Than reign our English queen."
 "If, maiden, thou wouldst wend with me.
 To leave both tower and town,
 15 Thou first must guess what life lead we.
 That dwell by dale and down!
 And if thou canst that riddle read,
 As read full well you may,
 Then to the greenwood shalt thou speed,
 20 As blithe as Queen of May!"
 Yet sung she, "Brignall banks are fair,
 And Greta woods are green,
 I'd rather rove with Edmund there,
 Than reign our English queen
 25 "I read you, by your bugle-horn,
 And by your palfrey good,
 I read you for a ranger sworn,
 To keep the king's greenwood"
 "A ranger, lady, winds his horn,
 30 And 'tis at peep of light,
 His blast is heard at merry morn.
 And mine at dead of night"
 Yet sung she, "Brignall banks are fair,
 And Greta woods are gay;
 35 I would I were with Edmund there,
 To reign his Queen of May!
 ' valley and hill

- "With burnish'd brand and musketoon,¹
 So gallantly you come,
 I read you for a bold dragoon,
 40 That lists the tuck² of drum."
 "I list no more the tuck of drum,
 No more the trumpet hear;
 But when the beetle sounds his hum,
 My comrades take the spear.
 45 And O! though Brignall banks be fair,
 And Greta woods be gay,
 Yet mickle³ must the maiden dare.
 Would reign my Queen of May!
 "Maiden! a nameless life I lead,
 50 A nameless death I'll die;
 The fiend, whose lantern lights the mead,
 Were better mate than I!
 And when I'm with my comrades met
 Beneath the greenwood bough.
 55 What once we were we all forget,
 Nor think what we are now
 Yet Brignall banks are fresh and fair,
 And Greta woods are green,
 And you may gather garlands there
 60 Would grace a summer queen"

ALLEN-A-DALE

- Allen-a-Dale has no fagot for burning,
 Allen-a-Dale has no furrow for turning,
 Allen-a-Dale has no fleece for the spin-
 ning,
 Yet Allen-a-Dale has red gold for the
 winning
 5 'Come, read me my riddle! come, hearken
 my tale!
 And tell me the craft⁴ of bold Allen-a-
 Dale
 The Baron of Ravensworth prances in
 pride,
 And he views his domains upon Aikm-
 dale side;
 The mere⁵ for his net, and the land for
 his game,
 10 The chase for the wild, and the park for
 the tame,
 Yet the fish of the lake, and the deer of
 the vale,
 Are less free to Lord Dacre than Allen-
 a-Dale!

- Allen-a-Dale was ne'er belted a knight,
 Though his spur be as sharp, and his blade
 be as bright;
 15 Allen-a-Dale is no baron or lord,
 Yet twenty tall yeomen will draw at his
 word;

¹ short musket
² beat
³ much

⁴ trade
⁵ lake

And the best of our nobles his bonnet will
 vail,¹
 Who at Rere-cross on Stanmore meets
 Allen-a-Dale.

- Allen-a-Dale to his wooing is come,
 20 The mother, she ask'd of his household
 and home
 "Though the castle of Richmond stand
 fair on the hill,
 My hall," quoth bold Allen, "shows gal-
 launter still.
 'Tis the blue vault of heaven, with its
 crescent so pale,
 And with all its bright spangles," said
 Allen-a-Dale.
 25 The father was steel, and the mother was
 stone;
 They lifted the latch, and they bade him
 be gone,
 But loud, on the morrow, their wail and
 their cry
 He had laugh'd on the lass with his bonny
 black eye,
 And she fled to the forest to hear a love-
 tale,
 30 And the youth it was told by was
 Allen-a-Dale!

From WAVERLEY
 1805-14 1814

HIE AWAY, HIE AWAY

- Hie away, hie away,
 Over bank and over brae;
 Where the copsewood is the greenest,
 Where the fountains glisten sheenest,
 5 Where the lady-fern grows strongest,
 Where the morning dew lies longest,
 Where the black-cock sweetest sips it,
 Where the fairy latest trips it
 Hie to haunts right seldom seen,
 10 Lovely, lonesome, cool, and green,
 Over bank and over brae.
 Hie away, hie away

From GUY MANNERING
 1814-15 1815

TWIST YE, TWINE YE

- Twist ye, twine ye! even so
 Mingle shades of joy and woe,
 Hope, and fear, and peace, and strife,
 In the thread of human life.
 5 While the mystic twist is spinning,
 And the infant's life beginning,

¹ take off

² hill-side

Dimly seen through twilight bending,
Lo, what varied shapes attending!
Passions wild, and follies vain,
10 Pleasures soon exchanged for pain;
Doubt, and jealousy, and fear,
In the magic dance appear

Now they wax, and now they dwindle,
Whirling with the whirling spindle.
15 Twist ye, twine ye! even so
Mingle human bliss and woe

WASTED, WEARY, WHEREFORE STAY

Wasted, weary, wherefore stay,
Wrestling thus with earth and clay?
From the body pass away,—
Hark! the mass is singing.

5 From thee doff thy mortal weed,
Maid Mother be thy speed,¹
Saints to help thee at thy need,—
Hark! the knell is ringing.

Fear not snowdrift driving fast,
10 Sleet, or hail, or levin² blast,
Soon the shroud shall lap thee fast,
And the sleep be on thee cast
That shall ne'er know waking.

Haste thee, haste thee, to be gone,
15 Earth flits fast, and time draws on,—
Gasp thy gasp, and groan thy groan,
Day is near the breaking.

LINES

ON THE LIFTING OF THE BANNER OF THE HOUSE
OF BUCCLEUCH, AT A GREAT FOOTBALL
MATCH ON CARTERHAUGH
1815 1815

From the brown crest of Newark its
summons extending,
Our signal is waving in smoke and in
flame;
And each forester blithe, from his moun-
tain descending,
Bounds light o'er the heather to join
in the game

Chorus

5 Then up with the Banner, let forest winds
fan her,
She has blazed over Ettrick eight ages
and more,

¹ help

² lightning

In sport we'll attend her, in battle defend
her,
With heart and with hand, like our
fathers before.

When the Southern invader spread waste
and disorder,
10 At the glance of her crescents he paused
and withdrew,
For round them were marshalled the pride
of the Border,
The Flowers of the Forest, the Bands
of Buccleuch

A stripling's weak hand to our revel has
borne her,
15 No mail-glove has grasp'd her, no
spearmen surround;
But ere a bold foeman should scathe or
should scorn her,
A thousand true hearts would be cold
on the ground

We forget each contention of civil dis-
sension,
20 And hail, like our brethren, Home,
Douglas, and Cair,
And Elliot and Pringle in pastime shall
mingle,
As welcome in peace as their fathers in
war.

Then strip, lads, and to it, though sharp
be the weather,
25 And if, by mischance, you should hap-
pen to fall,
There are worse things in life than a
tumble on heather,
And life is itself but a game of foot-
ball.

And when it is over, we'll drink a blithe
measure
30 To each Laird and each Lady that wit-
ness'd our fun,
And to every blithe heart that took part
in our pleasure,
To the lads that have lost and the lads
that have won

May the Forest still flourish, both Borough
and Landward,¹
35 From the hall of the Peer to the Herd's
ingle-nook,
And huzza! my brave hearts, for Buc-
cleuch and his standard,
For the King and the Country, the Clan
and the Duke!

¹ town and country

Chorus

Then up with the Banner, let forest winds
fan her,
She has blazed over Ettrick eight ages
and more;
40 In sport we'll attend her, in battle defend
her,
With heart and with hand, like our
fathers before.

JOCK OF HAZELDEAN

1816 1816

"Why weep ye by the tide, ladie?
Why weep ye by the tide?
I'll wed ye to my youngest son,
And ye sall be his bride
5 And ye sall be his bride, ladie,
Sae comely to be seen"—
But aye she loot the tears down fa'
For Jock of Hazeldean
"Now let this wifin' grief be done,
10 And dry that cheek so pale,
Young Frank is chief of Errington,
And lord of Langley-dale,
His step is first in peaceful ha',
His sword in battle keen"—
15 But aye she loot the tears down fa'
For Jock of Hazeldean

"A chain of gold ye sall not lack,
Nor braid to bind your han,
Nor mettled hound, nor managed¹ hawk,
20 Nor palfrey fresh and fan,
And you, the foremost o' them a',
Shall ride our foirst queen"—
But aye she loot the tears down fa'
For Jock of Hazeldean
25 The kirk was deck'd at morning-tide,
The tapeis glimmer'd fair,
The priest and bridegroom wait the bride,
And dame and knight are there
They sought her baith by bower and ha',²
30 The ladie was not seen!
She's o'er the Border, and awa'
Wi' Jock of Hazeldean.

PIBROCH³ OF DONUIL DHU

1816 1816

Pibroch of Donuil Dhu,
Pibroch of Donuil,
Wake thy wild voice anew,
Summon Clan-Conuil.

¹ trained² The hall was the public dwelling of the Teutonic chieftain, and the bower the private apartments, especially of the women. See Wordsworth's *London*, 4 (p 287)³ A kind of Highland bagpipe music.

5 Come away, come away,
Hark to the summons!
Come in your war array,
Gentles and commons.
10 'Come from deep glen, and
From mountain so rocky,
The war-pipe and pennon
Are at Inverlochy.
Come every hill-plaid, and
True heart that wears one.
15 Come every steel blade, and
Strong hand that bears one.

Leave untended the herd,
The flock without shelter,
Leave the corpse uninterr'd,
20 The bride at the altar,
Leave the deer, leave the steer,
Leave nets and barges.
'Come with your fighting gear,
Broadswords and targes.¹

25 Come as the winds come, when
Forests are rended,
'Come as the waves come, when
Navies are stranded
Faster come, faster come,
30 Faster and faster,
'Chief, vassal, page and groom,
Tenant and master

Fast they come, fast they come,
See how they gather!
35 Wide waves the eagle plume,
Blended with heather
'Cast your plaids, draw your blades,
Forward, each man, set!
Pibroch of Donuil Dhu,
40 Knell for the onset!

From THE ANTIQUARY

1815 16 1816

WHY SITT'ST THOU BY THAT RUIN'D HALL?

"Why sitt'st thou by that ruin'd hall,
Thou aged carle² so stern and gray?
Dost thou its former pride recall,
Or ponder how it pass'd away?"—

5 "Know'st thou not me?" the Deep Voice
cried,
"So long enjoy'd, so oft misused—
Alternate, in thy fickle pride,
Desired, neglected, and accused!"

¹ shields² churl, peasant

“Before my breath, like blazing flax,
 10 Man and his marvels pass away!
 And changing empires wane and wax,
 Are founded, flourish, and decay.

“Redeem mine hours—the space is brief—
 While in my glass the sand-grains
 shiver,
 15 And measureless thy joy or grief
 When Time and thou shall part for-
 ever!”

From OLD MORTALITY
 1816 1816

AND WHAT THOUGH WINTER WILL PINCH
 SEVERE

And what though winter will pinch severe
 Through locks of gray and a cloak
 that's old,
 Yet keep up thy heart, bold cavalier,
 For a cup of sack¹ shall fence the cold

5 For time will rust the brightest blade,
 And years will break the strongest bow;
 Was never wight so starkly made,²
 But time and years would overthrow.

CLARION

Sound, sound the clarion, fill the fife!
 To all the sensual world proclaim,
 One crowded hour of glorious life
 Is worth an age without a name

THE DREARY CHANGE
 1817 1817

The sun upon the Weirclaw Hill,
 In Ettrick's vale, is sinking sweet;
 The westland wind is hush and still,
 The lake lies sleeping at my feet

5 Yet not the landscape to mine eye
 Bears those bright hues that once it
 bore,
 Though evening, with her richest dye,
 Flames o'er the hills of Ettrick's shore.

With listless look along the plain,
 10 I see Tweed's silver current glide,
 And coldly mark the holy fane
 Of Melrose rise in ruin'd pride.
 The quiet lake, the balmy air,
 The hill, the stream, the tower, the
 tree,—

¹ wine

² person made so strong

15 Are they still such as once they were?
 Or is the dreary change in me?

Alas, the warp'd and broken board,
 How can it bear the painter's dye!
 The harp of strain'd and tuneless chord,
 20 How to the minstrel's skill reply!
 To aching eyes each landscape lowers,
 To feverish pulse each gale blows chill;
 And Araby's or Eden's bowers
 Were barren as this moorland hill.

From ROB ROY
 1817 1817

FAREWELL TO THE LAND

Farewell to the land where the clouds love
 to rest,
 Like the shroud of the dead on the moun-
 tain's cold breast,
 To the cataract's roar where the eagles
 reply,
 And the lake her lone bosom expands to
 the sky

From THE HEART OF MIDLOTHIAN
 1818 1818

MAISIE

Proud Maisie is in the wood,
 Walking so early;
 Sweet Robin sits on the bush,
 Singing so rarely.

5 “Tell me, thou bonny bird.
 When shall I marry me?”
 “When six braw¹ gentlemen
 Kirkward shall carry ye”

10 “Who makes the bridal bed,
 Birdie, say truly?”
 “The gray-headed sexton
 That delves the grave duly.

“The glow-worm o'er grave and stone
 Shall light thee steady,
 15 The owl from the steeple sing.
 ‘Welcome, proud lady.’”

From IVANHOE
 1819 1819

THE BAREFOOTED FRIAR

I'll give thee, good fellow, a twelvemonth
 or twain,
 To search Europe through from Byzan-
 tium to Spain;

¹ fine handsome

But ne'er shall you find, should you search
till you tire,
So happy a man as the Barefooted
Friar.

5 Your knight for his lady pricks forth in
career,
And is brought home at even-song prick'd
through with a spear,
I confess him in haste—for his lady de-
sires
No comfort on earth save the Barefooted
Friar's.

Your monarch?—Pshaw! many a prince
has been known
10 To barter his robes for our cowl and our
gown;
But which of us e'er felt the idle desire
To exchange for a crown the gray hood of
a Friar?

The Friar has walk'd out, and where'er he
has gone,
The land and its fatness is mark'd for his
own,
15 He can roam where he lists, he can stop
when he tires,
For every man's house is the Barefooted
Friar's

He's expected at noon, and no wight,¹ till
he comes,
May profane the great chair, or the por-
ridge of plums;
For the best of the cheer, and the seat by
the fire,
20 Is the undenied right of the Barefooted
Friar.

He's expected at night, and the pasty's
made hot,
They broach² the brown ale, and they fill
the black pot;
And the goodwife would wish the good-
man in the mire,
Ere he lack'd a soft pillow, the Bare-
footed Friar

25 Long flourish the sandal, the cord, and the
cope,
The dread of the devil and trust of the
Pope!
For to gather life's roses, unscathed by
the brier,
Is granted alone to the Barefooted Friar

¹ person² open

REBECCA'S HYMN

When Israel, of the Lord beloved,
Out from the land of bondage came,
Her fathers' God before her moved,
An awful guide in smoke and flame¹
5 By day, along the astonish'd lands
The cloudy pillar glided slow;
By night, Arabia's crimson'd sands
Return'd the fiery column's glow

There rose the choral hymn of praise,
10 And trump and tumbrel² answer'd keen,
And Zion's daughters pour'd their lays,
With priest's and warrior's voice be-
tween.
No portents now our foes amaze,
Forsaken Israel wanders lone
15 Our fathers would not know Thy ways,
And Thou hast left them to their own

But present still, though now unseen!
When brightly shines the prosperous
day,
Be thoughts of Thee a cloudy screen
20 To temper the deceitful ray
And oh, when stoops on Judah's path
In shade and storm the frequent night,
Be Thou, long-suffering, slow to wrath,
A burning and a shining light!

25 Our harps we left by Babel's streams,
The tyrant's jest, the Gentile's scorn;
No censor round our altar beams,
And mute our tumbrel, harp, and horn
But Thou hast said, The blood of goat,
30 The flesh of rams I will not prize;
A contrite heart, a humble thought,
Are mine accepted sacrifice.³

From THE MONASTERY

1819-20

1820

BORDER MARCH

March, march, Ettick and Teviot-dale,
Why the deil dinna ye march forward
in order?
March, march, Eskdale and Luddesdale,
All the Blue Bonnets are bound for the
Border
5 Many a banner spread,
Flutters above your head,
Many a crest that is famous in story.
Mount and make ready then,
Sons of the mountain glen,
10 Fight for the Queen⁴ and the old Scot-
tish glory.

¹ See Exodus, 13:21-22
² trumpet and tambou-
rine³ See Psalms, 51:17
⁴ Mary, Queen of Scots.

Come from the hills where your hirsels¹
are grazing,

Come from the glen of the buck and
the roe;

Come to the crag where the beacon is
blazing,

Come with the buckler, the lance, and
the bow.

15 Trumpets are sounding,
War-steeds are bounding,
Stand to your arms then, and march in
good order,

England shall many a day

Tell of the bloody fray,

20 When the Blue Bonnets came over the
Border

From THE PIRATE
1821 1821

THE SONG OF THE REIM-KENNAR²

Stern eagle of the far north-west,
Thou that bearest in thy grasp the
thunderbolt,

Thou whose rushing pinions stir ocean to
madness,

Thou the destroyer of herds, thou the
scatterer of navies,

5 Amidst the scream of thy rage,
Amidst the rushing of thy onward wings,
Though thy scream be as loud as the cry
of a perishing nation,

Though the rushing of thy wings be like
the roar of ten thousand waves,

Yet hear, in thine ire and thy haste,

10 Hear thou the voice of the Reim-kennar

Thou hast met the pine-trees of Dront-
heim,

Their dark-green heads lie prostrate be-
side their up-rooted stems,

Thou hast met the rider of the ocean,
The tall, the strong bark of the fearless
lover,

15 And she has struck to thee the topsail
That she had not veil'd³ to a royal armada.
Thou hast met the tower that bears its crest
among the clouds,

The battled massive tower of the Jarl⁴ of
former days,

And the cope-stone of the turret

20 Is lying upon its hospitable hearth;
But thou too shalt stoop, proud compeller
of clouds,

When thou hearest the voice of the Reim-
kennar

There are verses that can stop the stag in
the forest,

Ay, and when the dark-color'd dog is
opening on his track,

25 There are verses can make the wild hawk
pause on the wing,

Like the falcon that wears the hood and
the jesses,¹

And who knows the shrill whistle of the
fowler.

Thou who canst mock at the scream of the
drowning mariner,

And the crash of the ravaged forest.

30 And the groan of the overwhelmed crowds,
When the church hath fallen in the mo-
ment of prayer;

There are sounds which thou also must
list,

When they are chanted by the voice of the
Reim-kennar

Enough of woe hast thou wrought on the
ocean.

35 The widows wing their hands on the
beach,

Enough of woe hast thou wrought on the
land,

The husbandman folds his arms in de-
spair.

'Cease thou the waving of thy pinions,

Let the ocean repose in her dark strength,

40 'Cease thou the flashing of thine eye,
Let the thunderbolt sleep in the armory
of Odin.

Be thou still at my bidding, viewless racer
of the north-western heaven,—

Sleep thou at the voice of Norna the
Reim-kennar

Eagle of the far north-western waters,

45 Thou hast heard the voice of the Reim-
kennar,

Thou hast closed thy wide sails at her
bidding,

And folded them in peace by thy side

My blessing be on thy retiring path,

When thou stoopest from thy place on
high,

50 Soft be thy slumbers in the caverns of the
unknown ocean.

Rest till destiny shall again awaken thee.

Eagle of the north-west, thou hast heard
the voice of the Reim-kennar.

¹ herds; flocks

² sorceress; one who
knows magic rites
or spells

³ lowered

⁴ The title of a Norse
chieftain.

¹ short straps secured around the legs of falcons,
for attaching the leash

FAREWELL TO THE MUSE

1822

Enchantress, farewell, who so oft hast
decoy'd me,

At the close of the evening through
woodlands to roam,

Where the forester, 'lated, with wonder
espied me

Explore the wild scenes he was quitting
for home.

5 Farewell, and take with thee thy numbers
wild speaking

The language alternate of rapture and
woe:

Oh! none but some lover, whose heart-
strings are breaking,

The pang that I feel at our parting can
know.

Each joy thou couldst double, and when
there came sorrow,

10 Or pale disappointment to darken my
way,

What voice was like thine, that could sing
of tomorrow,

Till forgot in the strain was the grief of
today!

But when friends drop around us in life's
weary waning,

The grief, Queen of Numbers, thou
canst not assuage;

15 Nor the gradual estrangement of those yet
remaining,

The languor of pain, and the chillness
of age.

'Twas thou that once taught me, in accents
bemoaning,

To sing how a warrior¹ lay stretch'd on
the plain,

And a maiden hung o'er him with aid
unavailing,

20 And held to his lips the cold goblet in
vain;

As vain thy enchantments, O Queen of
wild Numbers,

To a bard when the reign of his fancy
is o'er,

And the quick pulse of feeling in apathy
slumbers—

Farewell, then, Enchantress! I meet
thee no more!

From QUENTIN DURWARD

1823

1823

COUNTY GUY

Ah! County Guy, the hour is nigh,

The sun has left the lea,

The orange flower perfumes the bower,

¹ Marmion.

The breeze is on the sea.

5 The lark, his lay who thrill'd¹ all day,
Sits hush'd his partner nigh;
Breeze, bird, and flower, confess the hour,
But where is County Guy?

The village maid steals through the shade,
10 Her shepherd's suit to hear,
To beauty shy, by lattice high,
Sings high-born Cavalier.

The star of Love, all stars above,
Now reigns o'er earth and sky;

15 And high and low the influence know—
But where is County Guy?

From THE TALISMAN

1825

1825

WHAT BRAVE CHIEF

What brave chief shall head the forces
Where the red-cross² legions gather?
Best of horsemen, best of horses,
Highest head and fairest feather.

5 Ask not Austria, why 'mid princes
Still her banner rises highest;
Ask as well the strong-wing'd eagle
Why to heaven he soars the highest

From THE DOOM OF DEVERGOIL

1825

1830

ROBIN HOOD

O, Robin Hood was a bowman good,
And a Bowman good was he,
And he met with a maiden in merry
Sherwood,

All under the greenwood tree

5 Now give me a kiss, quoth bold Robin
Hood,

Now give me a kiss, said he,
For there never came maid into merry
Sherwood,

But she paid the forester's fee

BONNY DUNDEE

To the Lords of Convention 'twas Claver's³
who spoke,

"Ere the King's crown shall fall there
are crowns to be broke;

So let each Cavalier who loves honor and
me,

Come follow the bonnet of Bonny Dundee.

5 "Come fill up my cup, come fill up my
can,

Come saddle your horses, and call up
your men;

¹ trilled

² The red cross is the national emblem of Eng-
land.

Come open the West Port, and let me
gang free,
And it's room for the bonnets of Bonny
Dundee!"

Dundee he is mounted, he rides up the
street,

- 10 The bells are rung backward,¹ the drums
they are beat,
But the Provost,² douce³ man, said, "Just
e'en let him be,
The Gude Town is weel quit of that Deil
of Dundee."

Come fill up my cup, etc.

As he rode down the sanctified bends of
the Bow,⁴

- 15 Ilk carline⁵ was flyting⁶ and shaking her
pow,⁷
But the young plants of grace they look'd
couthie and slee,⁸
Thinking, "Luck to thy bonnet, thou
Bonny Dundee!"

Come fill up my cup, etc.

With sour-featured Whigs the Grass-
market was cramm'd

- 20 As if half the West had set tryst to be
hang'd;
There was spite in each look, there was
fear in each e'e,
As they watch'd for the bonnets of Bonny
Dundee.

Come fill up my cup, etc.

These cowls of Kilmarnock⁹ had spits¹⁰
and had spears,

- 25 And lang-hafted gullies¹¹ to kill Cava-
liers;
But they shrunk to close-heads,¹² and the
causeway was free,
At the toss of the bonnet of Bonny
Dundee.

Come fill up my cup, etc.

He spur'd at the foot of the proud Castle
rock,¹³

- 30 And with the gay Gordon he gallantly
spoke;

¹The chimes are
sounded in reverse
order as an alarm

²Mayor

³sedate; prudent

⁴windings of Bow
Street (It was in-
habited chiefly by
Covenanters.)

⁵each old woman

⁶scolding

⁷head

⁸loving and sly

⁹hooded garments
made at Kilmarnock
(Here used for the
Presbyterians, who
wore them)

¹⁰swords

¹¹long-handled knives

¹²upper ends of nar-
row passages lead-
ing from the street

¹³The site of Edin-
burgh Castle, then
held by the Duke of
Gordon.

"Let Mons Meg¹ and her marrows² speak
twa words or three,
For the love of the Bonnet of Bonny
Dundee."

Come fill up my cup, etc.

The Gordon demands of him which way
he goes—

- 35 "Where'er shall direct me the shade of
Montrose!
Your Grace in short space shall hear
tidings of me,
Or that low lies the bonnet of Bonny
Dundee.

Come fill up my cup, etc.

"There are hills beyond Pentland, and
lands beyond Forth,

- 40 If there's lords in the Lowlands, there's
chiefs in the North;
There are wild Duniewassals,³ three thou-
sand times three,
Will cry *hough!* for the bonnet of Bonny
Dundee.

Come fill up my cup, etc.

"There's brass on the target⁴ of barken'd⁵
bull-hide;

- 45 There's steel in the scabbard that dangles
beside;
The brass shall be burnish'd, the steel
shall flash free,
At a toss of the bonnet of Bonny Dundee.

Come fill up my cup, etc.

"Away to the hills, to the caves, to the
rocks—

- 50 Ere I own an usurper, I'll couch with the
fox;
And tremble, false Whigs, in the midst of
your glee,
You have not seen the last of my bonnet
and me!"

Come fill up my cup, etc.

He waved his proud hand, and the trum-
pets were blown,

- 55 The kettle-drums clash'd, and the horse-
men rode on,
Till on Ravelston's cliffs and on Clermis-
ton's lee,
Died away the wild war-notes of Bonny
Dundee.

¹The nickname of a
great cannon, sup-
posed to have been
made in Mons, Bel-
gium

²mates; companions
³Highland gentlemen
of secondary rank.
⁴shield
⁵tanned with bark

- Come fill up my cup, come fill up my ¹⁵ Here's to honor and faith,
 can,
 Come saddle the horses, and call up the
 men,
 60 Come open your gates, and let me gae
 free,
 For it's up with the bonnets of Bonny ²⁰ And the hand on the sword;
 Dundee! But the time shall come round
 When, 'mid Lords, Dukes, and Earls,
 The loud trumpet shall sound,
 Here's a health to King Charles'

WHEN FRIENDS ARE MET

- When friends are met o'er merry cheer,
 And lovely eyes are laughing near,
 And in the goblet's bosom clear
 The cares of day are drown'd;
 5 When puns are made, and bumpers
 quaff'd,
 And wild Wit shoots his roving shaft,
 And Mirth his jovial laugh has laugh'd,
 Then is our banquet crown'd,
 Ah gay,
 10 Then is our banquet crown'd

- When glees¹ are sung, and catches troll'd,²
 And bashfulness grows bright and bold,
 And beauty is no longer cold,
 And age no longer dull;
 15 When chimes are brief, and cocks do crow,
 To tell us it is time to go,
 Yet how to part we do not know,
 Then is our feast at full,
 Ah gay,
 20 Then is our feast at full

From WOODSTOCK
 1826 1826

GLEE FOR KING CHARLES

- Bring the bowl which you boast,
 Fill it up to the brim,
 'Tis to him we love most.
 And to all who love him.
 5 Brave gallant, stand up,
 And avault ye, base cales!³
 Were there death in the cup,
 Here's a health to King Charles'
 Though he wanders through dangers,
 10 Unaided, unknown,
 Dependent on strangers,
 Estranged from his own,
 Though 'tis under our breath,
 Amidst forfeits and perils,

¹ A glee is an unaccompanied song for several solo voices, and usually in contrasted movements. A catch differs in that each of several persons sings a part to one continuous melody.

² sung loudly

³ churls, peasants

THE FORAY
1830

- The last of our steers on the board has
 been spread,
 And the last flask of wine in our goblet is
 red;
 Up, up, my brave kinsmen! belt swords
 and begone,
 There are dangers to dare, and there's
 spoil to be won.
 The eyes, that so lately mix'd glances
 with ours,
 For a space must be dim, as they gaze
 from the towers,
 And strive to distinguish through tempest
 and gloom
 The piance of the steed and the toss of
 the plume
 The rain is descending; the wind rises
 loud,
 10 And the moon her red beacon has veil'd
 with a cloud;
 'Tis the better, my mates! for the
 warder's dull eye
 Shall in confidence slumber, nor dream
 we are nigh
 Our steeds are impatient! I hear my
 blithe gray!
 There is life in his hoof-clang, and hope
 in his neigh;
 15 Like the flash of a meteor, the glance of
 his mane
 Shall marshal your march through the
 darkness and rain
 The drawbridge has dropp'd, the bugle
 has blown;
 One pledge is to quaff yet—then mount
 and begone!—
 To their honor and peace, that shall rest
 with the slain;
 20 To their health and their glee, that see
 'Teviot again'

JOANNA BAILLIE (1762-1851)

From THE BEACON

1812

FISHERMAN'S SONG

No fish st¹ in our heaving net,
 And the sky is dark and the night is wet,
 And we must ply the lusty oar,
 For the tide is ebbing from the shore,
 5 And sad are they whose faggots burn,
 So kindly stored for our return.

Our boat is small, and the tempest raves.
 And naught is heard but the lashing waves
 And the sullen roar of the angry sea
 10 And the wild winds piping drearily,
 Yet sea and tempest rise in vain,
 We'll bless our blazing hearths again.

Push bravely, mates! Our guiding star
 Now from its towerlet streameth far,
 15 And now along the nearing strand,
 See, swiftly moves yon flaming brand
 Before the midnight watch be past
 We'll quaff our bowl and mock the blast

WOO'D AND MARRIED AND A'

1822

The bride she is winsome and bonny,
 Her hair it is snooded¹ sae sleek.
 And faithfu' and kind is her Johnny,
 Yet fast fa' the tears on her cheek
 5 New pearlins² are cause of her sorrow,
 New pearlins and plenishing³ too,
 The bride that has a' to borrow
 Has e'en right muckle ado.
 Woo'd and married and a'
 10 Woo'd and married and a'
 Is na' she very weel aff
 To be woo'd and married at a'!

Her mither then hastily spak,
 "The lassie is glaikit⁴ wi' pride.
 15 In my pouch I had never a plack⁵
 On the day when I was a bride
 E'en tak to your wheel and be clever,
 And draw out your thread in the sun,
 The gear⁶ that is gifted⁷ it never
 20 Will last like the gear that is won.
 Woo'd and married and a'
 Wi' havins and tocher⁸ sae sma'⁹
 I think ye are very weel aff
 To be woo'd and married at a'."

25 "Toot, toot," quo' her gray-headed
 faither,

"She's less o' a bride than a bairn,

¹ bound up in a ribbon ² A small coin, worth
³ finery, lace ⁴ about one cent.
⁵ furnishings ⁶ clothing and property
⁷ foolish ⁸ given
⁹ goods and dowry

She's ta'en like a cou¹ frae the heather,
 Wi' sense and discretion to learn.
 Half husband, I trow, and half daddy,
 30 As humor inconstantly leans,
 The chiel² maun³ be patient and steady
 That yokes wi' a mate in her teens.
 A kerchief sae douce⁴ and sae neat
 O'er her locks that the wind used to
 blaw!
 35 I'm baith like to laugh and to greet
 When I think of her married at a'!"

Then out spak the wily bridegroom,
 Weel waled⁵ were his wordies, I ween,
 "I'm rich, though my coffer be toom,⁶
 40 Wi' the blinks o' your bonny blue e'en.
 I'm prouder o' thee by my side,
 Though thy ruffles or ribbons be few,
 Than if Kate o' the Croft were my bride
 Wi' purples⁷ and pearlins enow.
 45 Dear and dearest of ony!
 Ye're woo'd and hunkit⁸ and a'!
 And do ye think scorn o' your Johnny,
 And grieve to be married at a'?"

She turn'd, and she blush'd, and she
 smiled,
 50 And she looked sae bashfully down;
 The pride o' her heart was beguiled,
 And she played wi' the sleeves o' her
 gown.
 She twirled the tag o' her lace,
 And she nipped her boddice sae blue,
 55 Syne⁹ blinkit sae sweet in his face,
 And aff like a maukin¹⁰ she flew.
 Woo'd and married and a'
 Wi' Johnny to roose¹¹ her and a'!
 She thinks hersel very weel aff
 60 To be woo'd and married at a'!

A SCOTCH SONG

1822

The gowan¹² glitters on the sword,
 The lavrock's¹³ in the sky,
 And colie on my plaid keeps ward,
 And time is passing by.
 5 Oh no! sad and slow
 And lengthened on the ground,
 The shadow of our trysting bush,
 It wears so slowly round!

My sheep-bell tinkles frae the west,
 10 My lambs are bleating near,
 But still the sound that I lo'e best,

¹ colt
² fellow
³ must
⁴ tidy
⁵ chosen
⁶ empty
⁷ trimming

⁸ registered as intend-
 ing to marry
⁹ then
¹⁰ hare
¹¹ praise
¹² daisy
¹³ lark

Alack! I canna' hear.

- Oh no! sad and slow,
The shadow lingers still,
15 And like a lonely ghaist I stand
And croon¹ upon the hill

- I hear below the water roar,
The mill w¹ clacking din,
And Lucky scolding frae her door,
20 To ca' the bairnies in
Oh no! sad and slow,
These are na' sounds for me,
The shadow of our trysting bush,
It creeps sae drearily

- 25 I coft yestreen frae Chapman Tam,²
A snood³ of bonny blue,
And promised when our trysting cam',
To lie it round her brow
Oh no! sad and slow,
30 The mark it winna' pass,
The shadow of that weary thorn
Is tethered on the grass

- O now I see her on the way,
She's past the witch's knowe,⁴
35 She's climbing up the Brownie's biae,⁵
My heart is in a lowe⁶
Oh no! 'tis no' so,
'Tis glam'ie⁷ I have seen.
The shadow of that hawthorne bush
40 Will move na' mair till e'en

- My book o' grace I'll try to read,
Though conned w¹ little skill,
When collic barks I'll raise my head,
And find her on the hill;
45 Oh no! sad and slow,
The time will ne'er be gane,
The shadow of the trysting bush
Is fixed like ony stane.

ALLAN CUNNINGHAM (1784-1842)

THE LOVELY LASS OF PRESTON MILL 1807 1813

- The lark had left the evening cloud,
The dew fell saft, the wind was lowne,⁸
Its gentle breath among the flowers,
Scarce stirred the thistle's tap o' down,
5 The dappled swallow left the pool
The stars were blinking owre the hill,
As I met, among the hawthornes green,
The lovely lass of Preston Mill.

¹ wall with low monotonous sounds
² bought yesterday evening from I'd dler Tam
³ band worn around

the hair
⁴ knoll
⁵ slope
⁶ flame
⁷ enchantment
⁸ calm

- Her naked feet, among the grass,
10 Shone like twa dew-gemmed lilies fair,
Her brow shone comely 'mang her locks,
Dark curling owre her shoulders bare,
Her cheeks were rich w¹ bloomy youth.
Her lips had words and wit at will;
15 And heaven seemed looking through her
een,—
The lovely lass of Preston Mill.

- Quo' I, "Sweet lass, will ye gang w¹ me
Where blackcocks caw, and plovers
cry?
Six hills are woolly w¹ my sheep,
20 Six vales are lowing w¹ my kye.
I hae looked lang for a weel-fau¹ 'd lass
By Nithsdale's holmes² an' mome a
hill,"
She hung her head like a dew-bent rose,—
The lovely lass of Preston Mill.

- 25 Quo' I, "Sweet maiden, look nae down,
But gie's a kiss, and gang w¹ me."
A lovelier face, O, never looked up,
And the tears were dripping frae her ee
"I hae a lad, wha's far awa',
30 That weel could win a woman's will,
My heart's already fu' o' love,"
Quo' the lovely lass of Preston Mill

- "Now wha is he wha could leave sic a lass
To seek for love in a far countree?"—
35 Her tears dropped down like summer dew,
I fain had kissed them frae her ee
I took but ane o' her comely cheek;
"For pity's sake, kind sir, be still!
My heart is fu' o' other love,"
40 Quo' the lovely lass of Preston Mill.

- She stretched to heaven her twa white
hands,
And lifted up her watery ee.
"Sae lang's my heart kens aught o' God,
Or light is gladsome to my ee,
45 While woods grow green, and burns³ run
clear,
Till my last drap o' blood be still,
My heart shall haud nae other love,"
Quo' the lovely lass of Preston Mill.

- There's comely maids on Dee's wild banks
50 And Nith's romantic vale is fu';
By lanely Cluden's hermit stream
Dwells monie a gentle dame, I trow!
O, they are lights of a gladsome kind,
As ever shone on vale or hill;
55 But there's a light puts them a' out,—
The lovely lass of Preston Mill!

¹ well-favored, handsome
² low lands

³ brooks

GANE WERE BUT THE WINTER CAULD
1813

Gane were but the winter cauld,
And gane were but the snaw,
I could sleep in the wild woods,
Where primroses blaw.

5 Cauld's the snaw at my head,
And cauld at my feet,
And the finger o' death's at my een,
Closing them to sleep.

Let nane tell my father,
10 Or my mither sae dear:
I'll meet them baith in heaven
At the spring o' the year.

A WET SHEET AND A FLOWING SEA
1825

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail
And bends the gallant mast;
5 And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

"O for a soft and gentle wind!"
10 I heard a fair one cry,
But give to me the snoring breeze
And white waves heaving high,
And white waves heaving high, my lads,
The good ship tight and free,—
15 The world of waters is our home,
And merry men are we.

There's tempest in yon hornéd moon,
And lightning in yon cloud;
But hark the music, mariners!
20 The wind is piping loud,
The wind is piping loud, my boys,
The lightning flashes free,—
While the hollow oak our palace is,
Our heritage the sea

JAMES HOGG (1772-1835)

WHEN THE KYE COMES HAME
1810

Come, all ye jolly shepherds
That whistle through the glen,
I'll tell ye of a secret
That courtiers dinna ken.
5 What is the greatest bliss
That the tongue o' man can name?
"Tis to woo a bonnie lassie
When the kye comes hame,

¹ do not know

When the kye comes hame,
10 When the kye comes hame,
'Tween the gloaming and the mirk,¹
When the kye comes hame.

'Tis not beneath the coronet,
Nor canopy of state,
15 'Tis not on couch of velvet,
Nor arbor of the great—
'Tis beneath the spreading birk,²
In the glen without the name,
Wi' a bonnie, bonnie lassie,
20 When the kye comes hame
When the kye comes hame, etc.

There the blackbird bigs³ her nest
For the mate he lo'es to see,
And on the topmost bough,
25 Oh, a happy bird is he,
Where he pours his melting ditty,
And love is a' the theme,
And he'll woo his bonnie lassie
When the kye comes hame.
30 When the kye comes hame, etc.

When the blewait⁴ bears a pearl,
And the daisy turns a pea,
And the bonnie lucken-gowan⁵
Has fauldit⁶ up her ee,
35 Then the laverock⁷ frae the blue lit⁸
Drops down, an' thinks nae shame
To woo his bonnie lassie
When the kye comes hame,
When the kye comes hame, etc.

10 See yonder pawkie⁹ shepherd,
That lingers on the hill,
His ewes are in the fauld,
An' his lambs are lying still;
Yet he downa gang¹⁰ to bed,
45 For his heart is in a flame
To meet his bonnie lassie
When the kye comes hame
When the kye comes hame, etc.

When the little wee bit heart
50 Rises high in the breast,
An' the little wee bit stain¹¹
Rises red in the east,
Oh there's a joy sae dear,
That the heart can hardly frame,
55 Wi' a bonnie, bonnie lassie,
When the kye comes hame¹
When the kye comes hame, etc.

¹ dark
² birch
³ builds
⁴ a kind of shrub
⁵ globeflower
⁶ folded; closed

⁷ lark
⁸ sky
⁹ sly, artful
¹⁰ cannot go
¹¹ stain

Then since all nature joins
 In this love without alloy,
 60 Oh, wha wad prove a traitor
 To Nature's dearest joy?
 Or wha wad choose a crown,
 Wi' its perils and its fame,
 And miss his bonnie lassie
 61 When the kye comes hame,
 When the kye comes hame,
 When the kye comes hame,
 'Tween the gloaming and the mirk,
 When the kye comes hame'

THE SKYLARK
 1810

Bird of the wilderness,
 Blithesome and cumberless,
 Sweet be thy matin¹ o'er moorland and
 lea'
 Emblem of happiness,
 6 Blest is thy dwelling-place—
 Oh, to abide in the desert with thee'
 Wild is thy lay and loud,
 Far in the downy cloud,
 Love gives it energy, love gave it birth
 10 Where, on thy dewy wing,
 Where art thou journeying?
 Thy lay is in heaven, thy love is on earth
 O'er fell² and fountain sheen,
 O'er moor and mountain green,
 15 O'er the red streamer that heralds the
 day,
 Over the cloudlet dim,
 (Over the rainbow's rim.
 Musical cherub, soar, singing, away'
 Then, when the gloaming comes,
 20 Low in the heather blooms
 Sweet will thy welcome and bed of love
 be'
 Emblem of happiness,
 Blest is thy dwelling-place—
 Oh, to abide in the desert with thee'

WHEN MAGGY GANGS AWAY
 1810

Oh, what will a' the lads do
 When Maggy gangs away?
 Oh, what will a' the lads do
 When Maggy gangs away?
 5 There's no a heart in a' the glen
 That disna³ dread the day:
 Oh, what will a' the lads do
 When Maggy gangs away?

¹ morning song ² does not
³ moor elevated wild
 field

Young Jock has ta'en the hill for't—
 10 A waefu' wight¹ is he,
 Poor Harry's ta'en the bed for't,
 An' laid him down to dee,
 An' Sandy's gane into the kirk,
 An' leavin' fast to pray;
 15 And oh, what will the lads do
 When Maggy gangs away?

The young laird o' the Lang-Shaw
 Has drunk her health in wine,
 The priest has said—in confidence—
 20 The lassie was divine,
 And that is mair in maiden's praise
 Than ony priest should say:
 But oh, what will the lads do
 When Maggy gangs away?

25 The wailing in our green glen
 That day will quaver high;
 Twill draw the redbreast frae the wood.
 The laverock frae the sky,
 The fairies frae their beds o' dew
 30 Will rise an' join the lay
 An' hey! what a day will be
 When Maggy gangs away!

From THE QUEEN'S WAKE
 1813

KILMENY

Bonnie Kilmeny gaed up the glen;
 But it wasna to meet Duneira's men,
 Nor the rosy monk of the isle to see,
 For Kilmeny was pure as pure could be
 5 It was only to hear the yorlin² sing,
 And pu' the cress-flower round the spring.
 The scarlet hypp³ and the hind-berry,⁴
 And the nest that hung frae the hazel
 tree;
 For Kilmeny was pure as pure could be.
 10 But lang may her minny⁵ look o'er the
 wa',
 And lang may she seek i' the greenwood
 shaw,⁶
 Lang the laird o' Duneira blame,
 And lang lang greet⁷ or Kilmeny come
 hame!

When many lang day had come and fled,
 15 When grief grew calm, and hope was
 dead,
 When mass for Kilmeny's soul had been
 sung,

¹ woeful fellow ² European raspberry,
³ yellow-hammer or bramble-berry
⁴ ripened fruit, or ⁵ mother
 berry, of the dog- ⁶ thicket
 rose ⁷ weep

When the bedesman¹ had pray'd and the
dead-bell rung,
Late, late in a gloaming, when all was still,
When the fringe was red on the westlin
hill,

²⁰ The wood was wene, the moon i' the wane,
The reek o' the cot hung o'er the plain,
Like a wee cloud in the world its lane,²
When the ingle lowed wi' an eiry leme³—
Late, late in the gloaming Kilmeny came
hame!

²⁵ "Kilmeny, Kilmeny, where have you
been?

Lang hae we sought baith holt and dean,⁴
By burn,⁵ by ford, by greenwood tree,
Yet you are halesome and fair to see.

Where gat ye that joup⁶ o' the lily sheen?

³⁰ That bonnie snood⁷ o' the birk⁸ sae
green?

And those roses, the fairest that ever
were seen?

Kilmeny, Kilmeny, where have you
been?"

Kilmeny look'd up wi' a lovely grace,
But nae smile was seen on Kilmeny's
face,

³⁵ As still was her look, and as still was her
ee,

As the stillness that lay on the emerant⁹
lea,

Or the mist that sleeps on a waveless sea
For Kilmeny had been, she kenned not
where,

And Kilmeny had seen what she could not
declare,

⁴⁰ Kilmeny had been where the cock never
crew,

Where the rain never fell, and the wind
never blew.

But it seemed as the harp of the sky had
rung,

And the airs of heaven played round her
tongue,

When she spoke of the lovely forms she
had seen,

⁴⁵ And a land where sin had never been,
A land of love and a land of light,

Withouten sun, or moon, or night;
Where the river swa'd¹⁰ a living stream.

And the light a pure and cloudless beam,

⁵⁰ The land of vision, it would seem,
A still, an everlasting dream.

In yon green wood there is a waik,¹

And in that waik there is a wene,²

And in that wene there is a maik;³

⁵⁵ That neither has flesh, nor blood, nor
bane;

And down in yon greenwood he walks his
lane⁴

In that green wene Kilmeny lay,

Her bosom hap'd⁵ wi' flowerets gay;

But the air was soft, and the silence deep,

⁶⁰ And bonny Kilmeny fell sound asleep

She kenned nae mair, nor open'd her ee,

Till wak'd by the hymns of a far coun-
trye.

She woke on a couch of silk sae slim,

All striped wi' the bars of the rainbow's
rim;

⁶⁵ And lovely beings round were rife,

Who eist had travelled mortal life,

And aye they smiled and 'gan to speer.⁶

"What spirit has brought this mortal
here?"

"Lang have I rang'd the world wide,"

⁷⁰ A meek and reverend fere⁷ replied,

"Baith night and day I have watched the
fair,

Eident⁸ a thousand years and mair

Yes, I have watched o'er ilk degree,⁹

Wherever blooms femmitye,

⁷⁵ And sinless virgin, free of stain

In mind and body, found I nane

Never since the banquet of time

Found I a virgin in her prime,

Till late this bonnie maiden I saw,

⁸⁰ As spotless as the morning snaw.

Full twenty years she has lived as free

As the spirits that sojourn in this coun-
trye:

I have brought her away from the snares
of men,

That sin or death she never may ken "

⁸⁵ They clasped her waist, and her hands
sae fair.

They kissed her cheeks, and they kemmed
her hair;

And round came many a blooming fere,

Saying, "Bonnie Kilmeny, ye're welcome
here!

¹ A poor man required
to pray for his bene-
factor

² alone

³ fire place blazed with
an uncanny gleam
⁴ wood and valley

⁵ brook

⁶ coat, tunic

⁷ hand worn around
the hair

⁸ birch

⁹ emerald

¹⁰ swayed; surged

¹ pasture, park

² howel, cave

³ being, mate

⁴ alone

⁵ covered

⁶ inquire

⁷ fellow, companion

⁸ diligent, attentive

⁹ every rank

Women are freed of the littand scorn,¹
 90 O blessed be the day Kilmeny was born!¹
 Now shall the land of the spirits see,
 Now shall it ken what a woman may be!¹
 Many lang year, in sorrow and pain,
 Many lang year through the world we've
 gane,

95 Commissioned to watch fair woman-kind,
 For it's they who nurse the immortal mind
 We have watched their steps as the dawn-
 ing shone,

And deep in the greenwood walks alone,
 By hily bower and silken bed,

100 The viewless tears have been o'er them
 shed,

Have soothed their ardent minds to sleep,
 Or left the couch of love to weep.

We have seen, we have seen! but the time
 maun² come,

And the angels will weep at the day of
 doom!

105 "O would the fairest of mortal kind
 Aye keep these holy truths in mind,
 That kindred spirits their motions see,
 Who watch their ways with anxious ee,
 And grieve for the guilt of humanity!

110 O, sweet to Heaven the maiden's prayer,
 And the sigh that heaves a bosom sae fan!¹
 And dear to Heaven the words of truth
 And the praise of virtue frae beauty's
 mouth!

And dear to the viewless forms of air,
 115 The mind that kythes² as the body fan!

"O, bonny Kilmeny! free frae stam,
 If ever you seek the world again,
 That world of sin, of sorrow, and fear.

O tell of the joys that are waiting here,
 120 And tell of the signs you shall shortly
 see,

Of the times that are now, and the times
 that shall be"

They lifted Kilmeny, they led her away.
 And she walked in the light of a sunless
 day,

The sky was a dome of crystal bright,
 125 The fountain of vision, and fountain of
 light,

The emerald fields were of dazzling glow.
 And the flowers of everlasting blow!

Then deep in the stream her body they laid.
 That her youth and her beauty never might
 fade;

130 And they smil'd on Heaven, when they
 saw her lie

In the stream of life that wandered by
 And she heard a song, she heard it sung,
 She ken'd not where, but sae sweetly it
 rung,

It fell on the ear like a dream of the
 moon,—

135 "O blest be the day Kilmeny was born!¹
 Now shall the land of the spirits see,
 Now shall it ken what a woman may be!¹
 The sun that shines on the world sae
 bright,

A borrowed gleid³ frae the fountain of
 light.

140 And the moon that sleeks² the sky sae dun,
 Like a golden⁴ bow on a beamless sun,
 Shall wear away and be seen nae mair,
 And the angels shall miss them travelling
 the air.

But lang, lang after, baith nicht and day,
 145 When the sun and the world have fled
 away,

When the sunner has gane to his waesome
 doom,

Kilmeny shall smile in eternal bloom!"

They bore her away, she wist not how
 For she felt not aim nor rest below,

150 But so swift they wamed¹ her through the
 light,

'Twas like the motion of sound or sight,
 They seemed to split the gales of air,

And yet nor gale nor breeze was there
 Unnumbered groves below them grew,

155 They came, they passed, and backward
 flew,

Like floods of blossoms gliding on,
 A moment seen, in a moment gone

Ah! never vales to mortal view
 Appeared like those o'er which they flew,

That land to human spirits given,
 The lowermost vales of the storied heaven,

From thence they can view the world be-
 low,

And heaven's blue gates with sapphires
 glow.

More glory yet unmeet to know.

165 They bore her far to a mountain green,
 To see what mortal never had seen,
 And they seated her high on a purple
 sward,

And bade her heed what she saw and
 heard,

And note the changes the spirits wrought,
 170 For now she lived in the land of thought

She looked, and she saw nor sun nor skies,
 But a crystal dome of a thousand dyes

¹ blushing scorn
 scorn of guilt
² must

² shows itself
³ bloom

¹ ray; spark
² glides over

³ golden
⁴ conveyed

- She looked, and she saw nae land aright,
 But an endless whirl of glory and light,
 175 And radiant beings went and came,
 Far swifter than wind, or the linked flame.
 She hid her een frae the dazzling view;
 She looked again, and the scene was new.
- She saw a sun in a summer sky,
 180 And clouds of amber sailing by;
 A lovely land beneath her lay,
 And that land had lakes and mountains
 gray;
 And that land had valleys and hoary piles,
 And marled¹ seas and a thousand isles
 185 Its fields were speckled, its forests green,
 And its lakes were all of the dazzling sheen,
 Like magic mirrors, where shining lay
 The sun, and the sky, and the cloudlet
 gray;
 Which heaved and trembled and gently
 swung,
 190 On every shore they seemed to be hung.
 For there they were seen on their down-
 ward plain
 A thousand times and a thousand again.
 In winding lake and placid firth,
 Little peaceful heavens in the bosom of
 earth
- 195 Kilmeny sighed and seemed to grieve,
 For she found her heart to that land did
 cleave;
 She saw the corn² wave on the vale,
 She saw the deer run down the dale;
 She saw the plaid and the broad clay-
 more,³
 200 And the brows that the badge of freedom
 bore,—
 And she thought she had seen the land
 before
- She saw a lady sit on a throne,
 The fairest that ever the sun shone on.
 A lion licked her hand of milk,
 205 And she held him in a leish of silk,
 And a leifu⁴ maiden stood at her knee,
 With a silver wand and melting ee;
 Her sovereign shield till love stole in,
 And poisoned all the fount within.
- 210 Then a gruff, untoward bedesman came,
 And hundi⁵ the lion on his dame,
 And the guardian maid wi' the dauntless
 ee,
 She dropped a tear, and left her knee;
 And she saw till the queen frae the lion
 fled,
- 215 Till the bonniest flower o' the world lay
 dead;
 A coffin was set on a distant plain,
 And she saw the red blood fall like rain;
 Then bonnie Kilmeny's heart grew sair,
 And she turned away, and could look nae
 mair.
- 220 Then the gruff, grim carle¹ girmed²
 amain,
 And they trampled him down, but he rose
 again;
 And he baited³ the lion to deeds of weir,⁴
 Till he lapped the blood to the kingdom
 dear;
 And weening⁵ his head was danger preef,⁶
 225 When crowned with the rose and clover
 leaf,
 He gowled⁷ at the carle, and chased him
 away,
 To feed wi' the deer on the mountain gray.
 He gowled at the carle, and he gecked⁸ at
 heaven,
 But his mark was set and his arles given⁹
 230 Kilmeny a while her een withdrew,
 She looked again, and the scene was new
- She saw before her fair unfurled
 One-half of all the glowing world,
 Where oceans rolled, and rivers ran,
 235 To bound the aims of sinful man
 She saw a people, fierce and fell,
 Burst frae their bounds like fiends of hell;
 There lilies grew, and the eagle flew;
 And she herked¹⁰ on her ravening ciew,
 240 Till the cities and towers were wrapt in a
 blaze,
 And the thunder it roared o'er the lands
 and the seas.
 The widows wailed, and the red blood ran,
 And she threatened an end to the race of
 man;
 She never lened,¹¹ nor stood in awe,
 245 Till caught by the lion's deadly paw
 Oh! then the eagle swinked¹² for life,
 And brainzelled¹³ up a mortal strife,
 But flew she north, or flew she south,
 She met wi' the gowl¹⁴ o' the lion's
 mouth.
- 250 With a mooted¹⁵ wing and waeifu'
 maen,¹⁶

¹ variegated⁴ loyal² wheat⁵ hounded, incited³ A large two-edged sword¹ fellow² grinned³ set on⁴ dread⁵ thinking⁶ proof⁷ howled⁸ scorned; mocked⁹ his limit or course
was determined,
and his earnestmoney given,—¹ e,
he had got his
wages, his desert¹⁰ urged on¹¹ rested, ceased¹² struggled, toiled¹³ stirred¹⁴ howl¹⁵ moulted¹⁶ woful mien

The eagle sought her eiry again;
 But lang may she cower in her bloody
 nest,
 And lang, lang sleek her wounded breast,
 Before she sey¹ another flight,
 265 To play wi' the norland lion's might.

But to sing the sights Kilmeny saw,
 So far surpassing nature's law,
 The singer's voice wad sink away,
 And the string of his harp wad cease to
 play.
 260 But she saw till the sorrows of man were
 by,
 And all was love and harmony,—
 Till the stars of heaven fell calmly away,
 Like flakes of snaw on a winter day.

Then Kilmeny begged again to see
 265 The friends she had left in her ain coun-
 trie,
 To tell of the place where she had been,
 And the glories that lay in the land un-
 seen,
 To warn the living maidens fair,
 The loved of heaven, the spirits' care,
 270 That all whose minds unmeled² remain
 Shall bloom in beauty when time is gane.

With distant music, soft and deep,
 They lulled Kilmeny sound asleep,
 And when she awakened, she lay her
 lane,³
 275 All happed with flowers, in the greenwood
 wene.
 When seven long years had come and fled,
 When grief was calm, and hope was dead,
 Whence scarce was remembered Kil-
 meny's name,
 Late, late in a gloamin' Kilmeny came
 hame.
 280 And O, her beauty was fair to see,
 But still and steadfast was her ee!
 Such beauty bard may never declare,
 For there was no pride nor passion there;
 And the soft desire of maiden's een
 285 In that mild face could never be seen.
 Her seymar⁴ was the lily flower,
 And her cheek the moss-rose in the shower,
 And her voice like the distant melodye,
 That floats along the twilight sea.
 290 But she loved to raik⁵ the lanely glen,
 And keep afar frae the haunts of men,
 Her holy hymns unheard to sing,
 To suck the flowers, and drink the spring;

¹ essay; try
² unmixed, pure
³ alone

⁴ robe
⁵ roam

But wherever her peaceful form appeared,
 The wild beasts of the hill were cheered,
 295 The wolf played blythely round the field,
 The lordly byson lowed, and kneeled;
 The dun deer wooed with manner bland,
 And cowered beneath her lily hand.
 300 And when at eve the woodlands rung,
 When hymns of other worlds she sung
 In ecstasy of sweet devotion,
 O, then the glen was all in motion!
 The wild beasts of the forest came,
 305 Broke from their boughts and faulds¹ the
 tame,
 And goved² around, charmed and amazed,
 Even the dull cattle crooned and gazed,
 And murmured, and looked with anxious
 pain
 For something the mystery to explain
 310 The buzzard came with the throstle-cock,³
 The corby left her houf⁴ in the rock;
 The blackbird alang wi' the eagle flew;
 The hind came tripping o'er the dew,
 The wolf and the kid their raik⁵ began,
 315 And the kid and the lamb and the lev-
 eret⁶ ran;
 The hawk and the hern attour them hung,⁷
 And the merle and the mavis⁸ forhooyed⁹
 their young;
 And all in a peaceful ring were hurled—
 It was like an eve in a sinless world!

When a month and a day had come and
 gane,
 320 Kilmeny sought the greenwood wene;
 There laid her down on the leaves sae
 green,
 And Kilmeny on earth was never mair
 seen
 But O! the words that fell frae her mouth
 325 Were words of wonder, and words of
 truth!
 But all the land were in fear and dread,
 For they kendna¹⁰ whether she was living
 or dead.
 It wasna her hame, and she couldna re-
 main;
 She left this world of sorrow and pain,
 330 And returned to the land of thought again

THE WITCH O' FIFE 1813

Hurray, hurray, the jade's away,
 Like a rocket of air with her bandalet!¹¹

¹ pens and folds
² stared
³ male mistlethrush
⁴ raven left her haunt
⁵ running
⁶ young hare

⁷ heron hung over
 them
⁸ blackbird and thrush
⁹ abandoned
¹⁰ knew not
¹¹ small band or ribbon

I'm up in the air on my bonnie gray
mare,

But I see her yet, I see her yet.

5 I'll ring the skirts o' the gowden wain¹

Wi' curb an' bit, wi' curb an' bit:

An' catch the Bear by the frozen mane—

An' I see her yet, I see her yet.

Away, away, o'er mountain an' main,

10 To sing at the morning's rosy yett,²

An' water my mare at its fountain clear—

But I see her yet, I see her yet.

Away, thou bonnie witch o' Fife,

On foam of the air to heave an' flit,

15 An' little reck thou of a poet's life,

For he sees thee yet, he sees thee yet!

A BOY'S SONG

1840

Where the pools are bright and deep,

Where the gray trout lies asleep,

Up the river and o'er the lea,

That's the way for Billy and me.

5 Where the blackbird sings the latest,

Where the hawthorn blooms the sweetest.

Where the nestlings chirp and flee,

That's the way for Billy and me.

Where the mowers mow the cleanest,

10 Where the hay lies thick and greenest,

There to trace the homeward bee,

That's the way for Billy and me.

Where the hazel bank is steepest,

Where the shadow falls the deepest,

15 Where the clustering nuts fall free,

That's the way for Billy and me.

Why the boys should drive away

Little maidens from their play,

Or love to banter and fight so well,

20 That's the thing I never could tell

But this I know, I love to play,

Through the meadow, among the hay:

Up the water and o'er the lea,

That's the way for Billy and me.

M'KIMMAN

1840

Is your war-pipe asleep, and forever,
M'Kimman?

Is your war-pipe asleep, and forever?

Shall the pibroch³ that welcomed the foe
to Ben-Aer

Be hushed when we seek the red wolf in
his lair,

5 To give back our wrongs to the giver?

To the raid and the onslaught our chief-
tains have gone—

Like the course of the fire-slaught¹ then
clansmen pass'd on;

With the lance and the shield 'gainst the
foe they have bound them,

And have taken the field with their vassals
around them.

10 Then raise the wild slogan-ery, On
to the foray!

Sons of the heather-hill, pine-
wood, and glen,

Shout for M'Pherson, M'Leod, and
the Moray,

Till the Lomonds re-echo the chal-
lenge again.

Youth of the daring heart, bright be thy
doom

15 As the bodings which light up thy bold
spirit now,

But the fate of M'Kimman is closing in
gloom,

And the breath of the gray wraith² hath
pass'd o'er his brow

Victorious in joy thou'lt return to Ben-
Aer,

And be clasp'd to the hearts of thy best
beloved there;

20 But M'Kimman, M'Kimman, M'Kimman
shall never—

O never—never—never—never!

Wilt thou shrink from the doom thou can
shun not, M'Kimman?

Wilt thou shrink from the doom thou
can shun not?

If thy course must be brief, let the proud
Saxon know

25 That the soul of M'Kimman ne'er quail'd
when a foe

Bared his blade in a land he had won
not.

Where the light-footed roe leaves the wild
breeze behind,

And the red heather-bloom gives its sweets
to the wind—

There our broad pennon flies, and our
keen steeds are prancing

30 'Mid the startling war-cries, and the
bright weapons glancing!

Then raise the wild slogan-ery, On
to the foray!

¹ golden wagon (a con-
stellation)

² specter

³ A kind of Highland
bagpipe music.

¹ lightning

² specter (supposed to foreshadow death)

Sons of the heather-hill, pine-
wood, and glen;
Shout for M'Pherson, M'Leod, and
the Moray,
Till the Lomonds re-echo the
challenge again!

LOCK THE DOOR, LARISTON
1840

"Lock the door, Lariston, hon of Liddes-
dale;
Lock the door, Lariston, Lowther comes
on;
The Armstrongs are flying,
The widows are crying,
5 The Castletown's burning, and Ohver's
gone!
"Lock the door, Lariston—high on the
weather-gleam
See how the Saxon plumes bob on the
sky—
Yeomen¹ and carbiner,²
Billman³ and halberdier,⁴
10 Fierce is the foray, and far is the cry!
"Bewcastle brandishes high his broad
scimitar,
Ridley is riding his fleet-footed gray,
Hidley and Howard there,
Wandale and Windermere,
15 Lock the door, Lariston, hold them at bay
"Why dost thou smile, noble Elliot of
Lariston?
Why does the joy-candle gleam in thine
eye?
Thou bold Border ranger,
Beware of thy danger,
20 Thy foes are relentless, determined, and
nigh!"
Jack Elliot raised up his steel bonnet and
lookit,
His hand grasp'd the sword with a nerv-
ous embrace;
"Ah, welcome, brave foemen.
On earth there are no men
25 More gallant to meet in the foray or
chase!"
"Little know you of the hearts I have
hidden here;

¹ cavalymen of the yeomanry class

² cavalry soldier armed with a carbine, a short
rifle

³ soldier armed with a bill, a hook-shaped blade
attached to the end of a long staff

⁴ soldier armed with a halberd, a long-handled
weapon with a sharp point and several sharp
edges

Little know you of our moss-troopers'¹
might—
Lanhope and Sorbie true,
Sundhope and Milburn too,
30 Gentle in manner, but lions in fight!

"I have Mangerton, Ogilvie, Raeburn,
and Netherbie,
Old Sim of Whitram, and all his array;
Come all Northumberland,
Teesdale and Cumberland,
35 Here at the Breaken tower end shall the
fray!"

Scowled the broad sun o'er the links² of
green Liddesdale,
Red as the beacon-light tipped he the
wold,³
Many a bold martial eye
Mirror'd that morning sky,
40 Never more oped on his orbit of gold.

Shrill was the bugle's note, dreadful the
warrior's shout,
Lances and halberds in splinters were
borne,
Helmet and hauberk⁴ then
Braved the claymore⁵ in van,
45 Buckler and armlet in shivers were shorn

See how they wane—the proud files of the
Windermere!
Howard! ah, woe to thy hopes of the
day!
Hear the wide welkin rend,
While the Scots' shouts ascend—
50 "Elliot of Lariston, Elliot for aye!"

THE MAID OF THE SEA
1840

Come from the sea,
Maiden, to me,
Maiden of mystery, love, and pain!
Wake from thy sleep,
5 Low in the deep,
Over thy green waves sport again!
Come to this sequestered spot, love,
Death's where thou art, as where thou art
not, love;
Then come unto me,
10 Maid of the Sea,
Rise from the wild and stormy main;
Wake from thy sleep,
Calm in the deep,
Over thy green waves sport again!

¹ freebooters infesting the border country be-
tween England and Scotland

² windings

³ hill

⁴ coat of mail

⁵ A large two-edged sword

- 15 Is not the wave
Made for the slave,
Tyrant's chains, and stern control,
Land for the free
Spirit like thee?
- 20 Thing of delight to a minstrel's soul,
Come, with thy song of love and of sad-
ness,
Beauty of face and rapture of madness,
O, come unto me,
Maid of the Sea,
- 25 Rise from the wild and surging main;
Wake from thy sleep,
Calm in the deep,
Over thy green waves sport again!

**GEORGE NOEL GORDON,
LORD BYRON (1788-1824)**

LACHIN Y GAIR
1807

- Away, ye gay landscapes, ye gardens of
roses!
In you let the minions of luxury rove.
Restore me the rocks, where the snow-
flake reposes,
Though still they are sacred to freedom
and love:
- 5 Yet, Caledonia, beloved are thy mountains,
Round their white summits though ele-
ments war;
Though cataracts foam 'stead of smooth-
flowing fountains,
I sigh for the valley of dark Loch na
Garr.
- Ah! there my young footsteps in infancy
wander'd,
- 10 My cap was the bonnet, my cloak was
the plaid,
On chieftains long perish'd my memory
ponder'd,
As daily I strode through the pine-
cover'd glade;
I sought not my home till the day's dying
glory
Gave place to the rays of the bright
polar star:
- 15 For fancy was cheer'd by traditional
story,
Disclosed by the natives of dark Loch
na Garr.
- "Shades of the dead! have I not heard
your voices
Rise on the night-rolling breath of the
gale?"
Surely the soul of the hero rejoices,

- 20 And rides on the wind, o'er his own
Highland vale.
Round Loch na Garr while the stormy
mist gathers,
Winter presides in his cold icy car:
'Clouds there encircle the forms of my
fathers,
They dwell in the tempests of dark
Loch na Garr
- 25 "Ill-starr'd, though brave, did no visions
foreboding
Tell you that fate had forsaken your
cause?"¹
Ah! were you destined to die at Culloden,
Victory crown'd not your fall with
applause.
Still were you happy in death's earthly
slumber,
- 30 You rest with your clan in the caves of
Braemar,
The pibroch² resounds, to the piper's loud
number,
Your deeds on the echoes of dark Loch
na Garr
- Years have roll'd on, Loch na Garr, since
I left you,
Years must elapse ere I tread you again.
35 Nature of verdure and flow'rs has be-
reft you,
Yet still are you dearer than Albion's
plain
England! thy beauties are tame and do-
mestic
To one who has roved o'er the moun-
tains afar:
Oh for the eagles that are wild and majes-
tic!
- 40 The steep frowning glories of dark
Loch na Garr.

**FAREWELL! IF EVER FONDEST
PRAYER**

1808 1814

- Farewell! if ever fondest prayer
For other's weal avail'd on high,
Mine will not all be lost in an,
But waft thy name beyond the sky
- 5 'Twere vain to speak, to weep, to sigh.
Oh! more than tears of blood can tell,
When wrung from guilt's expiring eye,
Are in that word—Farewell!—Fare-
well!
- ¹ "I allude here to my maternal ancestors, the
Gordons, many of whom fought for the un-
fortunate Prince Charles, better known by
the name of Pretender"—Byron
- ² A kind of Highland bagpipe music

These lips are mute, these eyes are dry;
 10 But in my breast and in my brain,
 Awake the pangs that pass not by,
 The thought that ne'er shall sleep again.
 My soul nor deigns nor dares complain,
 Though grief and passion there rebel;
 15 I only know we loved in vain—
 I only feel—Farewell!—Farewell!

BRIGHT BE THE PLACE OF THY SOUL!
 1808 1815

Bright be the place of thy soul!
 No lovelier spirit than thine
 E'er burst from its mortal control,
 In the orbs of the blessed to shine

5 On earth thou wert all but divine.
 As thy soul shall immortally be.
 And our sorrow may cease to repine
 When we know that thy God is with thee

Light be the turf of thy tomb!
 10 May its verdure like emeralds be!
 There should not be the shadow of gloom
 In aught that reminds us of thee.

Young flowers and an evergreen tree
 May spring from the spot of thy rest
 15 But nor cypress nor yew let us see.
 For why should we mourn for the blest?

WHEN WE TWO PARTED
 1808 1816

When we two parted
 In silence and tears,
 Half broken-hearted
 To sever for years,
 5 Pale grew thy cheek and cold,
 Colder thy kiss,
 Truly that hour foretold
 Sorrow to this.

The dew of the morning
 10 Sunk chill on my brow—
 It felt like the warning
 Of what I feel now
 Thy vows are all broken,
 And light is thy fame
 15 I hear thy name spoken,
 And share in its shame

They name thee before me,
 A knell to mine ear,
 A shudder comes o'er me—
 20 Why wert thou so dear?
 They know not I knew thee,
 Who knew thee too well.—

¹ The cypress and the yew are common trees in graveyards

Long, long shall I rue thee,
 Too deeply to tell.

25 In secret we met—
 In silence I grieve,
 That thy heart could forget,
 Thy spirit deceive
 If I should meet thee
 30 After long years,
 How should I greet thee?—
 With silence and tears

From ENGLISH BARDS AND SCOTCH
 REVIEWERS
 1807-09 1809

Still must I hear?—shall hoarse Fitz-
 gerald bawl
 His creaking couplets in a tavern hall,
 And I not sing, lest, haply, Scotch reviews
 Should dub me scribbler, and denounce my
 muse?

5 Prepare for rhyme—I'll publish, right or
 wrong.
 Fools are my theme, let satire be my
 song

Oh! nature's noblest gift—my gray
 goose-quill!

Slave of my thoughts, obedient to my
 will,
 Torn from thy parent bird to form a pen,
 10 That mighty instrument of little men!
 The pen! foredoom'd to aid the mental
 throes
 Of brains that labor, big with verse or
 prose,
 Though nymphs forsake, and critics may
 deride,
 The lover's solace, and the author's pride.
 15 What wits, what poets dost thou daily
 raise!
 How frequent is thy use, how small thy
 praise!
 Condemn'd at length to be forgotten quite,
 With all the pages which 'twas thine to
 write.

But thou, at least, mine own especial pen!
 20 Once laid aside, but now assumed again,
 Our task complete, like Hamlet's shall be
 free;

Though spurn'd by others, yet beloved by
 me:

Then let us soar today; no common theme,
 No eastern vision, no distemper'd dream
 25 Inspires—our path, though full of thorns,
 is plain;

Smooth be the verse, and easy be the
 strain.

When Vice triumphant holds her sov'
 reign sway,
 Obey'd by all who nought beside obey,
 When Folly, frequent harbinger of crime,
 30 Bedecks her cap with bells of every
 clime,
 When knaves and fools combined o'er all
 prevail,
 And weigh their justice in a golden scale.
 E'en then the boldest start from public
 sneers,
 Afraid of shame, unknown to other fears.
 35 More darkly sm, hy satire kept in awe,
 And shrink from ridicule, though not from
 law

Such is the force of wit! but not be-
 long
 To me the arrows of satiric song,
 The royal vices of our age demand
 40 A keener weapon, and a mightier hand
 Still there are follies, e'en for me to
 chase,
 And yield at least amusement in the race
 Laugh when I laugh, I seek no other
 fame;
 The cry is up, and scribblers are my game
 45 Speed, Pegasus!—ye strams of great
 and small,
 Ode, epic, elegy, have at you all!
 I too can scrawl, and once upon a time
 I pour'd along the town a flood of rhyme,
 A school boy freak, unworthy praise or
 blame;
 50 I printed—older children do the same.
 'Tis pleasant, sure, to see one's name in
 print;
 A book's a book, although there's nothing
 in 't
 Not that a title's sounding charm can save
 Or scrawl or scribbler from an equal
 grave.
 55 This Lambe must own, since his patrician
 name
 Fail'd to preserve the spurious faice from
 shame.
 No matter, George continues still to write,
 Though now the name is veil'd from pub-
 lic sight
 Moved by the great example, I pursue
 60 The self-same road, but make my own
 review.
 Not seek great Jeffrey's, yet, like him, will
 be
 Self-constituted judge of poesy.

A man must serve his time to every
 trade
 Save censure—critics all are ready made

65 Take hackney'd jokes from Millei, got
 by rote,
 With just enough of learning to misquote,
 A mind well skill'd to find or forge a
 fault,
 A turn for punning, call it Attie salt;¹
 To Jeffrey go, be silent and discreet,
 70 His pay is just ten sterling pounds per
 sheet:
 Fear not to lie, 'twill seem a sharper hit,
 Shrink not from blasphemy, 'twill pass
 for wit,
 Care not for feeling—pass your proper
 jest,
 And stand a critic, hated yet caress'd.

75 And shall we own such judgment? no
 —as soon
 Seek roses in December—ice in June,
 Hope constancy in wind, or corn in chaff;
 Believe a woman or an epitaph,
 Or any other thing that's false, before
 80 You trust in critics, who themselves are
 sore,
 Or yield one single thought to be misled
 By Jeffrey's heart, or Lambe's Bæotian
 head.²
 To these young tyrants, by themselves
 misplaced,
 Combined usurpers on the throne of taste.
 85 To these, when authors bend in humble
 awe,
 And hail their voice as truth, their word
 as law—
 While these are censors, 'twould be sin
 to spare,
 While such are critics, why should I for-
 bear?
 But yet, so near all modern worthies
 run,
 90 'Tis doubtful whom to seek, or whom to
 shun,
 Nor know we when to spare, or where to
 strike,
 Our bards and censors are so much alike

Then should you ask me, why I venture
 o'er
 The path which Pope and Gifford trod
 before.
 95 If not yet sicken'd, you can still proceed
 Go on; my rhyme will tell you as you
 read
 "But hold!" exclaims a friend, "here's
 some neglect:
 This—that—and t'other line seem incor-
 rect"

¹ That is, wit

² The Bæotians were proverbial for dullness

- What then? the self-same blunder Pope
has got,
100 And careless Dryden—"Ay, but Pye has
not:"—
Indeed!—'tis granted, faith!—but what
care I?
Better to err with Pope, than shine with
Pye.
- Time was, ere yet in these degenerate
days,
105 Ignoble themes obtain'd mistaken praise,
When sense and wit with poesy allied,
No fabled graces, flourish'd side by side,
From the same fount their inspiration
drew,
And, rear'd by taste, bloom'd fairer as
they grew
Then, in this happy isle, a Pope's pure
strain
110 Sought the rapt soul to charm, nor sought
in vain,
A polish'd nation's praise aspired to
claim,
And raised the people's, as the poet's
fame.
Like him great Dryden pour'd the tide of
song.
In stream less smooth, indeed, yet doubly
strong.
115 Then Congreve's scenes could cheer, or
Otway's melt—
For nature then an English audience felt
But why these names, or greater still, re-
trace,
When all to feeble bards resign their
place?
Yet to such times our lingering looks are
cast,
120 When taste and reason with those times
are past.
Now look around, and turn each trifling
page,
Survey the precious works that please the
age,
This truth at least let satire's self allow,
No dearth of bards can be complain'd of
now
125 The loaded press beneath her labor groans,
And printers' devils shake their weary
bones;
While Southey's epics cram the creaking
shelves,
And Little's lyrics shine in hot-press'd
twelves.¹
Thus saith the Preacher: "Nought be-
neath the sun
- 130 Is new,"² yet still from change to change
we run:
What varied wonders tempt us as they
pass!
The cow-pox,³ tractors,⁴ galvanism,⁴ and
gas,⁵
In turns appear, to make the vulgar stare,
Till the swoln bubble bursts—and all is
air!
135 Nor less new schools of Poetry arise,
Where dull pretenders grapple for the
prize
O'er taste awhile these pseudo-bards pre-
vail;
Each country book-club bows the knee to
Baal,
And, hurling lawful genius from the
throne,
140 Erects a shrine and idol of its own,
Some leaden calf—but whom it matters
not,
From soaring Southey down to grovelling
Stott
- Behold! in various throngs the scrib-
bling crew,
For notice eager, pass in long review:
145 Each spurs his jaded Pegasus apace,
And rhyme and blank maintain an equal
race;
Sonnets on sonnets crowd, and ode on ode,
And tales of terror⁶ jostle on the road;
Immeasurable measures move along,⁷
150 For simpering folly loves a varied song,
To strange mysterious dulness still the
friend,
Admires the strain she cannot compre-
hend.
Thus Lays of Minstrels—may they be the
last!⁸—
On half-strung harps whine mournful to
the blast
155 While mountain spirits prate to river
sprites,
That dames may listen to the sound at
nights;
- ¹ Ecclesiastes, 1. 9.
² A disease of cows which, when communicated to the human system by vaccination, protects from the small-pox.
³ Metal rods used in treating rheumatism, etc.
⁴ The use of electric currents for curative purposes.
⁵ Laughing gas. All of these "wonders" were quick panaceas of the early 19th century.
⁶ A reference to Lewis's *Tales of Terror* (1799) and *Tales of Wonder* (1800).
⁷ A thrust at the new anapaestic meters, introduced by Cowper, Coleridge, Southey, Moore, and others.
⁸ A reference to Scott's *The Lay of the Last Minstrel* (1805), which grew out of a suggestion for a ballad on the Border legend of Gilpin Horner.

- And goblin brats, of Gulpin Horner's
brood,
Decoy young border-nobles through the
wood,
And skip at every step, Lord knows how
high,
160 And frighten foolish babes, the Lord
knows why;
While high-born ladies in their magic cell,
Forbidding knights to read who cannot
spell,
Despatch a courier to a wizard's grave,
And fight with honest men to shield a
knave.
- 165 Next view in state, proud prancing on
his roan,
The golden-crested haughty Mammon.
Now forging scrolls, now foremost in the
fight,
Not quite a felon, yet but half a knight,
The gibbet or the field prepare to grace;
170 A mighty mixture of the great and base
And think'st thou, Scott! by vain conceit
perchance,
On public taste to foist thy stale romance.
Though Murray with his Miller may com-
bine
To yield thy muse just half-a-crown per
line!
- 175 No! when the sons of song descend to
trade,
Their bays¹ are sear, their former laurels
fade.
Let such forego the poet's sacred name,
Who rack their brains for lucre, not for
fame.
Still for stern Mammon may they toil in
vain!
- 180 And sadly gaze on gold they cannot gain!
Such be their meed, such still the just
reward
Of prostituted muse and hireling bard!
For this we spurn Apollo's venal son,²
And bid a long "good night to Mammon."³
- 185 These are the themes that claim our
plaudits now,
These are the bards to whom the muse
must bow;
While Milton, Dryden, Pope, alike forgot,
Resign their hallow'd bays to Walter
Scott.
- The time has been, when yet the muse
was young,
190 When Homer swept the lyre, and Maro
sung,
- An epic scarce ten centuries could claim,
While awe-struck nations hail'd the magic
name
The work of each immortal bard appears
The single wonder of a thousand years.
195 Empires have moulder'd from the face of
earth,
Tongues have expired with those who gave
them birth,
Without the glory such a strain can give,
As even in ruin bids the language live
Not so with us, though minor bards, con-
tent,
200 On one great work a life of labor spent:
With eagle pinion soaring to the skies,
Behold the ballad-monger Southey rise!
To him let Camoëns, Milton, Tasso yield,
Whose annual strains, like armies, take the
field.
- 205 First in the ranks see Joan of Arc ad-
vance,¹
The scourge of England and the boast of
France!
Though burnt by wicked Bedford for a
witch,
Behold her statue placed in glory's niche;
Her fetters burst, and just released from
prison,
210 A virgin phoenix from her ashes risen.
Next see tremendous Thalaba come on,
Arabia's monstrous, wild, and wondrous
son;
Domdaniel's dread destroyer, who o'er-
threw
More mad magicians than the world e'er
knew.
- 215 Immortal hero! all thy foes o'ercome,
Forever reign—the rival of Tom Thumb!
Since startled metre fled before thy face,
Well wert thou doom'd the last of all thy
race!
Well might triumphant genu bear thee
hence,
- 220 Illustrious conqueror of common sense!
Now, last and greatest, Madoc spreads his
sails,
Cacique² in Mexico, and prince in Wales;
Tells us strange tales, as other travellers
do,
More old than Mandeville's, and not so
true.
- 225 Oh! Southey! Southey! cease thy varied
song!
A bard may chant too often and too long.
As thou art strong in verse, in mercy.
spare!

¹ Wreaths of honor made from leaves of the
ivy-tree, a kind of laurel.

² Scott, who received £1,000 for *Marmion*

³ *Marmion*, 6, 869

¹ Southey's *Joan of Arc*, *Thalaba*, and *Madoc*
appeared in 1796, 1801, and 1805, respec-
tively

² chief; petty king

- A fourth, alas! were more than we could ²⁶⁵ bear.
 But if, in spite of all the world can say.
 230 Thou still wilt verseward plod thy weary way,¹
 If still in Berkley ballads most uncivil,
 Thou wilt devote old women to the devil,²
 The babe unborn thy dread intent may
 1ue
 "God help thee,"³ Southey, and thy ²⁷⁰ readers too.
 235 Next comes the dull disciple of thy school,
 That mild apostate from poetic rule,
 The simple Wordsworth, framer of a lay
 As soft as evening in his favorite May,
 Who warns his friend "to shake off toil
 and trouble,
 240 And quit his books for fear of growing double,"⁴
 Who, both by precept and example, shows
 That prose is verse, and verse is merely
 prose,
 Convincing all, by demonstration plain,
 Poetic souls delight in prose insane,
 245 And Christmas stories tortured into rhyme
 Contain the essence of the true sublime
 Thus, when he tells the tale of Betty Foy,⁵
 The idiot mother of "an idiot boy,"
 A moon-struck, silly lad, who lost his way,
 250 And, like his bard, confounded night with day,
 So close on each pathetic part he dwells,
 And each adventure so sublimely tells,
 That all who view the "idiot in his glory,"
 Conceive the bard the hero of the story
 255 Shall gentle Coleridge pass unnoticed here,
 To turgid ode and tumid stanza dear!
 Though themes of innocence amuse him best,
 Yet still obscurity's a welcome guest.
 If Inspiration should her aid refuse
 260 To him who takes a pixy for a muse,⁶
 Yet none in lofty numbers can surpass
 The hard who soars to elegize an ass!
 So well the subject suits his noble mind,
 He brays the laureat of the long-eat'd
 kind.
- Oh! wonder-working Lewis! monk, or
 bard,
 Who fain wouldst make Parnassus a
 churchyard!
 Lo! wreaths of yew,¹ not laurel, bind thy
 brow,
 Thy muse a sprite, Apollo's sexton thou!
 Whether on ancient tombs thou tak'st thy
 stand,
 270 By gibb'ring spectres hail'd, thy kindred
 band,
 Or tracest chaste descriptions on thy page,
 To please the females of our modest age,²
 All hail, M. P.!³ from whose infernal
 brain
 Thin-sheeted phantoms glide, a grisly
 train,
 275 At whose command "grim women" throng
 in crowds,
 And kings of fire, of water, and of clouds,
 With "small gray men," "wild ya-
 gers,"⁴ and what not,
 To crown with honor thee and Walter
 Scott,⁵
 Again all hail! if tales like thine may
 please,
 280 St Luke alone can vanquish the disease,⁶
 Even Satan's self with thee might dread
 to dwell,
 And in thy skull discern a deeper hell.
- Who in soft guise, surrounded by a
 choir
 Of virgins melting, not to Vesta's fire,
 285 With sparkling eyes, and cheek by pas-
 sion flush'd,
 Strikes his wild lyre, whilst listening
 dainties are hush'd!
 'Tis Lattle! young Catullus of his day,
 As sweet, but as immoral, in his lay!
 Grieved to condemn, the muse must still
 be just,
 290 Nor spare melodious advocates of lust.
 Pure is the flame which o'er her altar
 burns;
 From grosser incense with disgust she
 turns.
 Yet kind to youth, this expiation o'er,
 She bids thee "mend thy line and sin no
 more."

¹ See Gray's *Elrgy Written in a Country Church-
yard*, 3 (p. 58).

² In Southey's ballad *The Old Woman of Berke-
ley*, the old woman is carried away by the
devil.

³ Quoted from the last line of a poem written by
Gifford as a parody on Southey's dactyls
and published in *Poetry of the Anti-Jacobin*,
32 (1804 ed.). Southey had used the phrase
in his *The Soldier's Wife*, 3.

⁴ *The Tables Turned*, 1-4 (p. 232).

⁵ In *The Idiot Boy*.

⁶ A reference to Coleridge's *Songs of the Piesies*
(Devonshire fairies).

⁷ A reference to Coleridge's *To a Young Ass* (p.
328).

¹ The yew is an emblem of mourning. It is a
common tree in graveyards.

² Lewis's *The Monk* was condemned for its in-
decency.

³ Lewis was a Member of Parliament from 1796
to 1802.

⁴ huntsmen.

⁵ Scott contributed *The Fire King*, *Glenfinlas*,
The Wild Huntsman, and other poems to
Lewis's *Tales of Wonder*. Southey contrib-
uted *The Old Woman of Berkeley* and other
poems. H. Bunbury contributed *The Little
Gray Man*.

⁶ St. Luke was traditionally regarded as a phy-
sician.

- 295 For thee, translator of the tinsel song,
To whom such glittering ornaments be-
long,
Hibernian Strangford! with thine eyes of
blue,
And boasted locks of red or auburn hue,
Whose plaintive strain each love-sick muse
admires,
300 And o'er harmonious fustian half expires,
Learn, if thou canst, to yield thine au-
thor's sense,
Nor vend thy sonnets on a false pretence
Think'st thou to gain thy verse a higher
place,
By dressing Camoens in a suit of lace?
305 Mend, Strangford! mend thy morals and
thy taste,
Be warm, but pure; be amorous, but be
chaste,
Cease to deceive; thy pilfer'd harp re-
store,
Nor teach the Lusian bard¹ to copy Moore
- Behold—ye tails!²—one moment spare
the text—
310 Hayley's last work, and worst—until his
next,
Whether he spin poor couplets into plays,
Or damn the dead with purgatorial praise.
His style in youth or age is still the same,
Forever feeble and forever tame
315 Triumphant first see *Temper's Triumphs*
shine!
At least I'm sure they triumph'd over
mine
Of *Music's Triumphs*, all who read may
swear
That luckless music never triumph'd there.
- Moravians, rise! bestow some meet re-
ward
320 On dull devotion—Lo! the Sabbath bard,
Sepulchral Grahame, pours his notes sub-
lime
In mangled prose, nor e'en aspires to
rhyme;
Breaks into blank the Gospel of St. Luke,
And boldly pilfers from the Pentateuch;
325 And, undisturb'd by conscientious qualms,
Perverts the Prophets, and purloins the
Psalms.
- Hail, Sympathy! thy soft idea brings
A thousand visions of a thousand things,
- And¹ shows, still whimpering through
three-score of years,
330 The maudlin prince of mournful son-
neteers.
And art thou not their prince, harmonious
Bowles!
Thou first, great oracle of tender souls?
Whether thou sing'st with equal ease, and
grief,
The fall of empires, or a yellow leaf,
335 Whether thy muse most lamentably tells
What merry sounds proceed from Oxford
bells,
Or, still in bells delighting, finds a friend
In every chime that jingled from Ostend,¹
Ah! how much juster were thy muse's
hap,
340 If to thy bells thou wouldst but add a
cap!²
Delightful Bowles! still blessing and still
blest,
All love thy strain, but children like it
best
'Tis thine, with gentle Little's moral song,
To soothe the mania of the amorous
throng!³
345 With thee our nursery damsels shed their
tears,
Ere miss as yet completes her infant
years.
But in her teens thy whining powers are
vain,
She quits poor Bowles for Little's puer
strain
Now to soft themes thou scornest to con-
fine
350 The lofty numbers of a harp like thine,
"Awake a louder and a loftier strain,"
Such as none heard before, or will again!
Where all Discoveries jumbled from the
flood,
Since first the leaky ark reposed in mud,
355 By more or less, are sung in every book,
From Captain Noah down to Captain
Cook
Nor this alone, but, pausing on the road,
The bard sighs forth a gentle episode;⁴
And gravely tells—attend, each beauteous
miss!⁵
360 When first Madeira trembled to a kiss
Bowles! in thy memory let this precept
dwell,

¹ Among the poems of Bowles are *The Fall of Empires, To a Withered Leaf, At Oxford, and The Bells, Ostend* (p. 164).

² A cap and bells constituted the head-dress worn by court fools and professional jesters.

³ Bowles, *The Spirit of Discovery by Sea*, 1.

⁴ A reference to the story of two lovers in *The Spirit of Discovery by Sea*, whose kiss made the woods of Madeira tremble.

¹ Camoens, whose *Lusiad* is the national epic of Portugal.

² The pastry cooks used the pages of unsold books to line tins for cooking. See Rostand's *Cyrene de Bergerac*, II, 1, 23 ff., also Byron's *The Blues*, 1, 14-21, and Pope's *The Dunciad*, 1, 155-56.

- Stuck to thy sonnets, man!—at least they
sell
But if some new-born whim, or larger ³⁶⁵
bribe,
Prompt thy crude brain, and claim thee
for a scribe,
³⁶⁵ If chance some bard, though once by
dunces fear'd,
Now, prone in dust, can only be revered,
If Pope, whose fame and genius, from the ⁴⁰⁰
flist,
Have soil'd the best of critics, needs the
worst,
Do thou essay. each fault, each failing
scan,
³⁷⁰ The first of poets was, alas! but man
Rake from each ancient dunghill every
pearl,
Consult Lord Fanny, and confide in Curll.
Let all the scandals of a former age
Perch on thy pen, and flutter o'er thy
page,
³⁷⁵ Affect a candor which thou canst not feel,
Clothe envy in the garb of honest zeal.
Write, as if St John's soul could still
inspire,
And do from hate what Mallet did for
line!
Oh! hadst thou lived in that congenial
time,
³⁸⁰ To rave with Dennis, and with Ralph to
rhyme,
Throng'd with the rest around his living
head,
Not raised thy hoof against the lion dead.
A meet reward had crown'd thy glorious
game,
And link'd thee to *The Dunciad* for thy
pains
³⁸⁵ Another epic! Who inflicts again
More books of blank upon the sons of
men?
Barotian Cottle, rich Bristow's boast,
Imports old stories from the Cambrian
coast,
And sends his goods to market—all alive!
³⁹⁰ Lines forty thousand, cantos twenty-five?
Fresh fish from Hippocrene! who'll buy,
who'll buy?
The precious bargain's cheap—in faith,
not I
Your turtle-feeder's verse must needs be
flat,
Though Bristol bloat him with the ver-
dant fat;
³⁹⁵ If Commerce fills the purse, she clogs the
brain,
And Amos Cottle strikes the lyre in vain.
In him an author's luckless lot behold,
'condemn'd to make the books which once
he sold.
Oh, Amos Cottle!—Phœbus! what a name
To fill the speaking trump of future
fame!
Oh, Amos Cottle! for a moment think
What meagre profits spring from pen
and ink!
When thus devoted to poetic dreams,
Who will peruse thy prostituted reams?
⁴⁰⁵ Oh! pen perverted! paper misapplied!—
Had Cottle still adorn'd the counter's
side,
Bent o'er the desk, or, born to useful
toils,
Been taught to make the paper which he
soils,
Plough'd, delved, or plied the oar with
lusty limb,
⁴¹⁰ He had not sung of Wales, nor I of him.
As Sisyphus against the infernal steep
Rolls the huge rock whose motions ne'er
may sleep,
So up thy hill, ambrosial Richmond,
heaves
Dull Maurice all his granite weight of
leaves.
⁴¹⁵ Smooth, solid monuments of mental pain!
The petrifications of a plodding brain,
That, ere they reach the top, fall lumber-
ing back again
With broken lyre and cheek serenely
pale,
Lo! sad Alcæus wanders down the vale,
⁴²⁰ Though fair they rose, and might have
bloom'd at last,
His hopes have perish'd by the northern
blast
Nipp'd in the bud by Caledonian gales,
His blossoms wither as the blast prevails!
O'er his lost works let *classic* Sheffield
weep;
⁴²⁵ May no rude hand disturb their early
sleep!
Yet say! why should the bard at once
reign
His claim to favor from the sacred nine?
Forever startled by the mingled howl
Of northern wolves, that still in darkness
prowl;
¹ The Muses

¹ Mallet was hired by Henry St John, Lord Bolingbroke, to defame Pope, after his death, because he had kept some copies of *The Patriot King*, a work by Bolingbroke, which Bolingbroke himself had ordered destroyed

- 430 A coward brood, which mangle as they prey,
By hellish instinct, all that cross their way,
Aged or young, the living or the dead,
No mercy find—these harpies must be fed.
Why do the injured unresisting yield
435 The calm possession of their native field?
Why tamely thus before their fangs retreat,
Nor hunt the blood-hounds back to Arthur's Seat?
- Health to immortal Jeffrey! once, in name,
England could boast a judge almost the same.¹
440 In soul so like, so merciful, yet just,
Some think that Satan has resign'd his trust,
And given the spirit to the world again,
To sentence letters, as he sentenced men.
With hand less mighty, but with heart as black,
445 With voice as willing to decree the rack;
Bred in the courts betimes, though all that law
As yet hath taught him is to find a flaw,
Since well instructed in the patriot school
To rail at party, though a party tool,
450 Who knows, if chance his patrons should restore
Back to the sway they forfeited before,
His scribbling toils some recompense may meet,
And raise this Daniel to the judgment-seat?²
Let Jeffrey's shade indulge the pious hope,
455 And greeting thus, present him with a rope—
"Heir to my virtues' man of equal mind'
Skill'd to condemn as to traduce mankind,
This cord receive, for thee reserved with care,
To wield in judgment, and at length to wear"
- 460 Health to great Jeffrey! Heaven preserve his life,
To flourish on the fertile shores of Fife.
And guard it sacred in its future wars,
Since authors sometimes seek the field of Mars!
Can none remember that eventful day
- 465 That ever-glorious, almost fatal fray,
When Little's leadless pistol met his eye,³
And Bow-Street myrmidons² stood laughing by?
Oh, day disastrous! on her firm-set rock,
Dunedin's castle felt a secret shock;
170 Dark roll'd the sympathetic waves of Forth,
Low groan'd the startled whirlwinds of the north;
Tweed ruffled half his waves to form a tear,
The other half pursued its calm career;
Arthur's steep summit nodded to its base,
475 The surly Tolbooth scarcely kept her place.
The Tolbooth felt—for marble sometimes can,
On such occasions, feel as much as man—
The Tolbooth felt defrauded of his charms,
If Jeffrey died, except within her arms:
480 Nay last, not least, on that portentous morn,
The sixteenth story, where himself was born,
His patrimonial garret, fell to ground,
And pale Edina shudder'd at the sound
Strew'd were the streets around with milk-white reams,
485 Flow'd all the Canongate with inky streams;
Thus of his candor seem'd the sable dew,
That of his valor show'd the bloodless hue,
And all with justice deem'd the two combined
The mingled emblems of his mighty mind.
490 But Caledonia's goddess hover'd o'er
The field, and saved him from the wrath of Moore,
From either pistol snatch'd the vengeful lead,
And straight restored it to her favorite's head;
That head, with greater than magnetic power,
495 Caught it, as Danaë caught the golden shower,
And, though the thickening dross will scarce refine,
Augments its ore, and is itself a mine.
"My son," she cried, "ne'er thirst for gore again,
Resign the pistol and resume the pen;

¹ The infamous judge, George Jeffrey, of the "Bloody Assizes," in 1685.

² See *The Merchant of Venice*, IV, 1, 223, and *The History of Susanna*, 45 ff., in the Apocrypha of the Bible

³ Jeffrey and Moore met in 1806 to engage in a duel, but were prevented by the magistrates. It was Jeffrey's pistol that was found to be empty.

² Officers from the Bow street police court (London)

500 O'er politics and poesy preside,
Boast of thy country, and Britannia's
guide!

For long as Albion's heedless sons submit,
Or Scottish taste decides on English wit,
So long shall last thine unmolested reign.

505 Nor any dare to take thy name in vain
Behold, a chosen band shall aid thy plan,
And own thee chieftain of the critic clan.
First in the oat-fed phalanx shall be seen
The travell'd thane, Athenian Aberdeen.

510 Herbert shall wield Thor's hammer, and
sometimes,
In gratitude, thou'lt praise his rugged
rhymes

Smug Sidney too thy bitter page shall
seek,

And classic Hallam, much renown'd for
Greek;

Scott may perchance his name and in-
fluence lend,

515 And paltry Pillans shall traduce his
friend,

While gay Thalia's luckless votary,
Lambe,

Damn'd like the devil, devil-like will
damn.

Known be thy name, unbounded be thy
sway!

Thy Holland's banquets shall each toil
repay,

520 While grateful Britain yields the praise
she owes

To Holland's hnehangs and to learning's
foes.

Yet mark one caution ere thy next *Review*
Spread its light wings of saffron and of
blue,¹

Beware lest blundering Brougham destroy
the sale,

525 Turn beet to bannocks,² cauliflowers to
kail,³

Thus having said, the kilted goddess
kiss'd

Her son, and vanish'd in a Scottish mist.

Then prosper, Jeffrey! pertest of the
train

Whom Scotland pampers with her fiery
grain!

530 Whatever blessing wait a genuine Scot,
In double portion swells thy glorious lot;
For thee Edina culls her evening sweets,
And showers their odors on thy candid
sheets,

Whose hue and fragrance to thy work
adhere—

535 This scents its pages, and that gilds its
rear.

Lo! blushing Itch, coy nymph, enamor'd
grown,

Forsakes the rest, and cleaves to thee
alone;

And, too unjust to other Pictish men,
Enjoys thy person, and inspires thy pen!

.

To the famed throng now paid the
tribute due,

800 Neglected genius! let me turn to you
Come forth, oh Campbell! give thy talents
scope,

Who dares aspire if thou must cease to
hope?⁴

And thou, melodious Rogers! rise at last,
Recall the pleasing memory of the past,⁵

805 Arise! let blest remembrance still inspire,
And strike to wonted tones thy hallow'd
lyre;

Restore Apollo to his vacant throne,
Assert thy country's honor and thine own.

What! must deserted Poesy still weep
Where her last hopes with pious Cowper
sleep?

810 Unless, perchance, from his cold bier she
turns,

To deck the turf that wraps her minstrel,
Burns!

No! though contempt hath mark'd the
spurious blood,

The race who rhyme from folly, or for
food,

815 Yet still some genuine sons 'tis hers to
boast,

Who, least affecting, still affect the most:
Feel as they write, and write but as they
feel—

Bear witness Gifford, Sotheby, Macneil.

"Why slumbers Gifford?" once was
ask'd in vain,

820 Why slumbers Gifford? let us ask again.⁶
Are there no follies for his pen to purge?

Are there no fools whose backs demand
the scourge?

Are there no sins for satire's bard to
greet?

Stalks not gigantic Vice in every street?

825 Shall peers or princes tread pollution's
path,

¹ The colors in which the volumes of *The Edinburgh Review* were bound

² A kind of unleavened oatmeal cake

³ A kind of cabbage. Bannocks and kail were common articles of Scotch diet

⁴ A reference to Campbell's *The Pleasures of Hope* (p. 417)

⁵ A reference to Rogers's *The Pleasures of Memory* (p. 207)

⁶ Gifford had announced that *The Baited* (1794) and *The Maid* (1795) would not be his last original works

- And 'scape alike the law's and muse's
 wrath?
Nor blaze with guilty glare through future
 time,
Eternal beacons of consummate crime?
Arouse thee, Gifford! be thy promise
 claim'd,
830 Make bad men better, or at least ashamed.
- Unhappy White! while life was in its
 spring,
And thy young muse just waved her joy-
 ous wing,
The spoiler swept that soaring lyre away,
Which else had sounded an immortal lay.
835 Oh! what a noble heart was here undone,¹
When Science' self destroy'd her favorite
 son!
Yes, she too much indulged thy fond pur-
 suit,
She sow'd the seeds, but death has reap'd
 the fruit.
'Twas thine own genius gave the final
 blow,
840 And help'd to plant the wound that laid
 thee low.
So the struck eagle, stretch'd upon the
 plain,
No more through rolling clouds to soar
 again,
View'd his own feather on the fatal
 dart,
And wing'd the shaft that quiver'd in his
 heart;
845 Keen were his pangs, but keener far to
 feel
He nursed the pinion which impell'd the
 steel;
While the same plumage that had warm'd
 his nest
Drank the last life-drop of his bleeding
 breast.
- There be who say, in these enlighten'd
 days,
850 That splendid lies are all the poet's
 praise;
That strain'd invention, ever on the wing,
Alone impels the modern bard to sing
'Tis true, that all who rhyme—nay, all
 who write,
Shrink from that fatal word to genius—
 trite;
855 Yet Truth sometimes will lend her noblest
 fires,
And decorate the verse herself inspires.
This fact in Virtue's name let Crabbe
 attest;
- Though nature's sternest painter, yet the
 best.

Yet let them¹ not to vulgar Wordsworth
 stoop,
The meanest object of the lowly group,
905 Whose verse, of all but childish prattle
 void,
Seems blessed harmony to Lamb and
 Lloyd.
Let them—but hold, my muse, nor dare
 to teach
A strain far, far beyond thy humble
 reach.
The native genius with their being given
910 Will point the path, and peal their notes
 to heaven.
- And thou, too, Scott! resign to min-
 strels rude
The wilder slogan of a Border feud.
Let others spin then meagre lines for me,
Enough for genius, if itself inspire!
915 Let Southey sing, although his teeming
 muse,
Prolific every spring, be too profuse.
Let simple Wordsworth chime his childish
 verse,
And brother Coleridge lull the babe at
 nurse,²
Let spectre-mongering Lewis aim, at most,
920 To rouse the gallies, or to raise a ghost.
Let Moore still sigh; let Strangford steal
 from Moore,
And swear that Camoens sang such notes
 of yore,
Let Hayley hobble on, Montgomery rave,
And godly Grahame chant a stupid slave.
925 Let sonneteering Bowles his strains refine.
And whine and whimper to the fourteenth
 line;
Let Stott, Carlisle, Matilda, and the rest
Of Grub Street, and of Grosvenor Place
 the best,
Scrawl on, till death release us from the
 strain,
930 Or Common Sense assert her rights again.
But thou, with powers that mock the aid
 of praise,
Shouldst leave to humbler bards ignoble
 lays
Thy country's voice, the voice of all the
 nine,

¹ A band of mediocre English poets who trans-
lated and published, in 1806, *Translations
chiefly from the Greek Anthology, with Tales
and Miscellaneous Poems*

² See Coleridge's *Frost at Midnight*, 10, 44 (p
350), and *Sonnet to a Friend* (p 381)

¹ See *Hamlet*, III, 1, 158

Demand a hallow'd harp—that harp is
thine.

935 Say! will not Caledonia's annals yield
The glorious record of some nobler field,
Than the wild foray of a plundering clan,
Whose proudest deeds disgrace the name
of man?

Or Marmion's acts of darkness, fitter food
940 For Sherwood's outlaw tales of Robin
Hood?

Scotland! still proudly claim thy native
bard,

And be thy praise his first, his best re-
ward!

Yet not with thee alone his name should
live,

But own the vast renown a world can give:¹⁰²⁰
945 Be known, perchance, when Albion is no
more,

And tell the tale of what she was before,
To future times her faded fame recall,
And save her glory, though his country
fall

.

For me, who, thus unask'd, have dared
to tell

My country what her sons should know
too well,

Zeal for her honor bade me here engage
The host of idiots that infest her age;

995 No just applause her honor'd name shall
lose,

As first in freedom, dearest to the muse.
Oh! would thy bards but emulate thy
fame,

And rise more worthy, Albion, of thy
name!

What Athens was in science, Rome in
power,

1000 What Tyre appear'd in her meridian hour,
'Tis thine at once, fair Albion! to have
been—

Earth's chief dietatress, ocean's lovely
queen:

But Rome decay'd, and Athens strew'd
the plain,

And Tyre's proud piers he shatter'd in
the main,

1005 Like these, thy strength may sink, in ruin
bury'd,

And Britain fall the bulwark of the
world.

But let me cease, and dread Cassandra's¹
fate,

With warning ever scoff'd at, till too late;
To themes less lofty still my lay confine.

1010 And urge thy bards to gain a name like
thine

Then, hapless Britain! be thy rulers
blest,

The senate's oracles, the people's jest!
Still hear thy motley orators dispense
The flowers of rhetoric, though not of
sense,

1015 While Canning's colleagues hate him for
his wit,

And old dame Portland fills the place of
Pitt

Yet once again, adieu! ere this the sail
That wafts me hence is shivering in the
gale;

And Afric's coast, and Calpe's adverse
height,

And Stamboul's minarets² must greet my
sight:

Thence shall I stray through beauty's na-
tive clime,

Where Kaff is clad in rocks, and crown'd
with snows sublime.

But should I back return, no tempting
press

Shall drag my journal from the desk's
recess,

1025 Let cockcombs, printing as they come from
far,

Snatch his own wreath of ridicule from
Carr;

Let Aberdeen and Elgin still pursue
The shade of fame through regions of
virtù;

Waste useless thousands on their Phidian
freaks,

1030 Mis-shapen monuments and maim'd an-
tiques;

And make their grand saloons a general
mart

For all the mutilated blocks of art:
O! Dardan³ towers let dilettanti tell,

I leave topography to rapid Gell;
1035 And, quite content, no more shall inter-
pose

To stun the public ear—at least with
prose.

Thus far I've held my undisturb'd
career,

Prepared for rancor, steel'd 'gainst self-
ish fear.

This thing of rhyme I ne'er disdain'd to
own—

1040 Though not obtrusive, yet not quite un-
known.⁴

Thus far I've held my undisturb'd
career,

Prepared for rancor, steel'd 'gainst self-
ish fear.

This thing of rhyme I ne'er disdain'd to
own—

1040 Though not obtrusive, yet not quite un-
known.⁴

¹ towers attached to mosques, and surrounded
by projecting balconies

² Trojan

³ Byron's *Hours of Idleness* was published
anonymously but the author was known.

My voice was heard again, though not so
loud,

My page, though nameless, never dis-¹⁰⁷⁰
avow'd;

And now at once I tear the veil away —
Cheer on the pack! the quarry² stands at
bay,

¹⁰⁴⁵ Unscared by all the din of Melbourne
House,

By Lambe's resentment, or by Holland's
spouse,

By Jeffrey's harmless pistol, Hallam's
rage,

Edina's brawny sons and brimstone page.
Our men in buckram³ shall have blows

enough,
¹⁰⁵⁰ And feel they too are "penetrable
stuff" ⁴

And though I hope not hence unscathed
to go,⁵

Who conquers me shall find a stubborn
foe

The time hath been, when no harsh sound
would fall

From lips that now may seem imbued
with gall;

¹⁰⁵⁵ Nor fools nor folles tempt me to despise
The meanest thing that crawl'd beneath
my eyes:

But now, so callous grown, so changed
since youth,

I've learned to think, and sternly speak
the truth,

Learn'd to deride the critic's starch de-
cree,

¹⁰⁶⁰ And break him on the wheel he meant
for me;

To spurn the rod a scribbler bids me kiss,
Nor care if courts and crowds applaud or
hiss.

Nay more, though all my rival rhyme-
sters frown,

I too can hunt a poetaster down;

¹⁰⁶⁵ And, arm'd in proof, the gauntlet cast
at once

To Scotch marauder, and to southern
dunce

Thus much I've dared; if my incondite⁶
lay

Hath wrong'd these righteous times, let
others say;

¹ The first edition of *English Bards and Scotch Reviewers* was published anonymously in 1837. It was added in the second edition, published in October, 1840.

² game; prey

³ An allusion to the volumes of *The Edinburgh Review*, bound in buckram. See *Henry IV*, I, 2, 180 ff., and II, 4, 126 ff.

⁴ *Hamlet*, III, 4, 86

⁵ See *Marmion*, 8, 434

⁶ ill-composed; crude

This, let the world, which knows not how
to spare,

Yet rarely blames unjustly, now declare.

MAID OF ATHENS,¹ ERE WE PART
1810 1812

*Zōn mou, sās dyatō.*²

Maid of Athens, ere we part,
Give, oh give me back my heart!
Or, since that has left my breast,
Keep it now, and take the rest!

⁵ Hear my vow before I go,
Zōn mou, sās dyatō.

By those tresses unconfined,
Woo'd by each Ægean wind;
By those lids whose jetty fringe

¹⁰ Kiss thy soft cheeks' blooming tinge;
By those wild eyes like the roe,
Zōn mou, sās dyatō.

By that lip I long to taste;
By that zone-encircled³ waist;

¹⁵ By all the token-flowers that tell
What words can never speak so well;
By love's alternate joy and woe,
Zōn mou, sās dyatō.

Maid of Athens, I am gone.

²⁰ Think of me, sweet! when alone.
Though I fly to Istambol,
Athens holds my heart and soul:
Can I cease to love thee? No!
Zōn mou, sās dyatō.

THE BRIDE OF ABYDOS

A TURKISH TALE
1813 1818

Had we never loved so kindly,
Had we never loved so blindly,
Never met or never parted,
We had ne'er been broken-hearted
—BURNS⁴

CANTO THE FIRST

Know ye the land where the cypress and
myrtle⁵

Are emblems of deeds that are done in
their clime?

Where the rage of the vulture, the love of
the turtle,⁶

Now melt into sorrow, now madden to
crime!

⁵ Know ye the land of the cedar and vine.

¹ Supposed to be Theresa Macri, who later became the wife of an Englishman named Black.
² my life, I love you
³ girdle encircled

⁴ *As Foul Kiss*, 13-16 (p 201)

⁵ The cypress is an emblem of mourning; the myrtle, of love
⁶ turtledove

- Where the flowers ever blossom, the beams
ever shine,
Where the light wings of Zephyr, op-
press'd with perfume,
Wax faint o'er the gardens of Gûl¹ in
her bloom;
Where the citron and olive are fairest of
fruit,
10 And the voice of the nightingale never
is mute:
Where the tints of the earth, and the hues
of the sky,
In color though varied, in beauty may vie,
And the purple of ocean is deepest in dye;
Where the virgins are soft as the roses
they twine,
15 And all, save the spirit of man, is divine?
'Tis the clime of the East; 'tis the land
of the Sun—
'Can he smile on such deeds as his chil-
dren have done?
Oh! wild as the accents of lovers' farewell
Are the hearts which they bear, and the
tales which they tell
- 20 Begirt with many a gallant slave,
Apparell'd as becomes the brave,
Awaiting each his lord's behest
To guide his steps, or guard his rest,
Old Giaffir sate in his Divan²
25 Deep thought was in his aged eye,
And though the face of Mussulman
Not oft betrays to standers by
The mind within, well skill'd to hide
All but unconquerable pride,
30 His pensive cheek and pondering brow
Did more than he was wont avow
- "Let the chamber be clear'd."—The train
disappear'd—
"Now call me the chief of the Haram
guard."
35 With Giaffir is none but his only son,
And the Nubian awaiting the sire's
award.
"Haroun—when all the crowd that wait
Are pass'd beyond the outer gate,
(Woe to the head whose eye beheld
40 My child Zuleika's face unveil'd!)
Hence, lead my daughter from her
tower;
Her fate is fix'd this very hour:
Yet not to her repeat my thought;
By me alone be duty taught!"
- 45 "Pacha! to hear is to obey."
No more must slave to despot say—
- Then to the tower had ta'en his way,
But here young Selim silence brake,
First lowly rendering reverence meet;
And downcast look'd, and gently spake,
50 Still standing at the Pacha's feet:
For son of Moslem must expire,
Ere dare to sit before his sire!
- "Father! for fear that thou shouldst
chide
My sister, or her sable guide,
55 Know—for the fault, if fault there be,
Was mine, then fall thy frowns on
me—
So lovelily the morning shone,
That—let the old and weary sleep—
I could not; and to view alone
60 The fairest scenes of land and deep,
With none to listen and reply
To thoughts with which my heart beat
high
Were irksome—for whate'er my mood,
In sooth I love not solitude;
65 I on Zuleika's slumber broke,
And, as thou knowest that for me
Soon turns the Haram's grating key.
Before the guardian slaves awoke
We to the cypress groves had flown,
70 And made earth, man, and heaven our
own!
There linger'd we, beguiled too long
With Mejnoun's tale, or Sadi's song.
Till I, who heard the deep tambour¹
Beat thy Divan's approaching hour,
75 To thee, and to my duty true,
Warn'd by the sound, to greet thee
flew.
But there Zuleika wanders yet—
Nay, father, rage not—nor forget
That none can pierce that secret bowe!
80 But those who watch the women's
tower."
- "Son of a slave"—the Pacha said—
"From unbelieving mother bred,
Vain were a father's hope to see
Aught that beseems a man in thee
85 Thou, when thine arm should bend the
bow,
And hurl the dart, and curb the steed.
Thou, Greek in soul if not in creed.
Must pore where babbling waters flow,
And watch unfolding roses blow
90 Would that yon orb, whose matin glow
Thy listless eyes so much admire,
Would lend thee something of his fire!
Thou, who wouldst see this battlement

¹ the rose² royal court council of state¹ A large kettledrum which was sounded at sunrise, noon and twilight

- 95 By Christian cannon piecemeal rent;
 Nay, tamely view old Stambol's wall 145
 Before the dogs of Moscow fall,
 Nor strike one stroke for life and death
 Against the curs of Nazareth!
 100 Go—let thy less than woman's hand
 Assume the distaff—not the brand. 150
 But, Hailoun!—to my daughter speed,
 And hark—of thine own head take
 heed—
 If thus Zuleika oft takes wing—
 Thou see'st yon bow—it hath a sting! 155
- 106 No sound from Selim's lip was heard,
 At least that met old Gaffir's ear,
 But every frown and every word
 Pierced keener than a Christian's sword
 "Son of a slave!—reproach'd with
 fear!
 110 Those gibes had cost another dear
 Son of a slave!—and *who* my sire?"
 Thus held his thoughts their dark
 career,
 And glances ev'n of more than he
 Flash forth, then faintly disappear
 115 Old Gaffir gazed upon his son
 And started, for within his eye
 He read how much his wrath had done.
 He saw rebellion there begun
 "Come hither, boy—what, no reply? 165
 120 I mark thee—and I know thee too,
 But there be deeds thou dar'st not do
 But if thy beard had manlier length,
 And if thy hand had skill and strength,
 I'd joy to see thee break a lance.
 125 Albeit against my own perchance"
- As sneeringly these accents fell,
 On Selim's eye he fiercely gazed
 That eye return'd him glance for
 glance,
 And proudly to his sire's was raised,
 130 Till Gaffir's quail'd and shrunk
 askance—
 And why—he felt, but durst not tell.
 "Much I misdoubt this wayward boy
 Will one day work me more annoy
 I never loved him from his birth,
 135 And—but his arm is little worth,
 And scarcely in the chase could cope
 With timid fawn or antelope,
 Far less would venture into strife
 Where man contends for fame and
 life—
 140 I would not trust that look or tone
 No—nor the blood so near my own.
 That blood—he hath not heard—no
 more—
 I'll watch him closer than before
- He is an Arab to my sight,¹
 Or Christian crouching in the fight—
 But hark!—I hear Zuleika's voice,
 Like Houris' hymn it meets mine ear:
 She is the offspring of my choice;
 Oh! more than ev'n her mother dear,
 150 With all to hope, and nought to fear—
 My Peri! ever welcome here!
 Sweet, as the desert fountain's wave
 To lips just cool'd in time to save—
 Such to my longing sight art thou
 Nor can they waft to Mecca's shine
 More thanks for life, than I for thine,
 Who blest thy birth and bless thee
 now."
- Fan, as the first that fell of womankind,²
 When on that dread yet lovely serpent
 smiling,
 160 Whose image then was stamp'd upon her
 mind—
 But once beguil'd—and ever more be
 guiling,
 Dazzling, as that, oh! too transcendent
 vision
 To Sorrow's phantom-peopled slumber
 given,
 When heart meets heart again in dreams
 Elysian,
 165 And paints the lost on Earth revived
 in Heaven,
 Soft, as the memory of buried love,
 Pure, as the prayer which Childhood
 wafts above,
 Was she—the daughter of that rude old
 Chief,
 Who met the maid with tears—but not
 of grief.
- 170 Who hath not proved how feebly words
 essay
 To fix one spark of Beauty's heavenly
 ray?
 Who doth not feel, until his failing sight
 Faints into dimness with its own delight,
 His changing cheek, his sinking heart
 confess
 175 The might, the majesty of Loveliness?
 Such was Zuleika, such around her shone
 The nameless charms unmark'd by her
 alone—
 The light of love, the purity of grace,
 The mind, the Music breathing from her
 face,
 180 The heart whose softness harmonized the
 whole,
 And oh! that eye was in itself a Soul!

¹ The Arabs are more despised by the Turks
 than are the Christians

² Eve See *Genesis*, 3

Her graceful arms in meekness bending
 Across her gently-budding breast;
 At one kind word those arms extending 235
 To clasp the neck of him who blest
 His child caressing and caress,
 Zuleika came—and Giaffir felt
 His purpose half within him melt:
 Not that against her fancied weal 240
 His heart though stern could ever feel,
 Affection chain'd her to that heart,
 Ambition tore the links apart.

“Zuleika! child of gentleness!
 How dear this very day must tell,
 195 When I forget my own distress,
 In losing what I love so well,
 To bid thee with another dwell
 Another! and a braver man
 Was never seen in battle's van
 200 We Moslem reck not much of blood.
 But yet the line of Curasman
 Unchanged, unchangeable hath stood
 First of the bold Timariot bands!
 That won and well can keep their lands
 205 Enough that he who comes to woo
 Is kinsman of the Rev Oglou
 His years need scarce a thought employ. 255
 I would not have thee wed a boy
 And thou shalt have a noble dower
 And his and my united power
 210 Will laugh to scorn the death-firman,²
 Which others tremble but to scan.
 And teach the messenger what fate
 The bearer of such boon may wait
 215 And now thou know'st thy father's
 will
 All that thy sex hath need to know
 'Twas mine to teach obedience still—
 The way to love, thy lord may
 show”

In silence bow'd the virgin's head,
 220 And if her eye was fill'd with tears
 That stifled feeling dare not shed,
 And changed her cheek from pale to red,
 And red to pale, as though her ears
 225 Those winged words like arrows sped.
 What could such be but maiden fears?³
 So bright the tear in Beauty's eye.
 Love half regrets to kiss it dry;
 So sweet the blush of Bashfulness,
 Even Pity scarce can wish it less!

230 Whate'er it was the sire forgot;
 Or if remember'd, mark'd it not,
 Thrice clapp'd his hands, and call'd his
 steed,

¹ One of the groups of the feudal cavalry of Turkey
² death-warrant

Resign'd his gem-adorned chibouque,¹
 And mounting fealty² for the mead,
 With Maugrabee³ and Mamaluke,⁴
 His way amid his Delis⁵ took,
 To witness many an active deed
 With sabre keen, or blunt jerreed.⁶
 The Kislar⁷ only and his Moors
 Watch well the Haram's massy doors.

His head was leant upon his hand,
 His eye look'd o'er the dark blue water
 That swiftly glides and gently swells
 Between the winding Dardanelles;
 245 But yet he saw nor sea nor strand,
 Nor even his Pacha's turban'd band
 Mix in the game of mimic slaughter.
 Career'ing cleave the folded felt,
 With sabre stroke right sharply dealt.
 250 Nor mark'd the javelin-darting crowd
 Nor heard their Ollahs⁸ wild and loud—
 He thought but of old Giaffir's daugh-
 ter!

No word from Selim's bosom broke.
 One sigh Zuleika's thought bespoke
 Still gazed he through the lattice grate,
 Pale, mute, and mournfully sedate
 To him Zuleika's eye was turn'd,
 But little from his aspect learn'd.
 Equal her grief, yet not the same;
 Her heart confess'd a gentler flame.
 But yet that heart, alarm'd or weak,
 She knew not why, forbade to speak
 Yet speak she must—but when essay?
 “How strange he thus should turn
 away!”
 265 Not thus we e'er before have met,
 Nor thus shall be our parting yet.”
 Thrice paced she slowly through the
 room,

And watch'd his eye—it still was fix'd
 She snatch'd the urn wherein was
 nix'd
 The Persian Atar-gul's perfume,⁹
 And sprinkled all its odors o'er
 The pictured roof and marble floor:
 The drops, that through his glittering
 vest
 The playful girl's appeal address'd,
 275 Unheeded o'er his bosom flew,
 As if that breast were marble too
 “What, sullen yet? it must not be—

¹ A kind of Turkish
 pipe
² nimbly
³ Moorish mercenaries
⁴ A body of soldiers re-
 cruted from slaves

⁵ Cavalrymen who be-
 gin the action
⁶ A kind of javelin
⁷ The head of the black
 eunuchs
⁸ battle-cries
⁹ attar of roses

- Oh! gentle Selim, this from thee!"
 She saw in curious order set
 280 The fairest flowers of eastern land—
 "He loved them once; may touch them
 yet,
 If offer'd by Zuleika's hand." 280
 The childish thought was hardly
 breathed
 Before the rose was pluck'd and
 wreathed;
 285 The next fond moment saw her seat
 Her fairy form at Selim's feet:
 "This rose to calm my brother's cares 335
 A message from the bulbul¹ bears;
 It says tonight he will prolong
 290 For Selim's ear his sweetest song;
 And though his note is somewhat sad,
 He'll try for once a strain more glad,
 340 With some faint hope his alter'd lay
 May sing these gloomy thoughts away
- 295 "What! not receive my foolish flower?
 Nay then I am indeed unbless'd.
 345 On me can thus thy forehead lower?
 And know'st thou not who loves thee
 best?
 Oh, Selim dear! oh, more than dearest!
 300 Say, is it me thou hat'st or fearest?
 Come, lay thy head upon my breast,
 350 And I will kiss thee into rest,
 Since words of mine, and songs must
 fail,
 Ev'n from my fabled nightingale.
 305 I knew our sire at times was stern,
 But thus from thee had yet to learn:
 Too well I know he loves thee not,
 355 But is Zuleika's love forgot?
 Ah! deem I right? the Pacha's plan—
 310 This kinsman Bey of Carasman
 Perhaps may prove some foe of thine
 If so, I swear by Mecca's shrine,—
 360 If shrines that ne'er approach allow
 To woman's step admit her vow,—
 315 Without thy free consent, command,
 The Sultan should not have my hand!
 Think'st thou that I could bear to 365
 part
 With thee, and learn to halve my
 heart?
 Ah! were I sever'd from thy side,
 320 Where were thy friend—and who my 370
 guide?
 Years have not seen, Time shall not see,
 The hour that tears my soul from thee:
 Ev'n Azrael, from his deadly quiver
 When flies that shaft, and fly it must, 375
 325 That parts all else, shall doom forever
 Our hearts to undivided dust!"
- He lived—he breathed—he moved—he
 felt;
 He raised the maid from where she
 knelt;
 His trance was gone—his keen eye shone
 280 With thoughts that long in darkness
 dwelt,
 With thoughts that burn—in rays that
 melt.
 As the stream late conceal'd
 By the fringe of its willows,
 When it rushes reveal'd
 In the light of its billows,
 As the bolt bursts on high
 From the black cloud that bound it,
 Flash'd the soul of that eye
 Through the long lashes round it.
 340 A war-horse at the trumpet's sound,
 A lion roused by heedless hound,
 A tyrant waked to sudden strife
 By graze of ill-directed knife,
 Starts not to more convulsive life
 Than he, who heard that vow, display'd,
 And all, before repress'd, betray'd:
 "Now thou art mine, forever mine,
 With life to keep, and scarce with life
 resign;
 Now thou art mine, that sacred oath,
 350 Though sworn by one, hath bound us
 both.
 Yes, fondly, wisely hast thou done,
 That vow hath saved more heads than
 one:
 But blench not thou—thy simplest tress
 Claims more from me than tenderness.
 355 I would not wrong the slenderest hair
 That clusters round thy forehead fair,
 For all the treasures buried far
 Within the caves of Istakar
 This morning clouds upon me lower'd,
 360 Reproaches on my head were shower'd,
 And Giaffir almost call'd me coward!
 Now I have motive to be brave;
 The son of his neglected slave,
 Nay, start not, 'twas the term he gave,
 May show, though little apt to vaunt,
 A heart his words nor deeds can daunt.
 His son, indeed!—yet, thanks to thee,
 Perchance I am, at least shall be;
 But let our plighted secret vow
 Be only known to us as now.
 I know the wretch who dares demand
 From Giaffir thy reluctant hand;
 More ill-got wealth, a meaner soul
 Holds not a Musselim's¹ control:
 Was he not bred in Egripo?
 A viler race let Israel show!
 But let that pass—to none be told

¹ The Turkish nightingale.¹ A governor, next in rank to a Pasha

- Our oath; the rest shall time unfold.
 To me and mine leave Osman Bey;
 380 I've partisans for peril's day:
 Think not I am what I appear,
 I've arms, and friends, and vengeance
 near."
- "Think not thou art what thou appear-
 est!
 My Selim, thou art sadly changed: 435
 385 This morn I saw thee gentlest, dearest,
 But now thou'rt from thyself es-
 tranged.
 My love thou surely knew'st before,
 It ne'er was less, nor can be more. 440
 To see thee, hear thee, near thee stay,
 390 And hate the night I know not
 why,
 Save that we meet not but by day,
 With thee to live, with thee to die, 445
 I dare not to my hope deny:
 Thy cheek, thine eyes, thy lips to kiss,
 395 Like this—and this—no more than this,
 For, Allah! sure thy lips are flame
 What fever in thy veins is flushing? 450
 My own have nearly caught the same,
 At least I feel my cheek, too, blush-
 ing
 400 To soothe thy sickness, watch thy health,
 Partake, but never waste thy wealth, 455
 Or stand with smiles unmurmuring by.
 And lighten half thy poverty.
 405 Do all but close thy dying eye,
 For that I could not live to try,
 To these alone my thoughts aspire.
 More can I do? or thou require?
 But, Selim, thou must answer why 460
 We need so much of mystery?
 410 The cause I cannot dream nor tell.
 But be it, since thou say'st 'tis well,
 Yet what thou mean'st by 'arms' and
 'friends,'
 Beyond my weaker sense extends. 465
 I meant that Giaffir should have heard
 415 The very vow I plighted thee,
 His wrath would not revoke my word
 But surely he would leave me free
 ('an this fond wish seem strange in 470
 me,
 To be what I have ever been?
 420 What other hath Zuleika seen
 From simple childhood's earliest hour?
 What other can she seek to see
 Than thee, companion of her bower,
 The partner of her infancy?
 425 These cherish'd thoughts with life
 begun,
 Say, why must I no more avow?
 What change is wrought to make me
 shun
- The truth; my pride, and thine till
 now?
 To meet the gaze of stranger's eyes
 430 Our law, our creed, our God denies,
 Nor shall one wandering thought of
 mine
 At such, our Prophet's will, repine.
 No! happier made by that decree,
 He left me all in leaving thee.
 Deep were my anguish, thus compell'd
 To wed with one I ne'er beheld
 This wherefore should I not reveal?
 Why wilt thou urge me to conceal?
 I know the Pacha's haughty mood
 To thee hath never boded good;
 And he so often storms at nought,
 Allah! forbid that e'er he ought!
 And why I know not, but within
 My heart concealment weighs like sin.
 445 If then such secrecy be crime,
 And such it feels while lurking here;
 Oh, Selim! tell me yet in time,
 Nor leave me thus to thoughts of fear.
 Ah! yonder see the Tchocadar,¹
 My father leaves the mimic war,
 I tremble now to meet his eye—
 Say, Selim, canst thou tell me why?"
- "Zuleika—to thy tower's retreat
 Betake thee—Giaffir I can greet.
 And now with him I fain must prate
 Of firmans,² imposts, levies, state
 There's fearful news from Danube's
 banks,
 Our Vizier³ nobly thins his ranks,
 For which the Giaour⁴ may give him
 thanks!
 460 Our Sultan hath a shorter way
 Such costly triumph to repay.
 But, mark me, when the twilight drum
 Hath warn'd the troops to food and
 sleep,
 Unto thy cell will Selim come
 Then softly from the Haram creep
 Where we may wander by the deep:
 Our garden battlements are steep,
 Nor these will rash intruder climb
 To list our words, or stint our time,
 And if he doth, I want not steel
 Which some have felt, and more may
 feel.
 Then shalt thou learn of Selim more
 Than thou hast heard or thought be-
 fore:
- ¹ An attendant who precedes a man of au-
 thority.
² royal decrees
³ A title of various high officials in Moham-
 medan countries, especially of the chief
 ministers of state.
⁴ A term applied to all persons not of the Mo-
 hammedan faith, especially Christians.

Trust me, Zuleika—fear not me!
 475 Thou know'st I hold a Haram key "
 "Fear thee, my Selim! ne'er till now
 Did word like this—" "
 "Delay not thou;
 I keep the key—and Haroun's guard
 Have *some*, and hope of *more* reward
 480 Tonight, Zuleika, thou shalt hear
 My tale, my purpose, and my fear
 I am not, love! what I appear."

CANTO THE SECOND

The winds are high on Helle's wave,
 As on that night of stormy water
 When Love, who sent, forgot to save
 The young, the beautiful, the brave.
 5 The lonely hope of Sestos' daughter!
 Oh! when alone along the sky
 Her turret-torch was blazing high,
 Though rising gale, and breaking foam,
 And shrieking sea-birds warn'd him
 home,
 10 And clouds aloft and tides below,
 With signs and sounds, forbade to go,
 He could not see, he would not hear,
 Or sound or sign foreboding fear,
 His eye but saw that light of love,
 15 The only star it hail'd above;
 His ear but rang with Hero's song,
 "Ye waves, divide not lovers long!"—
 That tale is old, but love anew
 May nerve young hearts to prove as
 true
 20 The winds are high, and Helle's tide
 Rolls darkly heaving to the main,
 And Night's descending shadows hide
 That field with blood bedew'd in vain,
 The desert of old Priam's pride,
 25 The tombs, sole relics of his reign,
 All—save immortal dreams that could be-
 guile
 The blind old man of Scio's rocky isle!
 Oh! yet—for there my steps have been,
 These feet have press'd the sacred
 shore,
 30 These limbs that buoyant wave hath
 borne²—
 Minstrel! with thee to muse, to mourn,
 To trace again those fields of yore,
 Believing every hillock green
 Contains no fabled hero's ashes,

¹ Hero, a native of the city of Sestos. A reference to the classical story of Hero and Leander, told by Ovid (*Heroides*, 18-19) and others.

² Byron swam across the Hellespont to test Homer's use of the adjective *εγχορ*, broad or boundless. See Byron's *Don Juan*, 2, 105 and n 1 (p 561).

35 And that around the undoubted scene
 Thine own "broad Hellespont" still
 dashes,
 Be long my lot! and cold were he
 Who there could gaze denying thee!
 The night hath closed on Helle's stream,
 40 Nor yet hath risen on Ida's hill
 That moon, which shone on his high
 theme.
 No warrior chides her peaceful beam,
 But conscious shepherds bless it still
 Their flocks are grazing on the mound
 45 Of him¹ who felt the Dardian's arrow
 That mighty heap of gather'd ground
 Which Ammon's son² ran proudly round,
 By nations raised, by monarchs crown'd,
 Is now a lone and nameless barrow!
 50 Within—thy dwelling-place how nar-
 row!
 Without—can only strangers breathe
 The name of him that *was* beneath
 Dust long outlasts the storied stone,
 But thou—thy very dust is gone!
 55 Late, late tonight will Dian cheer
 The swain, and chase the boatman's
 fear,
 Till then—no beacon on the cliff
 May shape the course of struggling
 <skiff.
 The scatter'd lights that skirt the bay,
 60 All, one by one, have died away,
 The only lamp of this lone hour
 Is glimmering in Zuleika's tower.
 Yes! there is light in that lone chamber,
 And o'er her silken ottoman³
 65 Are thrown the fragrant beads of
 amber,⁴
 O'er which her fairy fingers ran,
 Near these, with emerald rays beset,
 (How could she thus that gem forget?)
 Her mother's sainted amulet,
 70 Whereon engraved the Koorsee text,
 'Could smooth this life, and win the
 next,
 And by her comboloos⁵ lies
 A Koran of illumined dyes,
 And many a bright emblazon'd rhyme
 75 By Persian scribes redeem'd from tune,
 And o'er those scrolls, not oft so mute,
 Reclines her now neglected lute,

¹ Achilles, whom Paris, the Trojan, wounded in the heel with an arrow and then killed

² Alexander, who ran naked to the tomb of Achilles after placing a garland upon it and anointing himself with oil. See Plutarch's *Life of Alexander*, 15

³ stuffed seat without a back

⁴ "When rubbed, the amber is susceptible of a perfume, which is slight, but not disagreeable."—Byron

⁵ A Turkish rosary

And round her lamp of fretted gold
 Bloom flowers in urns of China's mould,
 80 The richest work of Iran's loom,
 And Sheeraz' tribute of perfume,
 All that can eye or sense delight
 Are gather'd in that gorgeous room
 But yet it hath an air of gloom
 85 She, of this Peril cell the spite.
 What doth she hence, and on so rude a
 night?

Wrapt in the darkest sable vest,
 Which none save noblest Moslem
 wear,
 To guard from winds of heaven the
 breast
 90 As heaven itself to Selim dear,
 With cautious steps the thicket thread-
 ing,
 And starting oft, as through the glade
 The gust its hollow moaning made,
 Till on the smoother pathway treading,
 95 More free her timid bosom beat,
 The maid pursued her silent guide,
 And though her terror urged retreat,
 How could she quit her Selim's side?
 How teach her tender lips to chide?
 100 They reach'd at length a grotto, hewn
 By nature, but enlarged by art,
 Where oft her lute she wont to tune,
 And oft her Koran conn'd apart,
 And oft in youthful reverie
 105 She dream'd what Paradise might be
 Where woman's parted soul shall go
 Her Prophet had disclaim'd to show.¹
 But Selim's mansion was secure,
 Nor deem'd she, could he long endure
 110 His bower in other worlds of bliss
 Without *her*, most beloved in this!
 Oh! who so dear with him could dwell?
 What Houri soothe him half so well?

Since last she visited the spot
 115 Some change seem'd wrought within
 the grot
 It might be only that the night
 Disguised things seen by better light
 That brazen lamp but dimly threw
 A ray of no celestial hue,
 120 But in a nook within the cell
 Her eye on stranger objects fell
 There arms were piled, not such as wield
 The turban'd Delis in the field.
 But brands of foreign blade and hilt,
 125 And one was red—perchance with guilt!
 Ah! how without can blood be spilt?

A cup too on the board was set
 That did not seem to hold sherbet.
 What may this mean? she turn'd to see
 Her Selim—"Oh! can this be he?"

His robe of pride was thrown aside,
 His brow no high-crown'd turban
 bore,
 But in its stead a shawl of red,
 Wreathed lightly round, his temples
 wore.

That dagger, on whose hilt the gem
 Were worthy of a diadem,
 No longer glitter'd at his waist,
 Where pistols unadorn'd were braced,
 And from his belt a sabre swung,
 And from his shoulder loosely hung
 The cloak of white, the thin capote¹
 That decks the wandering Candiot,²
 Beneath—his golden plated vest
 Clung like a cuirass to his breast,
 The greaves below his knee that wound
 With silvery scales were sheathed and
 bound
 But were it not that high command
 Spake in his eye, and tone, and hand,
 All that a careless eye could see
 In him was some young Galiouée³

"I said I was not what I seem'd,
 And now thou see'st my words were
 true.
 I have a tale thou hast not dream'd,
 If sooth—its truth must others rue
 155 My story now 'twere vain to hide,
 I must not see thee Osman's bride.
 But had not thine own lips declared
 How much of that young heart I shared.
 I could not, must not, yet have shown
 The darker secret of my own
 160 In this I speak not now of love,
 That, let time, truth, and peril prove.
 But first—Oh! never wed another—
 Zuleika! I am not thy brother!"

"Oh! not my brother!—yet unsay—
 God! am I left alone on earth
 To mourn—I dare not curse—the day
 That saw my solitary birth.
 Oh! thou wilt love me now no more!
 170 My sinking heart forboded ill;
 But know *me* all I was before,
 Thy sister—friend—Zuleika still
 Thou led'st me here perchance to kill
 If thou hast cause for vengeance, see!
 My breast is offer'd—take thy fill!
 Far better with the dead to be

¹ "The Koran allots at least a third of Paradise to well-behaved women"—Byron

¹ A kind of long outer garment

² Cretan
³ Turkish sailor

- Than live thus nothing now to thee! 230
 Perhaps far worse, for now I know
 Why Giaffir always seem'd thy foe;
 180 And I, alas! am Giaffir's child,
 For whom thou wert contemn'd, reviled.
 If not thy sister—wouldst thou save
 My life, oh! bid me be thy slave!" 235
- "My slave, Zuleika!—nay, I'm thine:
 185 But, gentle love, this transport calm.
 Thy lot shall yet be link'd with mine;
 I swear it by our Prophet's shrine, 240
 And be that thought thy sorrow's
 balm.
 So may the Koran verse display'd
 190 Upon its steel direct my blade,
 In danger's hour to guard us both, 245
 As I preserve that awful oath!
 The name in which thy heart hath prided
 Must change; but, my Zuleika, know,
 195 That tie is widen'd, not divided,
 Although thy sire's my deadliest foe
 My father was to Giaffir all
 That Selim late was deem'd to thee
 That brother wrought a brother's fall,
 200 But spared, at least, my infancy; 250
 And lull'd with me a vain deceit
 That yet a like return may meet.
 He rear'd me, not with tender help,
 But like the nephew of a Cain;
 205 He watch'd me like a lion's whelp,
 That gnaws and yet may break his 255
 chain.
 My father's blood in every vein
 Is boiling; but for thy dear sake
 No present vengeance will I take;
 210 Though here I must no more remain
 But first, beloved Zuleika! hear 260
 How Giaffir wrought this deed of fear.
- "How first their strife to rancor grew,
 If love or envy made them foes,
 215 It matters little if I knew, 265
 In fiery spirits, slights, though few
 And thoughtless, will disturb repose.
 In war Abdallah's arm was strong,
 Remember'd yet in Bosniac song,
 220 And Paswan's rebel hordes attest 270
 How little love they bore such guest.
 His death is all I need relate,
 The stern effect of Giaffir's hate;
 And how my birth disclosed to me,
 225 Whate'er beside it makes, hath made 275
 me free.
- "When Paswan, after years of strife,
 At last for power, but first for life,
 In Widdin's walls too proudly sate,
 Our Pachas rallied round the state;
- Nor last nor least in high command,
 Each brother led a separate band;
 They gave their horse-tails¹ to the wind,
 And mustering in Sophia's plain
 Their tents were pitch'd, their post
 assign'd;
 To one, alas! assign'd in vain!
 What need of words! the deadly bowl,
 By Giaffir's order drugged and given,
 With venom subtle as his soul,
 Dismiss'd Abdallah's hence to heaven.
 Reclined and feverish in the bath,
 He, when the hunter's sport was up,
 But little deem'd a brother's wrath
 To quench his thirst had such a cup
 The bowl a bribed attendant bore,
 He drank one draught, nor needed
 more!
 If thou my tale, Zuleika, doubt,
 Call Haroun—he can tell it out.
- "The deed once done, and Paswan's
 feud
 In part suppress'd, though ne'er sub-
 dued,
 Abdallah's Pachalick² was gain'd:—
 Thou know'st not what in our Divan
 Can wealth procure for worse than
 man—
 Abdallah's honors were obtain'd—
 By him a brother's murder stain'd;
 'Tis true, the purchase nearly drain'd
 His ill got treasure, soon replaced.
 Wouldst question whence? Survey the
 waste,
 And ask the squalid peasant how
 His gains repay his broiling brow!—
 Why me the stern usurper spared,
 Why thus with me his palace shared,
 I know not. Shame, regret, remorse,
 And little fear from infant's force;
 Besides, adoption as a son
 By him whom Heaven accorded none,
 Or some unknown cabal, caprice,
 Preserved me thus,—but not in peace.
 He cannot curb his haughty mood,
 Nor I forgive a father's blood.
- "Within thy father's house are foes;
 Not all who break his bread are true:
 To these should I my birth disclose,
 His days, his very hours were few:
 They only want a heart to lead,
 A hand to point them to the deed.
 But Haroun only knows, or knew,
 This tale, whose close is almost nigh:
 He in Abdallah's palace grew,

¹ A horse tail is the standard of a Pasha.² The territory governed by a Pasha

And held that post in his Serai¹
 280 Which holds he here—he saw him die: 280
 But what could single slavery do?
 Avenge his lord? alas! too late,
 Or save his son from such a fate?
 He chose the last, and when elate
 285 With foes subdued, or friends be-
 tray'd,
 Proud Giaffir in high triumph sate, 335
 He led me helpless to his gate,
 And not in vain it seems essay'd
 To save the life for which he pray'd
 290 The knowledge of my birth secured
 From all and each, but most from me;
 Thus Giaffir's safety was insured. 340
 Removed he too from Roumelie
 To this our Asiatic side,
 295 Far from our seats by Danube's tide,
 With none but Haroun, who retains
 Such knowledge—and that Nubian feels 345
 A tyrant's secrets are but chains,
 From which the captive gladly steals,
 300 And this and more to me reveals.
 Such still to guilt just Alla sends—
 Slaves, tools, accomplices—no friends! 350
 “All this, Zuleika, harshly sounds;
 But harsher still my tale must be.
 305 Howe'er my tongue thy softness wounds,
 Yet I must prove all truth to thee.
 I saw thee start this garb to see,
 Yet is it one I oft have worn, 355
 And long must wear: this Gahongée,
 310 To whom thy plighted vow is sworn,
 Is leader of those pirate hordes,
 Whose laws and lives are on their
 swords;
 To hear whose desolating tale 360
 Would make thy waning cheek more
 pale:
 315 Those arms thou see'st my band have
 brought,
 The hands that wield are not remote,
 This cup too for the rugged knaves 365
 Is fill'd—once quaff'd, they ne'er re-
 pine:
 Our Prophet might forgive the slaves;
 320 They're only infidels in wine
 “What could I be? Proscribed at 370
 home,
 And taunted to a wish to roam,
 And listless left—for Giaffir's fear
 Denied the courser and the spear—
 325 Though oft—Oh, Mahomet! how oft!—
 In full Divan the despot scoff'd, 375
 As if my weak unwilling hand
 Refused the bridle or the brand:

¹ harem

He ever went to war alone,
 And pent me here untried—unknown;
 To Haroun's care with women left,
 By hope unblest, of fame bereft,
 While thou—whose softness long en-
 dear'd,
 Though it unmann'd me, still had
 cheer'd—
 To Brusa's walls for safety sent,
 Awaited'st there the field's event.
 Haroun, who saw my spirit pining
 Beneath inaction's sluggish yoke,
 His captive, though with dread resign-
 ing,
 My thralldom for a season broke,
 On promise to return before
 The day when Giaffir's charge was o'er.
 'Tis vain—my tongue cannot impart
 My almost drunkenness of heart,
 When first this liberated eye
 Survey'd Earth, Ocean, Sun, and Sky,
 As if my spirit pierced them through,
 And all their inmost wonders knew!
 One word alone can paint to thee
 That more than feeling—I was Free!
 E'en for thy presence ceased to pine,
 The World—nay, Heaven itself was
 mine!
 “The shallop of a trusty Moor
 Convey'd me from this idle shore;
 I long'd to see the isles that gem
 Old Ocean's purple diadem:
 I sought by turns, and saw them all,
 But when and where I join'd the
 crew,
 With whom I'm pledged to rise or fall,
 When all that we design to do
 Is done, 'twill then be time more meet
 To tell thee, when the tale's complete.
 “'Tis true, they are a lawless brood,
 But rough in form, not mild in mood;
 And every creed, and every race,
 With them hath found—may find a
 place;
 But open speech, and ready hand.
 Obedience to their chief's command,
 A soul for every enterprise,
 That never sees with terror's eyes,
 Friendship for each, and faith to all,
 And vengeance vow'd for those w'
 fall,
 Have made them fitting instruments
 For more than ev'n my own intents.
 And some—and I have studied all
 Distinguish'd from the vulgar rank,
 But chiefly to my council call
 The wisdom of the cautious Frank—

- And some to higher thoughts aspire,
 380 The last of Lambro's patriots there
 Anticipated freedom share;
 And oft around the cavern fire
 On visionary schemes debate,
 To snatch the Rayah's¹ from their fate.
 385 So let them ease their hearts with prate
 Of equal rights, which man ne'er knew,
 I have a love for freedom too.
 Ay! let me like the ocean-Patriarch roam,
 Or only know on land the Tartar's home!
 390 My tent on shore, my galley on the sea,
 Are more than cities and serais to me:
 Borne by my steed, or wafted by my sail,
 Across the desert, or before the gale,
 Bound where thou wilt, my barb² or
 glide, my prow!
 395 But be the star that guides the wanderer,
 thou!
 Thou, my Zuleika, share and bless my
 bark;
 The dove of peace and promise to mine
 ark!³
 Or, since that hope denied in worlds of
 strife,
 Be thou the rainbow to the storms of life!
 400 The evening beam that smiles the clouds
 away,
 And tints tomorrow with prophetic ray!
 Blest—as the Muezzin's strain from Me-
 ca's wall
 To pilgrims pure and prostrate at his call,
 Soft—as the melody of youthful days,
 405 That steals the trembling tear of speech-
 less praise,
 Dear—as his native song to exile's ears,
 Shall sound each tone thy long-loved voice
 endears
 For thee in those bright isles is built a
 bower
 Blooming as Aden⁴ in its earliest hour
 410 A thousand swords, with Selim's heart
 and hand,
 Wait—wave—defend—destroy—at thy
 command!
 Girt by my band, Zuleika at my side,
 The spoil of nations shall bedeck my bride
 The Haram's languid years of listless ease
 415 Are well resign'd for cares—for joys like
 these
 Not blind to fate, I see, where'er I rove,
 Unnumber'd perils—but one only love!
 Yet well my toils shall that fond breast
 repay,
 Though fortune frown, or false friends
 betray.
 420 How dear the dream in darkest hours of
 ill,
 Should all be changed, to find thee faith-
 ful still!
 Be but thy soul, like Selim's, firmly
 shown,
 To thee be Selim's tender as thine own,
 To soothe each sorrow, share in each de-
 light,
 425 Blend every thought, do all—but disunite!
 Once free, 'tis mine our horde again to
 guide,
 Friends to each other, foes to aught be-
 side:
 Yet there we follow but the bent assign'd
 By fatal Nature to man's warring kind
 430 Mark! where his carnage and his con-
 quests cease!
 He makes a solitude, and calls it—peace!
 I, like the rest, must use my skill or
 strength,
 But ask no land beyond my sabre's length
 Power sways but by division—her resource
 435 The blessed alternative of fraud or force!
 Ours be the last, in time deceit may come
 When cities cage us in a social home
 There ev'n thy soul might eir—how oft
 the heart
 Corruption shakes which peril could not
 part!
 440 And woman, more than man, when death
 or woe,
 Or even Disgrace, would lay her lover
 low,
 Sunk in the lap of Luxury will shame—
 Away suspicion!—not Zuleika's name!
 But life is hazard at the best, and here
 445 No more remains to win, and much to
 fear:
 Yes, fear! the doubt, the dread of losing
 thee,
 By Osman's power, and Giaffir's stern
 decree
 That dread shall vanish with the favoring
 gale,
 Which Love tonight hath promised to my
 sail.
 450 No danger daunts the pair his smile hath
 blest,
 Their steps still roving, but their hearts
 at rest.
 With thee all toils are sweet, each clime
 hath charms;
 Earth—sea alike—our world within our
 arms!
 Ay—let the loud winds whistle o'er the
 deck,

¹ Those who pay the capitation tax levied upon male unbelievers

² Barbary horse (noted for speed and endurance)

³ See *Genesis*, 8 11.

⁴ The Mohammedan paradise

455 So that those arms cling closer round my
 neck:
 The deepest murmur of this lip shall be,
 No sigh for safety, but a prayer for thee!
 The war of elements no fears impart
 To Love, whose deadliest bane is human
 Art:
 460 *These* lie the only rocks our course can 505
 check;
Here moments menace—*there* are years of
 wreck!
 But hence ye thoughts that rise in Hor-
 ror's shape!
 This hour bestows, or ever bars escape
 Few words remain of mine my tale to
 close,
 465 Of thine but *one* to waft us from our foes,
 Yea—foes—to me will Giaffir's hate de-
 cline?
 And is not Osman, who would part us, 515
 thine?
 “His head and faith from doubt and
 death
 Return'd in time my guard to save, 520
 470 Few heard, none told, that o'er the
 wave
 From isle to isle I roved the while,
 And since, though parted from my band
 Too seldom now I leave the land,
 No deed they 've done, nor deed shall do, 525
 475 Ere I have heard and doom'd it too:
 I form the plan, decree the spoil,
 'Tis fit I oftener share the toil
 But now too long I've held thine ear,
 Time presses, floats my bark, and here
 480 We leave behind but hate and fear 530
 Tomorrow Osman with his train
 Arrives—tonight must break thy chain.
 And wouldst thou save that haughty
 Bey,—
 Perchance *his* life who gave thee
 thine,—
 485 With me this hour away—away!
 But yet, though thou art plighted
 mine,
 Wouldst thou recall thy willing vow.
 Appall'd by truths imparted now.
 Here rest I—not to see thee wed
 490 But be that peril on *my* head!” 540

 Zuleika, mute and motionless,
 Stood like that statue of distress,
 When, her last hope forever gone,
 The mother harden'd into stone.
 495 All in the maid that eye could see
 Was but a younger Niobé.
 But ere her lip, or even her eye,
 Essay'd to speak, or look reply,

Beneath the garden's wicket porch
 Far flash'd on high a blazing torch!
 Another—and another—and another—
 “Oh! fly—no more—yet now my more
 than brother!”
 Far, wide, through every thicket spread
 The fearful lights are gleaming red,
 Nor these alone—for each right hand
 Is ready with a sheathless brand
 They part, pursue, return, and wheel
 With searching flambeau,¹ shining steel.
 And last of all, his sabre waving,
 Stern Giaffir in his fury raving.
 And now almost they touch the cave—
 Oh! must that grot be Selim's grave?

Dauntless he stood—“ 'Tis come—soon
 past—
 One kiss, Zuleika—'tis my last
 But yet my band not far from shore
 May hear this signal, see the flash,
 Yet now too few—the attempt were rash
 No matter—yet one effort more ”
 Forth to the cavern mouth he stept,
 His pistol's echo rang on high,
 Zuleika started not, nor wept,
 Despair benumb'd her breast and
 eye!
 “They hear me not, or if they ply
 Their oars, 'tis but to see me die,
 That sound hath drawn my foes more
 nigh

Then forth my father's scimitar,
 Thou ne'er hast seen less equal war!
 Farewell, Zuleika!—sweet! retire:
 Yet stay within—here linger safe,
 At thee his rage will only chafe
 Stir not—lest even to thee perchance
 Some erring blade or ball should glance.
 Fear 'st thou for him?—may I expire
 If in this strife I seek thy sire!
 No—though by him that poison pour'd;
 No—though again he call me coward!
 But tamely shall I meet their steel?
 No—as each crest save *his* may feel!”

One bound he made, and gain'd the
 sand:
 Already at his feet hath sunk
 The foremost of the prying band,
 A gasping head, a quivering trunk
 Another falls—but round him close
 A swarming circle of his foes;
 545 From right to left his path he clef't.
 And almost met the meeting wave
 His boat appears—not five oars'
 length—

¹ flaming torch

His comrades strain with desperate strength—

Oh! are they yet in time to save?

His feet the foremost breakers lave;

His band are plunging in the bay,

Their sabres glitter through the spray;

Wet—wild—unwearied to the strand

They struggle—now they touch the land!

They come—'tis but to add to slaughter—

His heart's best blood is on the water.

Escaped from shot, unharm'd by steel,

Or scarcely grazed its force to feel,

Had Selim won, betray'd, beset,

To where the strand and billows met;

There as his last step left the land—

And the last death-blow dealt his hand—

Ah! wherefore did he turn to look

For her his eye but sought in vain?

That pause, that fatal gaze he took,

Hath doom'd his death, or fix'd his chain.

Sad proof, in peril and in pain,

How late will lover's hope remain!

His back was to the dashing spray;

Behind, but close, his comrades lay,

When, at the instant, hiss'd the ball—

“So may the foes of Giaffir fall!”

Whose voice is heard? whose carbine rang?

Whose bullet through the night-air sang.

Too nearly, deadly aim'd to err?

'Tis thine—Abdallah's murderer!

The father slowly rued thy hate,

The son hath found a quicker fate

Fast from his breast the blood is bubbling,

The whiteness of the sea-foam troubling—

If aught his lips essay'd to groan,

The rushing billows choked the tone!

Morn slowly rolls the clouds away;

Few trophies of the fight are there

The shouts that shook the midnight-bay

Are silent; but some signs of fray

That strand of strife may bear,

And fragments of each shiver'd brand;

Steps stamp'd; and dash'd into the sand

The print of many a struggling hand

May there be mark'd; nor far remote

A broken torch, an oarless boat;

And tangled on the weeds that heap

The beach where shelving to the deep

There lies a white capote!

'Tis rent in twain—one dark-red stain

The wave yet ripples o'er in vain;

But where is he who wore?

Ye! who would o'er his relics weep,

Go, seek them where the surges sweep

Their burthen round Sigæum's steep

And cast on Lemnos' shore:

The sea-birds shriek above the prey,

O'er which their hungry beaks delay,

As shaken on his restless pillow,

His head heaves with the heaving billow;

That hand, whose motion is not life,

Yet feebly seems to menace strife,

Flung by the tossing tide on high,

Then levell'd with the wave—

What reck's it, though that corse shall lie

Within a living grave?

The bird that tears that prostrate form

Hath only robb'd the meaner worm,

The only heart, the only eye

Had bled or wept to see him die.

Had seen those scatter'd limbs composed,

And mourn'd above his turban-stone,

That heart hath burst—that eye was closed—

Yea—closed before his own!

By Helle's stream there is a voice of wail!
And woman's eye is wet—man's cheek is pale.

Zuleika! last of Giaffir's race,

Thy destined lord is come too late:

He sees not—ne'er shall see thy face!

Can he not hear

The loud Wul-wulleh¹ warn his distant ear?

Thy handmaids weeping at the gate,

The Koran-chanters of the hymn of fate,

The silent slaves with folded arms that wait,

Sighs in the hall, and shrieks upon the gale,

Tell him thy tale!

Thou didst not view thy Selim fall!

That fearful moment when he left the cave

Thy heart grew chill:

He was thy hope—thy joy—thy love—thine all,

And that last thought on him thou couldst not save

Sufficed to kill;

Burst forth in one wild cry—and all was still.

Peace to thy broken heart, and virgin grave!

¹ The death song of the Turkish women.

Ah! happy! but of life to lose the worst! 680
 That grief—though deep—though fatal—
 was thy first!
 Thrice happy ne'er to feel nor fear the
 force
 Of absence, shame, pride, hate, revenge. 685
 remorse!
 646 And, oh! that pang where more than mad-
 ness lies!
 The worm that will not sleep—and never
 dies;
 Thought of the gloomy day and ghastly
 night, 690
 That dreads the darkness, and yet loathes
 the light,
 That winds around, and tears the quiver-
 ing heart!
 650 Ah! wherefore not consume it—and de- 695
 part!
 Woe to thee, rash and unrelenting chief!
 Vainly thou heap'st the dust upon thy
 head,
 Vainly the sackcloth o'er thy limbs dost
 spread. 700
 By that same hand Abdallah—Selim
 bled.
 655 Now let it tear thy beard in idle grief.
 Thy pride of heart, thy bride for Osman's
 bed, 705
 She, whom thy sultan had but seen to wed,
 Thy daughter's dead!
 Hope of thine age, thy twilight's
 lonely beam,
 660 The star hath set that shone on Helle's 710
 stream.
 What quench'd its ray?—the blood that
 thou hast shed!
 Hark! to the hurried question of Despair.
 "Where is my child?"—an Echo an- 715
 swers—"Where?"
 Within the place of thousand tombs
 665 That shine beneath, while dark above
 The sad but living cypress blooms
 And withers not, though branch and leaf 720
 Are stamp'd with an eternal grief.
 Like early unrequited Love,
 670 One spot exists, which ever blooms,
 Ev'n in that deadly grove—
 A single rose is shedding there
 Its lonely lustre, meek and pale. 725
 It looks as planted by Despair—
 675 So white—so faint—the slightest gale
 Might whirl the leaves on high;
 And yet, though storms and blight
 assail,
 And hands more rude than wintry sky
 May wring it from the stem—in 730
 vain—

Tomorrow sees it bloom again:
 The stalk some spirit gently rears,
 And waters with celestial tears;
 For well may maids of Helle deem
 That this can be no earthly flower,
 Which mocks the tempest's withering 685
 hour,
 And buds unshelter'd by a bower;
 Nor droops though Spring refuse her
 shower,
 Not woos the summer beam:
 To it the livelong night there sings
 A bird unseen—but not remote: 690
 Invisible his airy wings,
 But soft as harp that Hours strings
 His long entrancing note!
 It were the bulbul, but his throat,
 Though mournful, pours not such a 695
 strain.
 For they who listen cannot leave
 The spot, but linger there and grieve,
 As if they loved in vain!
 And yet so sweet the tears they shed,
 'Tis sorrow so unmix'd with dread,
 They scarce can bear the morn to break
 That melancholy spell,
 And longer yet would weep and wake,
 He sings so wild and well!
 700 But when the day-blush bursts from
 high
 Expires that magic melody.
 And some have been who could believe,
 (So fondly youthful dreams deceive,
 Yet harsh be they that blame,) 705
 That note so piercing and profound
 Will shape and syllable its sound
 Into Zuleika's name
 'Tis from her cypress summit heard,
 That melts in air the liquid word.
 710 'Tis from her lowly virgin earth
 That white rose takes its tender birth.
 There late was laid a marble stone;
 Eve saw it placed—the Morrow gone!
 It was no mortal arm that bore
 That deep-fix'd pillar to the shore;
 For there, as Helle's legends tell,
 Next morn 'twas found where Selim 715
 fell;
 Lash'd by the tumbling tide, whose wave
 Denied his bones a holier grave:
 And there by night, reclined, 'tis said,
 Is seen a ghastly turban'd head:
 And hence extended by the billow,
 'Tis named the "Pirate-phantom's
 pillow!"
 Where first it lay that mourning
 flower
 Hath flourish'd; flourisheth this 720
 hour,

Alone and dewy, coldly pure and pale;
As weeping Beauty's cheek at Sorrow's
tale!

ODE TO NAPOLEON BUONAPARTE
1814 1814

'Tis done—but yesterday a king!
And aim'd with kings to strive—
And now thou art a nameless thing
So abject—yet alive!

5 Is this the man of thousand thrones.
Who strew'd our earth with hostile bones.
And can he thus survive?
Since he, miscall'd the Morning Star,¹
Nor man nor field hath fallen so far

10 Ill-minded man! why scourge thy kind
Who bow'd so low the knee?
By gazing on thyself grown blind,
Thou taught'st the rest to see
With might unquestion'd,—power to
save,—

15 Thine only gift hath been the grave.
To those that worshipp'd thee,
Nor till thy fall could mortals guess
Ambition's less than littleness¹

Thanks for that lesson—It will teach
20 To after-warriors more,
Than high Philosophy can preach
And vainly preach'd before
That spell upon the minds of men
Breaks never to unite again,
25 That led them to adore
Those Pagod things² of sabre sway
With fronts of brass, and feet of clay

The triumph and the vanity.
The rapture of the strife—

30 The earthquake voice of Victory,
To thee the breath of life,
The sword, the sceptre, and that sway
Which man seem'd made but to obey.
Wherewith renown was rife—

35 All quell'd!—Dark Spirit! what must be
The madness of thy memory!

The desolator desolate!
The victor overthrown!

The arbiter of others' fate
40 A suppliant for his own!
Is it some yet imperial hope
That with such change can calmly cope?
Or dread of death alone?
To die a prince—or live a slave—
45 Thy choice is most ignobly brave!

¹ Lucifer See Isaiah, 14 12
² Idols.

He who of old would rend the oak
Dream'd not of the rebound:¹
Chain'd by the trunk he vainly broke—
Alone—how look'd he round?

50 Thou, in the sternness of thy strength,
An equal deed hast done at length,
And darker fate hast found:²
He fell, the forest prowlers' prey;
But thou must eat thy heart away!

55 The Roman,³ when his burning heart
Was slaked with blood of Rome,
Threw down the dagger—dared depart.
In savage grandeur, home—
He dared depart in utter scorn
60 Of men that such a yoke had borne,
Yet left him such a doom!
His only glory was that hour
Of self-upheld abandon'd power

The Spaniard,⁴ when the lust of sway
65 Had lost its quickening spell,
Cast crowns for rosaries away,
An empire for a cell,
A strict accountant of his beads,
A subtle disputant on creeds,
70 His dotage trifled well:
Yet better had he neither known
A bigot's shrine—nor despot's throne.

But thou—from thy reluctant hand
The thunderbolt is wrung—

75 Too late thou leav'st the high command
To which thy weakness clung,
All Evil Spirit as thou art,
It is enough to grieve the heart
To see thine own unstrung;
80 To think that God's fair world hath been
The footstool of a thing so mean;

And Earth hath spilt her blood for him,
Who thus can hoard his own!

85 And monarchs bow'd the trembling limb,
And thank'd him for a throne!
Fair Freedom! we may hold thee dear,
When thus thy mightiest foes their fear
In humblest guise have shown.

¹ Milo, a famous Greek athlete (6th cent. B. C.), who is said to have been eaten by wolves while his hands were caught in the cleft of a tree which he had tried to pull apart. See Valerius Maximus' *Factorum et Dictorum Memorabilium*, IX, 12, 2, 9.

² After Napoleon abdicated the throne on April 8, 1814, he was banished to the Island of Elba.

³ Sulla, the great Roman general, who made himself dictator, revenged himself on his foes, and then, in the height of his power (79 B. C.), retired to private life.

⁴ Charles V, King of Spain and Emperor of the Holy Roman Empire, who abdicated his throne in 1556, and spent the rest of his life in a monastery.

Oh! ne'er may tyrant leave behind
 90 A brighter name to lure mankind!

Thine evil deeds are writ in gore,
 Nor written thus in vain—
 Thy triumphs tell of fame no more,
 Or deepen every stain.

95 If thou hadst died as honor dies,
 Some new Napoleon might arise,
 To shame the world again—
 But who would soar the solar height,
 To set in such a starless night?

100 Weigh'd in the balance, hero dust
 Is vile as vulgar clay,
 Thy scales, Mortality! are just
 To all that pass away
 But yet methought the living great
 105 Some higher sparks should animate,
 To dazzle and dismay
 Nor deem'd Contempt could thus make
 mirth
 Of these, the conquerors of the earth

And she, proud Austria's mournful flower,
 110 Thy still imperial bride,¹
 How bears her breast the torturing hour?
 Still clings she to thy side?
 Must she too bend, must she too share
 Thy late repentance, long despair.
 115 Thou throneless homicide?
 If still she loves thee, hoard that gem,—
 'Tis worth thy vanish'd diadem!

Then haste thee to thy sullen isle,
 And gaze upon the sea,
 120 That element may meet thy smile—
 It ne'er was ruled by thee!
 Or trace with thine all idle hand
 In loitering mood upon the sand
 That Earth is now as free!
 125 That Corinth's pedagogue² liath now
 Transfer'd his by-word to thy brow.

Thou Timon! in his captive's cage³
 What thoughts will there be thine,
 While brooding in thy prison'd rage?
 130 But one—"The world *was* mine!"
 Unless, like he of Babylon,⁴
 All sense is with thy sceptre gone,

¹ Maria Louisa, daughter of Francis I, Emperor of Austria (1804-35)

² Dionysius the Younger, who opened a school for boys at Corinth (344 B. C.) after he was banished from Syracuse

³ Napoleon is likened to Timur (Tamerlane), the Mongolian conqueror, who in 1402 defeated and captured Bajazet I, Sultan of Turkey, and is said to have carried him about in an iron cage. See Marlowe's *Tamburlaine the Great*, IV, 2, also Rowe's *Tamerlane*

⁴ Nebuchadnezzar, King of Babylon (604-561 B. C.). He was insane for seven years. See *Daniel*, 4.

Life will not long confine
 That spirit pour'd so widely forth—
 135 So long obey'd—so little worth!

O! like the thief of fire from heaven,¹
 Wilt thou withstand the shock?
 And share with him, the unforgiven,
 His vulture and his rock!
 140 Foredoom'd by God—by man accurst,
 And that last act, though not thy worst,
 The very Friend's arch mock;²
 He in his fall preserved his pride,
 And, if a mortal, had as proudly died!

145 There was a day—there was an hour,
 While earth was Gaul's—Gaul thine—
 When that immeasurable power
 Unsated to resign
 Had been an act of purer fame
 150 Than gathers round Marengo's name,
 And gilded thy decline,
 Through the long twilight of all time,
 Despite some passing clouds of crime

But thou forsooth must be a king,
 155 And don the purple vest,
 As if that foolish robe could wring
 Remembrance from thy breast
 Where is that faded garment? where
 The gewgaws thou wert fond to wear,
 160 The star, the string,³ the crest?
 Vain forward child of empire! say,
 Are all thy playthings snatched away?

Where may the wearied eye repose
 When gazing on the Great,
 165 Where neither guilty glory glows,
 Nor despicable state?
 Yes—one—the first—the last—the best—
 The Cincinnatus of the West,
 Whom envy dared not hate,
 170 Bequeath'd the name of Washington,
 To make man blush there was but one!

SHE WALKS IN BEAUTY⁴ 1814 1815

She walks in beauty, like the night
 Of cloudless climes and starry skies,
 And all that's best of dark and bright
 Meet in her aspect and her eyes.
 5 Thus mellow'd to that tender light
 Which heaven to gaudy day denies

¹ Prometheus

² A reference to the story that Napoleon was engaged in an unworthy love affair at the time of his abdication. See *Othello*, IV, 1, 69.

³ The chain of enameled eagles

⁴ Lady Willmot Horton, whom Byron had seen at a ball, attired in mourning with spangles on her dress.

One shade the more, one ray the less,
 Had half impaired the nameless grace
 Which waves in every raven tress,
 10 Or softly lightens o'er her face,
 Where thoughts serenely sweet express
 How pure, how dear their dwelling-
 place.

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 15 The smiles that win, the tints that glow,
 But tell of days in goodness spent,
 A mind at peace with all below,
 A heart whose love is innocent!

OH! SNATCH'D AWAY IN BEAUTY'S
 BLOOM¹

1814 1815

Oh! snatch'd away in beauty's bloom,
 On thee shall press no ponderous tomb,
 But on thy turf shall roses rear
 Their leaves, the earliest of the year;
 5 And the wild cypress² wave in tender
 gloom:

And oft by yon blue gushing stream
 Shall Sorrow lean her drooping head,
 And feed deep thought with many a
 dream,
 And lingering pause and lightly tread;
 10 Fond wretch! as if her step disturb'd
 the dead!

Away! we know that tears are vain,
 That death nor heeds nor hears distress.
 Will this unteach us to complain?
 Or make one mourner weep the less?
 15 And thou—who tell'st me to forget,
 Thy looks are wan, thine eyes are wet.

MY SOUL IS DARK

1814 1815

My soul is dark—Oh! quickly string
 The harp I yet can brook to hear;³
 And let thy gentle fingers fling
 Its melting murmurs o'er mine ear.
 5 If in this heart a hope be dear,
 That sound shall charm it forth again:
 If in these eyes there lurk a tear,
 'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
 10 Nor let thy notes of joy be first:

¹ It has been surmised that this poem refers to the unidentified *Thyrza*. See Byron's *To Thyrza*.

² The cypress is an emblem of mourning, it is a common tree in graveyards.

³ See Macpherson's *Osian Moral* (p. 92n. 32). Byron was a great admirer of the *Osianic* poems.

I tell thee, minstrel, I must weep,
 Or else this heavy heart will burst;
 For it hath been by sorrow nursed,
 And ach'd in sleepless silence long;
 15 And now 'tis doom'd to know the worst,
 And break at once—or yield to song.

SONG OF SAUL BEFORE HIS LAST
 BATTLE¹

1815 1815

Warriors and chiefs! should the shaft or
 the sword
 Pierce me in leading the host of the Lord,
 Heed not the corse, though a king's, in
 your path:
 Bury your steel in the bosoms of Gath!

5 Thou who art bearing my buckler and
 bow,
 Should the soldiers of Saul look away
 from the foe,
 Stretch me that moment in blood at thy
 feet!
 Mine be the doom which they dared not to
 meet.

Farewell to others, but never we part,
 10 Hie to my royalty, son of my heart!
 Bright is the diadem, boundless the sway,
 Or kingly the death, which awaits us
 today!

HEROD'S LAMENT FOR MARIAMNE

1815 1815

Oh, Mariamne! now for thee
 The heart for which thou bled'st is
 bleeding;
 Revenge is lost in agony,
 And wild remorse to rage succeeding.
 5 Oh, Mariamne! where art thou?
 Thou canst not hear my bitter pleading:
 Ah! could'st thou—thou would'st pardon
 now,
 Though Heaven were to my prayer un-
 heeding.

And is she dead?—and did they dare
 10 Obey my frenzy's jealous raving?
 My wrath but doom'd my own despair:
 The sword that smote her's o'er me
 waving.—
 But thou art cold, my murder'd love!
 And this dark heart is vainly craving
 15 For her who soars alone above.
 And leaves my soul unworthy saving.

She's gone, who shared my diadem;
 She sunk, with her my joys entombing;

¹ See *1 Samuel*, 31.

I swept that flower from Judah's stem,
 20 Whose leaves for me alone were bloom-
 ing;
 And mine's the guilt, and mine the hell,
 This bosom's desolation dooming,
 And I have earn'd those tortures well,
 Which unconsumed are still consuming!

THE DESTRUCTION OF
 SENNACHERIB!

1815 1816

The Assyrian came down like the wolf on
 the fold,
 And his cohorts were gleaming in purple
 and gold;
 And the sheen of their spears was like
 stars on the sea,
 When the blue wave rolls nightly on deep
 Galilee.

5 Like the leaves of the forest when summer
 is green,
 That host with their banners at sunset
 were seen.
 Like the leaves of the forest when autumn
 hath blown,
 That host on the morrow lay wither'd and
 strown.

For the Angel of Death spread his wings
 on the blast,
 10 And breathed in the face of the foe as he
 pass'd;
 And the eyes of the sleepers wax'd deadly
 and chill,
 And their hearts but once heaved, and for-
 ever grew still!

And there lay the steed with his nostril all
 wide,
 But through it there roll'd not the breath
 of his pride,
 15 And the foam of his gasping lay white on
 the turf,
 And cold as the spray of the rock-beating
 surf.

And there lay the rider distorted and pale,
 With the dew on his brow, and the rust on
 his mail.

And the tents were all silent, the banners
 alone,
 20 The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in
 their wail,
 And the idols are broke in the temple of
 Baal;

1 See 2 Kings, 18-19

And the might of the Gentile, unsmitote by
 the sword,
 Hath melted like snow in the glance of the
 Lord!

STANZAS FOR MUSIC

1815 1816

There's not a joy the world can give like
 that it takes away,
 When the glow of early thought declines
 in feeling's dull decay,
 'Tis not on youth's smooth cheek the blush
 alone, which fades so fast,
 But the tender bloom of heart is gone, ere
 youth itself be past.

5 Then the few whose spirits float above the
 wreck of happiness
 Are driven o'er the shoals of guilt or ocean
 of excess
 The magnet of their course is gone, or
 only points in vain
 The shore to which their shiver'd sail shall
 never stretch again.

Then the mortal coldness of the soul like
 death itself comes down,
 10 It cannot feel for others' woes, it dare
 not dream its own,
 That heavy chill has frozen o'er the foun-
 tain of our tears,
 And though the eye may sparkle still, 'tis
 where the ice appears.

Though wit may flash from fluent lips,
 and mirth distract the breast,
 Through midnight hours that yield no
 more their former hope of rest,
 15 'Tis but as ivy-leaves around the ruin'd
 turret wreath,
 All green and wildly fresh without, but
 worn and gray beneath.

Oh could I feel as I have felt,—or be what
 I have been,
 Or weep as I could once have wept o'er
 many a vanish'd scene,
 As springs in deserts found seem sweet,
 And brackish though they be,
 20 So, midst the wither'd waste of life, those
 tears would flow to me

FARE THEE WELL!

1816 1816

"Alas! they had been friends in youth;
 But whispering tongues can poison truth,
 And constancy lives in realms above,
 And life is thorny, and youth is vain,
 And to be wroth with one we love
 Doth work like madness in the brain

1 Addressed to Byron's wife, shortly after their
 separation.

But never either found another
 To free the hollow heart from paining—
 They stood aloof, the scars remaining,
 Like cliffs which had been rent asunder,
 A dreary sea now flows between,
 But neither heat, nor frost, nor thunder,
 Shall wholly do away, I ween,
 The marks of that which once hath been "
 —COLERIDGE'S *Christabel* 1

Fare thee well! and if forever,
 Still forever, fare *thee* well.
 Even though unforgiving, never
 'Gainst thee shall my heart rebel

5 Would that breast were bared before thee
 Where thy head so oft hath lain,
 While that placid sleep came o'er thee
 Which thou ne'er canst know again

10 Would that breast, by thee glanced over,
 Every inmost thought could show!
 Then thou wouldst at last discover
 'Twas not well to spurn it so

Though the world for this commend thee—
 Though it smile upon the blow,
 15 Even its praises must offend thee,
 Founded on another's woe.

Though my many faults defaced me,
 Could no other arm be found,
 Than the one which once embraced me,
 20 To inflict a cureless wound?

Yet, oh yet, thyself deceive not;
 Love may sink by slow decay,
 But by sudden wrench, believe not
 Hearts can thus be torn away

25 Still thine own life retaineth,
 Still must mine, though bleeding, beat;
 And the undying thought which paineth
 Is—that we no more may meet

30 These are words of deeper sorrow
 Than the wail above the dead,
 Both shall live, but every morrow
 Wakes us from a widow'd bed

And when thou wouldst solace gather,
 When our child's first accents flow,
 35 Wilt thou teach her to say "Father!"²
 Though his care she must forego?

When her little hands shall press thee,
 When her lip to thine is press'd,
 Think of him whose prayer shall bless
 thee,
 40 Think of him thy love had bless'd!

¹ Lines 408-18; 419-26 (p. 347).

² Lady Byron kept Byron's relationship concealed from their daughter Ada

Should her lineaments resemble
 Those thou never more may'st see,
 Then thy heart will softly tremble
 With a pulse yet true to me

45 All my faults perchance thou knowest,
 All my madness none can know;
 All my hopes, where'er thou goest,
 Wither, yet with *thee* they go

Every feeling hath been shaken;
 50 Pride, which not a world could bow,
 Bows to thee—by thee forsaken,
 Even my soul forsakes me now.

But 'tis done—all words are idle—
 Words from me are vainer still,
 55 But the thoughts we cannot bridle
 Force then way without the will

Fare thee well! thus disunited,
 Torn from every nearer tie,
 Sear'd in heart, and lone, and blighted,
 60 More than this I scarce can die

STANZAS FOR MUSIC

1816

1816

There be none of Beauty's daughters
 With a magic like thee,
 And like music on the waters
 Is thy sweet voice to me:
 5 When, as if its sound were causing
 The charmed ocean's pausing,
 The waves lie still and gleaming,
 And the lull'd winds seem dreaming.

And the midnight moon is weaving
 10 Her bright chain o'er the deep;
 Whose breast is gently heaving,
 As an infant's asleep.
 So the spirit bows before thee,
 To listen and adore thee;
 15 With a full but soft emotion,
 Like the swell of Summer's ocean.

SONNET ON CHILLON

1816

1816

Eternal Spirit of the chainless Mind!
 Brightest in dungeons, Liberty! thou art,
 For there thy habitation is the heart—
 The heart which love of thee alone can
 bind;
 5 And when thy sons to fetters are con-
 sign'd—
 To fetters, and the damp vault's dayless
 gloom,
 Their country conquers with their martyr-
 dom,

And Freedom's fame finds wings on every
wind.

- Chillon! thy prison is a holy place,
10 And thy sad floor an altar—for 'twas trod,
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod,
By Bonivard! May none those marks
efface!
For they appeal from tyranny to God

THE PRISONER OF CHILLON
1816 1816

- My hair is gray, but not with years,
Nor grew it white
In a single night,
As men's have grown from sudden fears.¹
5 My limbs are bow'd, though not with toil,
But rusted with a vile repose,
For they have been a dungeon's spoil,
And mine has been the fate of those
To whom the goodly earth and air
10 Are bann'd, and barr'd—Forbidden fare
But this was for my father's faith
I suffer'd chains and courted death,
That father perish'd at the stake
For tenets he would not forsake.
15 And for the same his lineal race
In darkness found a dwelling-place.
We were seven—who now are one,
Six in youth, and one in age,
Finish'd as they had begun,
20 Proud of Persecution's rage,
One in fire, and two in field,
Their belief with blood have seal'd,
Dying as their father died,
For the God their foes denied.
25 Three were in a dungeon cast,
Of whom this wreck is left the last

- There are seven pillars of Gothic mould,
In Chillon's dungeons deep and old,
There are seven columns, mazy and gray.
30 Dim with a dull imprison'd ray.
A sunbeam which hath lost its way,
And through the crevice and the cleft
Of the thick wall is fallen and left,
Creeping o'er the floor so damp,
35 Like a marsh's meteor lamp.
And in each pillar there is a ring,
And in each ring there is a chain.
That iron is a cankering thing,
For in these limbs its teeth remain.
40 With marks that will not wear away,
Till I have done with this new day.
Which now is painful to these eyes,
Which have not seen the sun so rise

- For years—I cannot count them o'er,
45 I lost their long and heavy score,
When my last brother droop'd and died,
And I lay living by his side.

- They chain'd us each to a column stone,
And we were three—yet, each alone,
50 We could not move a single pace,
We could not see each other's face,
But with that pale and livid light
That made us strangers in our sight:
And thus together—yet apart,
55 Fetter'd in hand, but join'd in heart,
'Twas still some solace, in the dearth
Of the pure elements of earth,
To hearken to each other's speech,
And each turn comforter to each
60 With some new hope, or legend old,
Or song heroically bold,
But even these at length grew cold.
Our voices took a dreary tone,
An echo of the dungeon stone.
65 A grating sound, not full and free
As they of yore were wont to be
It might be fancy, but to me
They never sounded like our own

- I was the eldest of the three,
70 And to uphold and cheer the rest
I ought to do—and did my best;
And each did well in his degree.
The youngest, whom my father loved,
Because our mother's brow was given
75 To him, with eyes as blue as heaven—
For him my soul was sorely moved,
And truly might it be distress'd
To see such bird in such a nest,
For he was beautiful as day
80 (When day was beautiful to me
As to young eagles, being free)—
A polar day, which will not see
A sunset till its summer's gone,
Its sleepless summer of long light.
85 The snow-clad offspring of the sun
And thus he was as pure and bright,
And in his natural spirit gay,
With tears for nought but others' ill,
And then they flow'd like mountain rills,
90 Unless he could assuage the woe
Which he abhorr'd to view below

- The other was as pure of mind,
But form'd to combat with his kind;
Strong in his frame, and of a mood
95 Which 'gainst the world in war had stood,
And perish'd in the foremost rank
With joy—but not in chains to pine:
His spirit wither'd with their clank,
I saw it silently decline—

¹ Byron cites, in a note, the cases of *Indevito Storma* (1451-1808) and others

100 And so perchance in sooth did mine
But yet I forced it on to cheer
Those relics of a home so dear.
He was a hunter of the hills,
Had follow'd there the deer and wolf;
105 To him his dungeon was a gulf,
And fetter'd feet the worst of ills.

Lake Lemán lies by Chillon's walls
A thousand feet in depth below,
Its massy waters meet and flow;
110 Thus much the fathom-line was sent
From Chillon's snowy-white battlement,
Which round about the wave intrals
A double dungeon wall and wave
Have made—and like a living grave
115 Below the surface of the lake¹
The dark vault lies wherein we lay,
We heard it ripple night and day;
Sounding o'er our heads it knock'd,
And I have felt the winter's spray
120 Wash through the bars when winds were
high
And wanton in the happy sky;
And then the very rock hath rock'd.
And I have felt it shake, unshock'd.
Because I could have smiled to see
125 The death that would have set me free

I said my nearer brother pined,
I said his mighty heart declined,
He loathed and put away his food,
It was not that 'twas coarse and rude,
130 For we were used to hunters' fare,
And for the like had little care:
The milk drawn from the mountain goat
Was changed for water from the moat,
Our bread was such as captives' tears
135 Have moisten'd many a thousand years,
Since man first pent his fellow men
Like brutes within an iron den.
But what were these to us or him?
These wasted not his heart or limb;
140 My brother's soul was of that mould
Which in a palace had grown cold,
Had his free breathing been denied
The range of the steep mountain's side
But why delay the truth?—he died
145 I saw, and could not hold his head,
Nor reach his dying hand—nor dead,—
Though hard I strove, but strove in vain,
To rend and gnash my bonds in twain.
He died—and they unlock'd his chain,
150 And scoop'd for him a shallow grave
Even from the cold earth of our cave.
I begg'd them, as a boon, to lay
His corse in dust whereon the day

¹ The dungeon is not below the surface of the lake

Might shine—it was a foolish thought,
155 But then within my brain it wrought,
That even in death his froeborn breast
In such a dungeon could not rest.
I might have spared my idle prayer—
They coldly laugh'd, and laid him there
160 The flat and turfless earth above
The being we so much did love,
His empty chain above it leant,
Such murder's fitting monument!

But he, the favorite and the flower,
165 Most cherish'd since his natal hour,
His mother's image in fair face,
The infant love of all his race,
His martyr'd father's dearest thought,
My latest care, for whom I sought
170 To hoard my life, that his might be
Less wretched now, and one day free,
He, too, who yet had held untired
A spirit natural or inspired—
He, too, was struck, and day by day
175 Was wither'd on the stalk away
Oh, God! it is a fearful thing
To see the human soul take wing
In any shape, in any mood.
I've seen it rushing forth in blood,
180 I've seen it on the breaking ocean
Strive with a swollen convulsive motion,
I've seen the sick and ghastly bed
Of Sin delirious with its dread,
But these were horrors—this was woe
185 Unmix'd with such—but sure and slow
He faded, and so calm and meek,
So softly worn, so sweetly weak,
So fearless, yet so tender—kind,
And grieved for those he left behind,
190 With all the while a cheek whose bloom
Was as a mockery of the tomb,
Whose tints as gently sunk away
As a departing rainbow's ray;
An eye of most transparent light,
195 That almost made the dungeon bright,
And not a word of murmur, not
A groan o'er his untimely lot,—
A little talk of better days,
A little hope my own to raise,
200 For I was sunk in silence—lost
In this last loss, of all the most;
And then the sighs he would suppress
Of fainting nature's feebleness,
More slowly drawn, grew less and less.
205 I listen'd, but I could not hear;
I call'd, for I was wild with fear;
I knew 't was hopeless, but my dread
Would not be thus admonished;
I call'd, and thought I heard a sound—
210 I burst my chain with one strong bound,
And rush'd to him:—I found him not,

I only stirr'd in this black spot,
 I only lived, I only drew
 The accursed breath of dungeon-dew;
 215 The last, the sole, the dearest link
 Between me and the eternal brink,
 Which bound me to my failing race,
 Was broken in this fatal place.
 One on the earth, and one beneath—
 220 My brothers—both had ceased to breathe—
 I took that hand which lay so still,
 Alas! my own was full as chill;
 I had not strength to stir, or strive,
 But felt that I was still alive—
 225 A frantic feeling, when we know
 That what we love shall ne'er be so.
 I know not why
 I could not die,
 I had no earthly hope—but faith,
 230 And that forbade a selfish death.

What next befell me then and there
 I know not well—I never knew,
 First came the loss of light, and an.
 And then of darkness too
 215 I had no thought, no feeling—none,
 Among the stones I stood a stone,
 And was, scarce conscious what I wist,
 As shrubless crags within the mist;
 For all was blank, and bleak, and gray.
 240 It was not night, it was not day,
 It was not even the dungeon-light,
 So hateful to my heavy sight,
 But vacancy absorbing space,
 And fixedness—without a place;
 245 There were no stars, no earth, no time.
 No check, no change, no good, no crime—
 But silence, and a stirless breath
 Which neither was of life nor death;
 A sea of stagnant idleness,
 250 Blind, boundless, mute, and motionless!

A light broke in upon my brain.—
 It was the carol of a bird,
 It ceased, and then it came again.
 The sweetest song ear ever heard,
 255 And mine was thankful till my eyes
 Ran over with the glad surprise,
 And they that moment could not see
 I was the mate of misery;
 But then by dull degrees came back
 260 My senses to their wonted track;
 I saw the dungeon walls and floor
 Close slowly round me as before;
 I saw the glimmer of the sun
 Creeping as it before had done,
 265 But through the crevice where it came
 That bird was perch'd, as fond and tame,
 And tamer than upon the tree;
 A lovely bird, with azure wings,

And song that said a thousand things,
 270 And seem'd to say them all for me!
 I never saw its like before,
 I ne'er shall see its likeness more.
 It seem'd like me to want a mate,
 But was not half so desolate,
 275 And it was come to love me when
 None lived to love me so again,
 And cheering from my dungeon's brink,
 Had brought me back to feel and think.
 I know not if it late were free,
 280 Or broke its cage to perch on mine,
 But knowing well captivity,
 Sweet bird! I could not wish for thine!
 Or if it were, in winged guise,
 A visitant from Paradise;
 285 For—Heaven forgive that thought! the
 while

Which made me both to weep and smile—
 I sometimes deem'd that it might be
 My brother's soul come down to me;
 But then at last away it flew.
 290 And then 'twas mortal—well I knew,
 For he would never thus have flown,
 And left me twice so doubly lone,—
 Lone—as the corpse within its shroud,
 Lone—as a solitary cloud.
 295 A single cloud on a sunny day,
 While all the rest of heaven is clear,
 A frown upon the atmosphere,
 That hath no business to appear
 When skies are blue, and earth is gay.

300 A kind of change came in my fate,
 My keepers grew compassionate;
 I know not what had made them so,
 They were mired to sights of woe,
 But so it was—my broken chain
 305 With links unfasten'd did remain,
 And it was liberty to stride
 Along my cell from side to side,
 And up and down, and then athwart,
 And tread it over every part;
 310 And round the pillars one by one,
 Returning where my walk begun.
 Avoiding only, as I trod,
 My brothers' graves without a sod,
 For if I thought with heedless tread
 315 My step profaned their lowly bed,
 My breath came gaspingly and thick,
 And my crush'd heart fell blind and sick.

I made a footing in the wall,
 It was not therefrom to escape,
 320 For I had buried one and all
 Who loved me in a human shape;
 And the whole earth would henceforth be
 A wider prison unto me:
 No child, no sire, no kin had I,

325 No partner in my misery;
 I thought of this, and I was glad,
 For thought of them had made me mad;
 But I was curious to ascend
 To my barr'd windows, and to bend
 330 Once more, upon the mountains high,
 The quiet of a loving eye.

I saw them—and they were the same,
 They were not changed like me in frame;
 I saw their thousand years of snow
 335 On high—their wide long lake below,
 And the blue Rhone in fullest flow;
 I heard the torrents leap and gush
 O'er channell'd rock and broken bush;
 I saw the white-wall'd distant town,¹
 340 And whiter sails go skimming down:
 And then there was a little isle,
 Which in my very face did smile,
 The only one in view;
 A small green isle, it seem'd no more,
 345 Scarce broader than my dungeon floor,
 But in it there were three tall trees,
 And o'er it blew the mountain breeze.
 And by it there were waters flowing,
 And on it there were young flowers
 growing,
 350 Of gentle breath and hue
 The fish swam by the castle wall,
 And they seem'd joyous each and all.
 The eagle rode the rising blast,
 Methought he never flew so fast
 355 As then to me he seem'd to fly;
 And then new tears came in my eye.
 And I felt troubled—and would fain
 I had not left my recent chain;
 And when I did descend again,
 360 The darkness of my dim abode
 Fell on me as a heavy load:
 It was as in a new-dug grave,
 Closing o'er one we sought to save,—
 And yet my glance, too much oppress'd,
 365 Had almost need of such a rest.

It might be months, or years, or days—
 I kept no count, I took no note,
 I had no hope my eyes to raise,
 And clear them of their dreary mote;
 370 At last men came to set me free;
 I ask'd not why, and reck'd not where.
 It was at length the same to me,
 Fetter'd or fetterless to be,
 I learn'd to love despair.
 375 And thus when they appear'd at last,
 And all my bonds aside were cast,
 These heavy walls to me had grown
 A hermitage—and all my own!
 And half I felt as they were come

¹ Villeneuve

380 To tear me from a second home:
 With spiders I had friendship made,
 And watch'd them in their sullen trade,
 Had seen the mice by moonlight play,
 And why should I feel less than they?
 385 We were all inmates of one place,
 And I, the monarch of each race,
 Had power to kill—yet, strange to tell!
 In quiet we had learn'd to dwell;
 My very chains and I grew friends,
 390 So much a long communion tends
 To make us what we are:—even I
 Regain'd my freedom with a sigh.

STANZAS TO AUGUSTA

1816

1816

Though the day of my destiny's over,
 And the star of my fate hath declined.
 Thy soft heart refused to discover
 The faults which so many could find;¹
 5 Though thy soul with my grief was ac-
 quainted,
 It shrunk not to share it with me,
 And the love which my spirit hath panted
 It never hath found but in *thee*.
 Then when nature around me is smiling,
 10 The last smile which answers to mine,
 I do not believe it beguiling,
 Because it reminds me of thine;
 And when winds are at war with the
 ocean,
 As the breasts I believed in with me.
 15 If their billows excite an emotion,
 It is that they bear me from *thee*.

Though the rock of my last hope is
 shiver'd,
 And its fragments are sunk in the wave,
 Though I feel that my soul is deliver'd
 20 To pain—it shall not be its slave.
 There is many a pang to pursue me
 They may crush, but they shall not
 contemn;
 They may torture, but shall not subdue
 me;
 'Tis of *thee* that I think—not of them.

25 Though human, thou didst not deceive
 me,
 Though woman, thou didst not forsake.
 Though loved, thou forborest to grieve
 me,
 Though slander'd, thou never couldst
 shake;
 Though trusted, thou didst not disclaim
 me,

¹ Throughout all his domestic troubles, Byron was loyally supported by his sister Augusta. See *Child Harold's Pilgrimage*, III, 63-65 (p. 531)

30 Though parted, it was not to fly,
Though watchful, 'twas not to defame
me,
Nor, mute, that the world might belie

Yet I blame not the world, nor despise it,
Nor the war of the many with one,
35 If my soul was not fitted to prize it,
'Twas folly not sooner to shun:
And if dearly that error hath cost me,
And more than I once could foresee,
I have found that, whatever it lost me,
40 It could not deprive me of *thee*.

From the wreck of the past, which hath
perish'd,
Thus much I at least may recall,
It hath taught me that what I most
cherish'd
Deserved to be dearest of all.
45 In the desert a fountain is springing,
In the wide waste there still is a tree,
And a bird in the solitude singing,
Which speaks to my spirit of *thee*

EPISTLE TO AUGUSTA

1816

1830

My sister! my sweet sister! if a name
Dearer and purer were, it should be
thine,
Mountains and seas divide us, but I
claim
No tears, but tenderness to answer
mine:
5 Go where I will, to me thou art the
same—
A loved regret which I would not re-
sign
There yet are two things in my des-
tiny,—
A world to roam through, and a home
with thee.

The first were nothing—had I still the
last,
10 It were the haven of my happiness;
But other claims and other ties thou
hast,
And mine is not the wish to make them
less
A strange doom is thy father's son's,
and past
Recalling, as it lies beyond redress,
15 Reversed for him our grandsire's fate
of yore,—
He had no rest at sea,¹ nor I on shore.

¹ Admiral John Byron (1723-86), who was said to have encountered a storm on every voyage. He was known to the sailors as "Foulweather Jack."

If my inheritance of storms hath been
In other elements, and on the rocks
Of perils, overlook'd or unforeseen.
20 I have sustain'd my share of worldly
shocks,
The fault was mine, nor do I seek to
screen
My errors with defensive paradox,
I have been cunning in mine over-
throw,
The careful pilot of my proper¹ woe

25 Mine were my faults, and mine be their
reward
My whole life was a contest, since the
day
That gave me being, gave me that which
marr'd
The gift,—a fate, or will, that walk'd
astray;
And I at times have found the struggle
hard,
30 And thought of shaking off my bonds
of clay.
But now I fain would for a time sur-
vive,
If but to see what next can well arrive.

Kingdoms and empires in my little day
I have outlived, and yet I am not old.
35 And when I look on this, the petty
spray
Of my own years of trouble, which have
roll'd
Like a wild bay of breakers, melts
away.
Something—I know not what—does
still uphold
A spirit of slight patience,—not in vain.
40 Even for its own sake, do we purchase
pain.

Perhaps the workings of defiance stir
Within me,—or perhaps a cold despair,
Brought on when ills habitually recur,—
45 Perhaps a kinder clime, or purer air
(For even to this may change of soul
refer,
And with light armor we may learn to
bear),
Have taught me a strange quiet, which
was not
The chief companion of a calmer lot

50 I feel almost at times as I have felt
In happy childhood; trees, and flowers,
and brooks,

¹ own

- Which do remember me of where I dwell
 Ere my young mind was sacrificed to books,
 Come as of yore upon me, and can melt
 My heart with recognition of their looks;
 55 And even at moments I could think I see
 Some living thing to love—but none like thee.
- Here are the Alpine landscapes which create
 A fund for contemplation;—to admire
 Is a brief feeling of a trivial date;
 60 But something worthier do such scenes inspire:
 Here to be lonely is not desolate,
 For much I view which I could most desire,
 And, above all, a lake I can behold¹
 Lovelier, not dearer, than our own of old.²
- 65 Oh that thou wert but with me!—but I grow
 The fool of my own wishes, and forget
 The solitude, which I have vaunted so,
 Has lost its praise in this but one regret;
 There may be others which I less may show,—
 70 I am not of the plaintive mood, and yet
 I feel an ebb in my philosophy,
 And the tide rising in my alter'd eye.
- I did remind thee of our own dear lake,
 By the old hall which may be mine no more
 75 Leman's is fair; but think not I forsake
 The sweet remembrance of a dearer shore:
 110 Sad havoc Time must with my memory make,
 Ere *that* or *thou* can fade these eyes before;
 Though, like all things which I have loved, they are
 80 Resign'd forever, or divided far.
- The world is all before me, I but ask
 Of Nature that with which she will comply—
 It is but in her summer's sun to bask,
 To mingle with the quiet of her sky,
- To see her gentle face without a mask,
 And never gaze on it with apathy.
 She was my early friend, and now shall be
 My sister—till I look again on thee.
- I can reduce all feelings but this one;
 And that I would not;—for at length I see
 Such scenes as those wherein my life begun,
 The earliest—even the only paths for me;
 Had I but sooner learnt the crowd to shun,
 I had been better than I now can be;
 95 The passions which have torn me would have slept;
 I had not suffer'd, and *thou* hadst not wept.
- With false Ambition what had I to do?
 LITTLE with Love, and least of all with Fame;
 And yet they came unsought, and with me grew,
 And made me all which they can make—a name.
 Yet this was not the end I did pursue;
 Surely I once beheld a nobler aim.
 But all is over—I am one the more
 To baffled millions which have gone before.
- And for the future, this world's future may
 From me demand but little of my care.
 I have outlived myself by many a day,
 Having survived so many things that were;
 My years have been no slumber, but the prey
 110 Of ceaseless vigils; for I had the share
 Of life which might have fill'd a century,
 Before its fourth in time had pass'd me by.
- And for the remnant which may be to come
 I am content; and for the past I feel
 Not thankless,—for within the crowded sum
 Of struggles, happiness at times would steal;
 And for the present, I would not be numb
 My feelings further—Nor shall I conceal

¹Lake Leman (Geneva).²The lake of Newstead Abbey. For a description of it, see *Don Juan*, XIII 37

That with all this I still can look
around,
120 And worship Nature with a thought profound.

For thee, my own sweet sister, in thy heart

I know myself secure, as thou in mine,
We were and are—I am, even as thou art—

Beings who ne'er each other can resign;

125 It is the same, together or apart,
From life's commencement to its slow decline

We are entwined—let death come slow or fast,

The tie which bound the first endures the last!

DARKNESS

1816 1816

I had a dream, which was not all a dream
The bright sun was extinguish'd, and the stars

Did wander darkling in the eternal space,
Rayless, and pathless, and the icy earth

5 Swung him¹ and blackening in the moonless air,

Morn came and went—and came, and brought no day,

And men forgot their passions in the dread

Of this their desolation, and all hearts
Were chill'd into a selfish prayer for light.

10 And they did live by watchfires—and the thrones,

The palaces of crowned kings—the huts,
The habitations of all things which dwell,
Were burnt for beacons; cities were consumed,

And men were gather'd round their blazing homes

15 To look once more into each other's face.
Happy were those who dwelt within the eye

Of the volcanoes, and their mountain-torch
A fearful hope was all the world contain'd;

Forests were set on fire—but hour by hour

200 They fell and faded—and the crackling trunks

Extinguish'd with a crash—and all was black.

The brows of men by the despairing light
Wore an unearthly aspect, as by fits
The flashes fell upon them; some lay down

25 And hid their eyes and wept, and some did rest

Their chins upon their clenched hands, and smiled;

And others hurried to and fro, and fed
Their funeral piles with fuel, and look'd up

With mad disquietude on the dull sky.

30 The pall of a past world, and then again
With curses cast them down upon the dust,

And gnash'd their teeth and howl'd: the wild birds shriek'd

And, terrified, did flutter on the ground,
And flap their useless wings, the wildest brutes

35 Came tame and tremulous; and vipers crawl'd

And twined themselves among the multitude,

Hissing, but stingless—they were slain for food!

And War, which for a moment was no more,

Did glut himself again—a meal was bought

40 With blood, and each sate sullenly apart
Gorging himself in gloom no love was left;

All earth was but one thought—and that was death

Immediate and inglorious; and the pang
Of famine fed upon all entrails—men

45 Died, and their bones were tombless as their flesh;

The meagre by the meagre were devour'd,
Even dogs assail'd their masters, all save one,

And he was faithful to a corse, and kept

The birds and beasts and famish'd men at bay,

50 Till hunger clung them,¹ or the dropping dead

Lured their lank jaws, himself sought out no food,

But with a piteous and perpetual moan,
And a quick desolate cry, licking the hand
Which answer'd not with a caress—he died.

55 The crowd was famish'd by degrees; but two

Of an enormous city did survive,
And they were enemies: they met beside
The dying embers of an altar-place,
Where had been heap'd a mass of holy things

60 For an unholy usage; they raked up,
¹ dried them up (See *Macbeth*, V. 5. 40)

And shivering scraped with their cold
 skeleton hands
 The feeble ashes, and their feeble breath
 Blew for a little life, and made a flame
 Which was a mockery; then they lifted up
 65 Their eyes as it grew lighter, and beheld
 Each other's aspects—saw, and shriek'd,
 and died—
 Even of their mutual hideousness they
 died,
 Unknowning who he was upon whose brow
 Famine had written Fiend. The world
 was void,
 70 The populous and the powerful was a
 lump
 Seasonless, herbless, treeless, manless,
 lifeless—
 A lump of death—a chaos of hard clay.
 The rivers, lakes, and ocean all stood still,
 And nothing stirr'd within their silent
 depths;
 75 Ships sailorless lay rotting on the sea,
 And their masts fell down piecemeal, as
 they dropp'd
 They slept on the abyss without a surge—
 The waves were dead; the tides were in
 their grave,
 The Moon, their mistress, had expired be-
 fore;
 80 The winds were wither'd in the stagnant
 air,
 And the clouds perish'd; Darkness had
 no need
 Of aid from them—She was the Universe

PROMETHEUS
 1816 1816

Titan! to whose immortal eyes
 The sufferings of mortality,
 Seen in their sad reality,
 Were not as things that gods despise;
 5 What was thy pity's recompense?
 A silent suffering, and intense,
 The rock, the vulture, and the chain,
 All that the proud can feel of pain,
 The agony they do not show,
 10 The suffocating sense of woe,
 Which speaks but in its loneliness,
 And then is jealous lest the sky
 Should have a listener, nor will sigh
 Until its voice is echoless.
 15 Titan! to thee the strife was given
 Between the suffering and the will,
 Which torture where they cannot kill,
 And the inexorable Heaven,
 And the deaf tyranny of Fate,
 20 The ruling principle of Fate,
 Which for its pleasure doth create

The things it may annihilate,
 Refused thee even the boon to die:
 The wretched gift eternity
 25 Was thine—and thou hast borne it well.¹
 All that the Thunderer² wrung from thee
 Was but the menace which flung back
 On him the torments of thy rack;
 The fate thou didst so well foresee,
 30 But would not to appease him tell;³
 And in thy silence was his sentence,
 And in his soul a vain repentance,
 And evil dread so ill dissembled,
 That in his hand the lightnings trembled.
 35 Thy Godlike crime was to be kind,
 To render with thy precepts less
 The sum of human wretchedness,
 And strengthen man with his own mind:
 But baffled as thou wert from high,
 40 Still in thy patient energy,
 In the endurance, and repulse
 Of thine impenetrable spirit,
 Which Earth and Heaven could not con-
 vulse,
 A mighty lesson we inherit:
 45 Thou art a symbol and a sign
 To mortals of their fate and force,
 Like thee, man is in part divine,
 A troubled stream from a pure source,
 And man in portions can foresee
 50 His own funeral destiny;
 His wretchedness, and his resistance,
 And his sad unallied existence.
 To which his spirit may oppose
 Itself—and equal to all woes,
 55 And a firm will, and a deep sense,
 Which even in torture can descry
 Its own concentr'd recompense,
 Triumphant where it dares defy,
 And making death a victory

SONNET TO LAKE LEMAN
 1816 1816

Rousseau, Voltaire, our Gibbon, and De
 Stael—
 Lemans' these names are worthy of thy
 shore,
 Thy shore of names likes these!—Wert
 thou no more
 Their memory thy remembrance would
 recall:
 5 To them thy banks were lovely as to all,
 But they have made them lovelier, for the
 lore
 Of mighty minds doth hallow in the core
¹ See the legend of Tithonus, and Tennyson's
Tithonus.
² Jupiter.
³ Prometheus knew that Jupiter and his dynasty
 would be overthrown. See Shelley's *Prome-
 theus Unbound*, I, 371-74 (p. 667).

Of human hearts the ruin of a wall
Where dwelt the wise and wondrous; but
by thee
10 How much more, Lake of Beauty! do we
feel,
In sweetly gliding o'er thy crystal sea,
The wild glow of that not ungentle zeal,
Which of the heirs of immortality
Is proud, and makes the breath of glory
real!

STANZAS FOR MUSIC

1816

1829

They say that Hope is happiness,
But genuine Love must prize the past,
And Memory wakes the thoughts that
bless.
They rose the first—they set the last.
5 And all that Memory loves the most
Was once our only Hope to be,
And all that Hope adored and lost
Hath melted into Memory.
Alas! it is delusion all.
10 The future cheats us from afar,
Nor can we be what we recall,
Nor dare we think on what we are

From

CHILDE HAROLD'S PILGRIMAGE

1809-17

1812 18

CANTO III

1816

1816

1 Is thy face like thy mother's, my fair
child!
Ada! sole daughter of my house and
heart!
When last I saw thy young blue eyes
they smiled,
And then we parted,—not as now we
part,
But with a hope —¹
Awaking with a start.
The waters heave around me, and on
high
The winds lift up their voices I depart.
Whither I know not, but the hour's
gone by,
When Albion's lessening shores could
grieve or glad mine eye.
2 Once more upon the waters! yet once
more!
And the waves bound beneath me as a
steed

That knows his rider. Welcome to their
roar!
Swift be their guidance, wheresoe'er it
lead!
Though the strain'd mast should quiver
as a reed,
And the rent canvas fluttering strew the
gale,
Still must I on, for I am as a weed,
Flung from the rock, on Ocean's foam
to sail
Where'er the surge may sweep, the tem-
pest's breath prevail

3 In my youth's summer I did sing of one,¹
The wandering outlaw of his own dark
mind,
Again I seize the theme, then but begun,
And bear it with me, as the rushing
wind
Bears the cloud onwards: in that tale I
find
The furrows of long thought, and dried-
up tears,
Which, ebbing, leave a sterile track be-
hind,
O'er which all heavily the journeying
years
Plod the last sands of life,—where not a
flower appears

4 Since my young days of passion—
joy, or pain,
Perchance my heart and harp have lost
a string,
And both may jar: it may be, that in
vain
I would essay as I have sung to sing
Yet, though a dreary strain, to this I
cling,
So that it wean me from the weary
dream
Of selfish grief or gladness—so it fling
Forgetfulness around me—it shall
seem
To me, though to none else, a not un-
grateful theme.

5 He, who grown aged in this world of
woe,
In deeds, not years, piercing the depths
of life,
So that no wonder waits him; nor be-
low
Can love or sorrow, fame, ambition,
strife,

¹ Lady Byron left her husband in January, 1816
Ada was then only five weeks old Byron
never saw her again

¹ The First Canto of *Childe Harold's Pilgrimage*
was written in 1809, when Byron was 21
years of age

- Cut to his heart again with the keen
knife
Of silent, sharp endurance: he can tell
Why thought seeks refuge in lone caves,
yet rife
With airy images, and shapes which dwell
Still unimpaired, though old, in the soul's
haunted cell.
- 6 'Tis to create, and in creating live
A being more intense that we endow
With form our fancy, gaining as we
give
The life we image, even as I do now
What am I? Nothing but not so art
thou,
Soul of my thought! with whom I
traverse earth,
Invisible, but gazing, as I glow
Mix'd with thy spirit, blended with thy
birth,
And feeling still with thee in my crush'd
feelings' dearth.
- 7 Yet must I think less wildly.—I have
thought
Too long and darkly, till my brain
became,
In its own eddy boiling and o'er-
wrought,
A whirling gulf of phantasy and flame
And thus, untaught in youth my heart
to tame,
My springs of life were poison'd. 'Tis
too late!
Yet am I changed; though still enough
the same
In strength to bear what time cannot
abate,
And feed on bitter fruits without accus-
ing Fate.
- 8 Something too much of this:¹—but now
'tis past,
And the spell closes with its silent
seal.²
Long absent Harold reappears at last;
He of the breast which fain no more
would feel,
Wrung with the wounds which kill not,
but ne'er heal;
Yet Time, who changes all, had alter'd
him
In soul and aspect as in age: years
steal
- Fire from the mind as vigor from the
limb;
And life's enchanted cup but sparkles
near the brim.
- 9 His had been quaff'd too quickly, and
he found
The dregs were wormwood; but he
fill'd again,
And from a purer fount, on holier
ground,
And deem'd its spring perpetual, but
in vain!
Still round him clung invisible a chain
Which gall'd forever, fettering though
unseen,
And heavy though it clank'd not; worn
with pain,
Which pined although it spoke not, and
grew keen,
Entering with every step he took through
many a scene.
- 10 Seem in guarded coldness, he had mix'd
Again in fancied safety with his kind,
And deem'd his spirit now so firmly fix'd
And sheath'd with an invulnerable mind,
That, if no joy, no sorrow lurk'd behind;
And he, as one, might 'midst the many
stand
Unheeded, searching through the crowd
to find
Fit speculation; such as in strange land
He found in wonder-works of God and
Nature's hand.
- 11 But who can view the ripen'd rose, nor¹
seek
To wear it? who can curiously behold
The smoothness and the sheen of
beauty's cheek,
Nor feel the heart can never all grow
old?
Who can contemplate Fame through
clouds unfold
The star which rises o'er her steep, nor
climb?
Harold, once more within the vortex,
roll'd
On with the giddy circle, chasing Time,
Yet with a nobler aim than in his youth's
fond² prime.
- 12 But soon he knew himself the most unfit
Of men to herd with man; with whom
he held
Little in common; untaught to submit

¹ See *Hamlet*, III, 2, 79² On the story of his own tragedy is set the seal of silence¹ and not² foolish

- His thoughts to others, though his soul
was quell'd
In youth by his own thoughts; still
uncompell'd,
He would not yield dominion of his
mind
To spirits against whom his own re-
bell'd;
Proud though in desolation; which
could find
A life within itself, to breathe without
mankind
- 13 Where rose the mountains, there to him
were friends,
Where roll'd the ocean, thereon was his
home,
Where a blue sky, and glowing elms,
extends,
He had the passion and the power to
roam;
The desert, forest, cavern, breaker's
foam,
Were unto him companionship, they
spoke
A mutual language, clearer than the
tone
Of his land's tongue, which he would
oft forsake
For Nature's pages glass'd by sunbeams
on the lake.
- 14 Like the Chaldean, he could watch the
stars,¹
Till he had peopled them with beings
bright
As their own beams, and earth, and
earth-born jars,
And human frailties, were forgotten
quite
Could he have kept his spirit to that
flight
He had been happy; but this clay will
sink
Its spark immortal, envying it the light
To which it mounts, as if to break the
link
That keeps us from yon heaven which
woos us to its brink.
- 15 But in man's dwellings he became a
thing
Restless and worn, and stern and wear-
some,
Droop'd as a wild-born falcon with
clipt wing,
To whom the boundless air alone were
home.
- Then came his fit again,¹ which to o'er-
come,
As eagerly the barr'd-up bird will beat
His breast and beak against his wiry
dome
Till the blood tinge his plumage, so
the heat
Of his impeded soul would through his
bosom eat.
- 16 Self-exiled Harold wanders forth again,
With nought of hope left, but with less
of gloom,
The very knowledge that he lived in
vain,
That all was over on this side the tomb
Had made Despair a smilingness as-
sume,
Which, though 'twere wild,—as on the
plunder'd wreck
When mariners would madly meet their
doom
With draughts intemperate on the sink-
ing deck.—
Did yet inspire a cheer, which he forbore
to check
- 17 Stop!—for thy tread is on an empire's
dust!
An earthquake's spoil is sepulchred be-
low!
Is the spot mark'd with no colossal
bust?
Nor column trophied for triumphal
show?
None, but the moral's truth tells sim-
pler so,
As the ground was before, thus let it
be;—
How that red rain hath made the har-
vest grow!
And is this all the world has gain'd by
thee,
Thou first and last of fields' king-making
Victory?²
- 18 And Harold stands upon this place of
skulls,
The grave of France, the deadly Wat-
erloo!
How in an hour the power which gave
annals
Its gifts, transferring fame as fleeting
too!
In "pride of place"³ here last the eagle
flew.

¹ See *Macbeth*, III, 4, 21.

² The Battle of Waterloo made the thrones of the European kings more secure.

³ The Chaldeans were especially versed in astrology.

Macbeth, II, 4, 12. This is a term in falconry, and means the highest point of flight.

Then tore with bloody talon the rent
plain,
Pierced by the shaft of banded nations
through;
Ambition's life and labors all were
vain;
He wears the shatter'd links of the
world's broken chain.

19 Fit retribution! Gaul may champ the bit
And foam in fetters;—but is Earth
more free?
Did nations combat to make *one* sub-
mit;
Or league to teach all kings true sove-
reignty?
What! shall reviving Thraldom again be
The patch'd-up idol of enlighten'd
days?¹
Shall we, who struck the Lion² down,
shall we
Pay the Wolf³ homage? proffering
lowly gaze
And servile knees to thrones? No; *prove*
before ye praise!

20 If not, o'er one fallen despot boast no
more!
In vain fair cheeks were furrow'd with
hot tears
For Europe's flowers long rooted up
before
The trampler of her vineyards; in vain,
years
Of death, depopulation, bondage, fears,
Have all been borne, and broken by
the accord
Of roused-up millions; all that most
endears
Glory, is when the myrtle wreathes a
sword
Such as Harmodius drew on Athens'
tyrant lord.

21 There was a sound of revelry by night,⁴
And Belgium's capital had gather'd
then
Her Beauty and her Chivalry, and
bright
The lamps shone o'er fair women and
brave men;

¹ The Holy Alliance aimed at the restoration of pre-Revolutionary conditions.

² Napoleon.

³ Such a poor imitation of imperial strength as the Austrian emperor and others

⁴ A ball was given at Brussels on the evening before the battle of Quatre-Bras, which occurred two days before the battle of Water-
loo

A thousand hearts beat happily; and
when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which
spake again,
And all went merry as a marriage bell.
But hush! hark! a deep sound strikes
like a rising knell!

22 Did ye not hear it?—No; 'twas but the
wind,
(O! the car rattling o'er the stony street;
(O! with the dance! let joy be uncon-
fined;
No sleep till morn, when Youth and
Pleasure meet
To chase the glowing Hours with flying
feet—
But hark!—that heavy sound breaks in
once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than be-
fore!
Arm! Arm! it is—it is—the cannon's
opening roar!

23 Within a window'd niche of that high
hall
Sate Brunswick's fated chieftain,¹ he
did hear
That sound the first amidst the festival,
And caught its tone with Death's
prophetic ear;
And when they smiled because he
deem'd it near,
His heart more truly knew that peal too
well
Which stretch'd his father on a bloody
bier,
And roused the vengeance blood alone
could quell;
He rush'd into the field, and, foremost
fighting, fell

24 Ah! then and there was hurrying to
and fro,
And gathering tears, and tremblings of
distress,
And cheeks all pale, which but an hour
ago
Blush'd at the praise of their own love-
liness,
And there were sudden partings, such
as press
The life from out young hearts, and
choking sighs

¹ Frederick William, Duke of Brunswick. His father was killed in the Battle of Auerstadt, in 1806

Which ne'er might be repeated; who
 could guess
 If ever more should meet those mutual
 eyes,
 Since upon night so sweet such awful
 morn could rise!

25 And there was mounting in hot haste
 the steed,
 The mustering squadron, and the clat-
 tering car,
 Went pouring forward with impetuous
 speed,
 And swiftly forming in the ranks of
 war;
 And the deep thunder peal on peal
 afar;
 And near, the beat of the alarming
 drum
 Roused up the soldier ere the morning
 star,
 While throng'd the citizens with terror
 dumb,
 Or whispering, with white lips—"The
 foe! they come! they come!"

26 And wild and high the *Cameron's Gather-
 ing*¹ rose!
 The war-note of Lochiel, which Albyn's
 hills
 Have heard, and heard, too, have her
 Saxon foes —²
 How in the noon of night that pibroch³
 thrills,
 Savage and shrill! But with the breath
 which fills
 Their mountain-pipe, so fill the moun-
 taineers
 With the fierce native daring which
 instils
 The stirring memory of a thousand
 years,
 And Evan's, Donald's fame rings in each
 clansman's ears!

27 And Aidenues waves above them her
 green leaves,
 Dewy with Nature's tear-drops, as they
 pass,
 Grieving, if aught inanimate e'er
 grieves,
 Over the unreturning brave,—alas!
 Ere evening to be trodden like the grass
 Which now beneath them, but above
 shall grow

In its next verdure, when this fiery
 mass
 Of living valor, rolling on the foe
 And burning with high hope shall moul-
 der cold and low

28 Last noon beheld them full of lusty
 life,
 Last eve in Beauty's circle proudly gay,
 The midnight brought the signal-sound
 of strife,
 The morn the marshalling in arms,—
 the day
 Battle's magnificently stern array!
 The thunder-clouds close o'er it, which
 when rent
 The earth is cover'd thick with other
 clay,
 Which her own clay shall cover, heap'd
 and pent,
 Rider and horse,—friend, foe,—in one
 red burial blent!

29 Their praise is hymn'd by loftier harps
 than mine —¹
 Yet one I would select from that proud
 throng,²
 Partly because they blend me with his
 line,
 And partly that I did his sue some
 wrong,
 And partly that bright names will hal-
 low song,
 And this was of the bravest, and when
 shower'd
 The death-bolts deadliest the thunn'd
 files along,
 Even where the thickest of war's tem-
 pest lower'd,
 They reach'd no nobler breast than thine,
 young gallant Howard!

30 There have been tears and breaking
 hearts for thee,
 And mine were nothing, had I such to
 give;
 But when I stood beneath the fresh
 green tree,
 Which living waves where thou didst
 cease to live,
 And saw around me the wide field
 revive

¹ The war song which summoned the Cameron
 clan

² The English

³ A kind of Highland bagpipe music

¹ See Scott's *The Field of Waterloo*, and Words-
 worth's *Character of the Happy Warrior* (p.
 298), also Tennyson's *Ode on the Death of*
the Duke of Wellington

² Frederick Howard, whose father, the fifth
 Earl of Carlisle, Byron's second cousin, had
 been satirized in *English Bards and Scotch*
Reviewers, 725, ff

- With fruits and fertile promise, and 34
the Spring
Came forth her work of gladness to
contrive.
With all her reckless birds upon the
wing.
I turn'd from all she brought to those
she could not bring.
- 31 I turn'd to thee, to thousands, of whom
each
And one as all a ghastly gap did make
In his own kind and kindred, whom to
teach
Forgetfulness were mercy for their
sake.
The Archangel's trump, not Glory's,
must awake
Those whom they thirst for; though the
sound of Fame
May for a moment soothe, it cannot
slake
The fever of vain longing, and the
name
So honor'd but assumes a stronger, bitterer
claim
- 32 They mourn, but smile at length and
smiling, mourn
The tree will wither long before it fall.
The hull drives on, though mast and
sail be torn.
The roof-tree sinks, but moulders on
the hall
In massy hoariness; the ruin'd wall
Stands when its wind-worn battlements
are gone;
The bars survive the captive they en-
thral.
The day drags through, though storms
keep out the sun,
And thus the heart will break, yet brokenly
live on
- 33 Even as a broken mirror, which the
glass
In every fragment multiplies, and
makes
A thousand images of one that was,
The same, and still the more, the more
it breaks;
And thus the heart will do which not
forsakes,
Living in shatter'd guise; and still, and
cold,
And bloodless, with its sleepless sor-
row aches,
Yet withers on till all without is old,
Showing no visible sign, for such things
are untold
- There is a very life in our despair,
Vitality of poison,—a quick root
Which feeds these deadly branches; for
it were
As nothing did we die, but Life will
suit
Itself to Sorrow's most detested fruit,
Like to the apples on the Dead Sea's
shore,
All ashes to the taste.¹ Did man com-
pute
Existence by enjoyment, and count o'er
Such hours 'gainst years of life,—say,
would he name threescore?
- 35 The Psalmist number'd out the years
of man:²
They are enough; and if thy tale be
true,
Thou, who didst grudge him even that
fleeting span,
More than enough,³ thou fatal Water-
loo!
Millions of tongues record thee, and
anew
Their children's lips shall echo them,
and say—
“Here, where the sword united nations
drew,
Our countrymen were warring on that
day!”
And this is much, and all which will not
pass away.
- 36 There sunk the greatest, nor the worst
of men,
Whose spirit, antithetically mixt,
One moment of the mightiest, and again
On little objects with like firmness fixt;
Extreme in all things! hadst thou been
betwixt,
Thy throne had still been thine, or
never been;
For daring made thy rise as fall: thou
seek'st
Even now to re-assume the imperial
mien,
And shake again the world, the Thun-
derer of the scene!
- 37 Conqueror and captive of the earth art
thou!
She trembles at thee still, and thy wild
name
- ¹ “The (fabled) apples on the brink of the lake
Asphaltus were said to be fair without, and
within, ashes—*Vide Tacitus, Histor. 5, 7.*”—
Byron
- ² See *Psalms*, 90 10.
- ³ If Waterloo really means what it seems to
mean to mankind, the fleeting span of three
score years and ten allowed by the Psalmist
is more than enough to immortalize human
achievement.

- Was ne'er more bruited¹ in men's
minds than now
That thou art nothing, save the jest of
Fame,
Who woo'd thee once, thy vassal, and
became
The flatterer of thy fierceness, till thou
wert
A god unto thyself! nor less the same
To the astounded kingdoms all merit,
Who deem'd thee for a time whate'er
thou didst assert
- 38 Oh, more or less than man—in high or
low,
Batting with nations, flying from the
field;
Now making monarchs' necks thy foot-
stool, now
More than thy meanest soldier taught
to yield.
An empire thou couldst crush, com-
mand, rebuild,
But govern not thy pettiest passion,
nor,
However deeply in men's spirits skill'd,
Look through thine own, nor curb the
lust of wai,
Nor learn that tempted Fate will leave
the loftiest star
- 39 Yet well thy soul hath brook'd the
turning tide
With that untaught innate philosophy,
Which, be it wisdom, coldness, or deep
pride,
Is gall and wormwood to an enemy
When the whole host of hatred stood
hard by,
To watch and mock thee shrinking, thou
hast smiled
With a sedate and all-enduring eye,—
When Fortune fled her spoil'd and
favorite child.
He stood unbow'd beneath the ills upon
him piled
- 40 Sager than in thy fortunes, for in them
Ambition steel'd thee on too far to
show
That just habitual scorn, which could
contemn
Men and their thoughts; 'twas wise to
feel, not so
To wear it ever on thy lip and brow.
And spurn the instruments thou wert
to use²
- Till they were turn'd unto thine over-
throw:
'Tis but a worthless world to win or
lose;
So hath it proved to thee, and all such lot
who choose.
- 41 If, like a tower upon a headland rock,
Thou hadst been made to stand or fall
alone.
Such scorn of man had help'd to brave
the shock,
But men's thoughts were the steps
which paved thy throne.
Their admiration thy best weapon
shone;
The part of Philip's son¹ was thine
not then
(Unless aside thy purple had been
thrown)
Like stern Diogenes to mock at men,
For sceptred cynics earth were far too
wide a den
- 42 But quiet to quick bosoms is a hell.
And *there* hath been thy bane, there is
a fire
And motion of the soul which will not
dwell
In its own narrow being, but aspires
Beyond the fitting medium of desire,
And, but once kindled, quenchless ever-
more,
Preys upon high adventure, nor can
tire
Of aught but rest; a fever at the core.
Fatal to him who bears, to all who ever
bore
- 43 This makes the madmen who have made
men mad
By their contagion, conquerors and
kings,
Founders of sects and systems, to whom
add
Sophists, bards, statesmen, all unquiet
things
Which stir too strongly the soul's secret
springs,
And are themselves the fools to those
they fool,
Envied, yet how unenviable! what
stings
Are theirs! One breast laid open were
a school
Which would unteach mankind the lust to
shine or rule.

¹ noticed abroad² See *Macbeth*, II. 1, 48.¹ Alexander, who should have been his model
instead of the cynic Diogenes

- 44 Their breath is agitation, and their life
A storm whereon they ride, to sink at
last,
And yet so nursed and bigoted to strife,
That should their days, surviving peril
past,
Melt to calm twilight, they feel over-
cast
With sorrow and supineness, and so
die;
Even as a flame unfed, which runs to
waste
With its own flickering, or a sword laid
by,
Which eats into itself, and rusts inglo-
riously
- 45 He who ascends to mountain-tops, shall
find
The loftiest peaks most wrapt in clouds
and snow,
He who surpasses or subdues mankind,
Must look down on the hate of those
below
Though high *above* the sun of glory
glow,
And far *beneath* the earth and ocean
spread,
Round him are icy rocks, and loudly
blow
Contending tempests on his naked head.
And thus reward the toils which to those
summits led
- 46 Away with these! true Wisdom's world
will be
Within its own creation, or in thine.
Maternal Nature! for who seems like
thee,
Thus on the banks of thy majestic
Rhine?
There Harold gazes on a work divine,
A blending of all beauties, streams and
dells,
Fruit, foliage, crag, wood, cornfield, 50
mountain, vine,
And chiefless castles breathing stern
farewells
From gray but leafy walls, where Rime
greenly dwells
- 47 And there they stand, as stands a lofty
mind,
Worn, but unstooping to the baser
crowd,
All tenantless, save to the crannying
wind,
Or holding dark communion with the
cloud.
- There was a day when they were young
and proud,
Banners on high, and battles' pass'd
below;
But they who fought are in a bloody
shroud,
And those which waved are shredless
dust ere now,
And the bleak battlements shall bear no
future blow.
- 48 Beneath these battlements, within those
walls,
Power dwelt amidst her passions, in
proud state
Each robber chief upheld his armed
halls,
Doing his evil will, nor less elate
Than mightier heroes of a longer date
What want these outlaws conquerors
should have?
But history's purchased page to call
them great?
A wider space, an ornamented grave*
Their hopes were not less warm, then
souls were full as brave.
- 49 In their baronial feuds and single fields,
What deeds of prowess unrecorded
died!
And Love, which lent a blazon to their
shields,
With emblems well devised by amorous
pride,
Through all the mail of iron hearts
would glide.
But still their flame was fierceness, and
drew on
Keen contest and destruction near
allied,
And many a tower for some fair mis-
chief won,
Saw the discolor'd Rhine beneath its ruin
run.
- But thou, exulting and abounding river!
Making thy waves a blessing as they
flow
Through banks whose beauty would
endure forever
Could man but leave thy bright crea-
tion so,
Nor its fair promise from the surface
mow
With the sharp scythe of conflict,—
then to see

* battalions

* In Ramsay's version of the ballad *Johnie Armstrong*, the King asks Johnie.—
"What wants that knave that a king sould half
But the sword of honor and the crown?"

- Thy valley of sweet waters, were to know
 Earth paved like heaven; and to seem
 such to me,
 Even now what wants thy stream?—that
 it should Lethe be
- 51 A thousand battles have assail'd thy
 banks,
 But these and half their fame have
 pass'd away,
 And Slaughter heap'd on high his wel-
 tering ranks;
 Their very graves are gone, and what
 are they?
 Thy tide wash'd down the blood of yes-
 terday,
 And all was stainless, and on thy clear
 stream
 Glass'd, with its dancing light, the
 sunny ray,
 But o'er the blacken'd memory's
 blighting dream
 Thy waves would vainly roll, all sweep-
 ing as they seem
- 52 Thus Harold inly said, and pass'd
 along,
 Yet not insensible to all which here
 Awoke the jocund birds to early
 song;
 In glens which might have made even
 exile dear.
 Though on his brow were graven lines
 austere,
 And tranquil sternness, which had ta'en
 the place
 Of feelings fierier far but less severe,
 Joy was not always absent from his
 face,
 But o'er it in such scenes would steal with
 transient trace
- 53 Nor was all love shut from him, though
 his days
 Of passion had consumed themselves to
 dust.
 It is in vain that we would coldly
 gaze
 On such as smile upon us, the heart
 must
 Leap kindly back to kindness, though
 disgust
 Hath wean'd it from all worldlings:
 thus he felt,
 For there was soft remembrance, and
 sweet trust
 In one fond breast, to which his own
 would melt,
- And in its tenderer hour on that his
 bosom dwelt.¹
- 54 And he had learn'd to love,—I know
 not why,
 For this in such as him seems strange
 of mood,—
 The helpless looks of blooming infancy,
 Even in its earliest nurture, what sub-
 dued,
 To change like this, a mind so far
 imbued
 With scorn of man, it little boots to
 know;
 But thus it was; and though in solitude
 Small power the nipp'd affections have
 to grow,
 In him this glow'd when all beside had
 ceased to glow
- 55 And there was one soft breast, as hath
 been said,
 Which unto his was bound by stronger
 ties
 Than the church links withal, and,
 though unwed,
 That love was pure, and, far above
 disguise,
 Had stood the test of mortal enmities
 Still undivided, and cemented more
 By peril, dreaded most in female eyes;
 But this was firm, and from a foreign
 shore
 Well to that heart might his these absent
 greetings pour!
- 1
- The castled crag of Drachenfels
 Frowns o'er the wide and winding Rhine,
 Whose breast of waters broadly swells
 Between the banks which bear the vine,
 And hills all rich with blossom'd trees,
 And fields that promise corn² and wine,
 And scatter'd cities crowning these,
 Whose far white walls along them shine,
 Have strew'd a scene, which I should see
 With double joy wert thou³ with me.
- 2
- And peasant girls, with deep blue eyes,
 And hands which offer early flowers,
 Walk smiling o'er this paradise,
 Above, the frequent feudal towers
 Through green leaves lift their walls of gray;
 And many a rock which steeply lowers,
 And noble arch in proud decay.
- ¹ A reference to Byron's sister Augusta, who
 was steadfast in her love for Byron when he
 was under the ban of society. See stanza 55;
 also Byron's *Stanzas to Augusta* and *Epistle
 to Augusta* (pp. 518-19)
- ² grain
- ³ Byron's sister Augusta

Look o'er this vale of vintage-bowers;
But one thing want these banks of Rhine,—
Thy gentle hand to clasp in mine!

3

I send the lilies given to me,
Though long before thy hand they touch,
I know that they must wither'd be,
But yet reject them not as such;
For I have cherish'd them as dear,
Because they yet may meet thine eye,
And guide thy soul to mine even here,
When thou behold'st them drooping nigh,
And know'st them gather'd by the Rhine,
And offer'd from my heart to thine!

4

The river nobly foams and flows,
The charm of this enchanted ground,
And all its thousand turns disclose
Some fresher beauty varying round
The haughtiest breast its wish might bound
Through life to dwell delighted here.
Nor could on earth a spot be found
To nature and to me so dear,
Could thy dear eyes in following mine
Still sweeten more these banks of Rhine,

56 By Coblenz, on a rise of gentle ground,
There is a small and simple pyramid,
Crowning the summit of the verdant
mound;
Beneath its base are heroes' ashes hid,
Our enemy's,—but let not that forbid
Honor to Marceau! o'er whose early
tomb
Tears, big tears, gush'd from the rough
soldier's lid.
Lamenting and yet envying such a
doom,
Falling for France, whose rights he bat- 60
tled to resume.

57 Brief, brave, and glorious was his
young career,—
His mourners were two hosts, his
friends and foes:
And fitly may the stranger lingering
here
Pray for his gallant spirit's bright
repose:
For he was Freedom's champion, one
of those,
The few in number, who had not o'er-
stept
The charter to chastise which she be- 61
stows
On such as wield her weapons; he had
kept
The whiteness of his soul, and thus men
o'er him wept.

58 Here Ehrenbreitstein, with her shat-
ter'd wall
Black with the miner's blast, upon her
height
Yet shows of what she was, when shell
and ball
Rebounding idly on her strength did
light
A tower of victory! from whence the
flight
Of baffled foes was watch'd along the
plain.
But Peace destroy'd what War could
never blight,
And laid those proud roofs bare to sum-
mer's rain—
On which the iron shower for years had
pour'd in vain

59 Adieu to thee, fair Rhine! How long
delighted
The stranger fain would linger on his
way!
Thine is a scene alike where souls
united
Or lonely Contemplation thus might
stray,
And could the ceaseless vultures cease
to prey
On self-condemning bosoms, it were
here.
Where Nature, not too sombre nor too
gay,
Wild but not rude, awful yet not aus-
tere.
Is to the mellow earth as autumn to the
year.

Adieu to thee again! a vain adieu!
There can be no farewell to scene like
thine;
The mind is color'd by thy every hue.
And if reluctantly the eyes resign
Their cherish'd gaze upon thee, lovely
Rhine!
'Tis with the thankful heart of parting
praise,
More mighty spots may rise, more glar-
ing shine,
But none unite in one attaching maze
The brilliant, fair, and soft,—the glories
of old days.

The negligently grand, the fruitful
bloom
Of coming ripeness, the white city's
sheen,
The rolling stream, the precipice's
gloom,

- The forest's growth, and Gothic walls
between,
The wild rocks shaped as they had tur-
rets been,
In mockery of man's art, and these
withal
A race of faces happy as the scene,
Whose fertile bounties here extend to
all,
Still springing o'er thy banks, though
empires near them fall
- 62 But these recede. Above me are the
Alps,
The palaces of Nature, whose vast
walls
Have pinnacled in clouds their snowy
scalps,
And throned Eternity in icy halls
Of cold sublimity, where forms and
falls
The avalanche — the thunderbolt of
snow!
All that expands the spirit, yet appals.
Gather around these summits, as to
show
How earth may pierce to heaven yet
leave vain man below
- 63 But ere these matchless heights I dare
to scan,
There is a spot should not be pass'd in
vain,—
Morat! the proud, the patriot field!
where man
May gaze on ghastly trophies of the
slain,
Nor blush for those who conquer'd on
that plain;
Here Burgundy bequeath'd his tomb-
less host,
A bony heap, through ages to remain,
Themselves their monument, — the
Stygian coast
Unsepulchred they roam'd, and shriek'd
each wandering ghost!
- 64 While Waterloo with Cannæ's carnage
vies,
Morat and Marathon twin names shall
stand,
They were true Glory's stainless vic-
tories,
Won by the unambitious heart and
hand
- Of a proud, brotherly, and civic band,
All unbought champions in no princely
cause
Of vice-entail'd Corruption; they no
land
Doom'd to bewail the blasphemy of
laws
Making kings' rights divine, by some
Draconic clause!
- 65 By a lone wall a lonehei column rears
A gray and grief-worn aspect of old
days,
'Tis the last remnant of the wreck of
years,
And looks as with the wild-bewilder'd
gaze
Of one to stone converted by amaze,
Yet still with consciousness, and there
it stands
Making a marvel that it not decays,
When the coeval pride of human hands,
Levell'd Avenium, hath strew'd her
subject lands
- 66 And there—oh! sweet and sacred be
the name!—
Julia—the daughter, the devoted—gave
Her youth to Heaven, her heart, be-
neath a claim
Nearest to Heaven's, broke o'er a
father's grave!
Justice is sworn 'gainst tears, and hers
would crave
The life she lived in, but the judge
was just,
And then she died on him she could not
save
Their tomb was simple, and without a
• bust,
And held within their urn one mind, one
heart, one dust
- 67 But these are deeds which should not
pass away,
And names that must not wither, though
the earth
Forgets her empires with a just decay.
The enslavers and the enslaved, their
death and birth;
The high, the mountain-majesty of worth

¹ The code of Draco, an Athenian lawgiver of the seventh century, was noted for its free use of the death penalty

² A reference to the story of Julia Alpinia, who was thought to have died after vainly trying to save the life of her father, who was condemned to death as a traitor by Aulus Cæcilia. Byron's information was derived from an inscription on a monument since proved to be forged

³ An allusion to the superstition that the spirits of unburied men could not pass the river Styx, which bounded Hades

- Should be, and shall, survivor of its 71
 ^{woe,}
 And from its immortality look forth
 In the sun's face, like yonder Alpine
 ^{snow,}
 Imperishably pure beyond all things be-
 low
- 68 Lake Lemman woos me with its crystal
 face,
 The mirror where the stars and moun-
 tains view
 The stillness of their aspect in each
 trace
 Its clear depth yields of their far height
 and hue:
 There is too much of man here, to look
 through
 With a fit mind the might which I
 behold;
 But soon in me shall Loneliness renew
 Thoughts hid, but not less cherish'd
 than of old,
 Ere mingling with the herd had penn'd
 me in their fold
- 69 To fly from, need not be to hate, man-
 kind.
 All are not fit with them to sin and
 toil,
 Nor is it discontent to keep the mind
 Deep in its fountain, lest it overboil
 In the hot throng, where we become
 the spoil
 Of our infection, till too late and long
 We may deplore and struggle with the
 coil,
 In wretched interchange of wrong for
 wrong
 Midst a contentious world, striving where
 none are strong
- 70 There, in a moment we may plunge our
 years
 In fatal penitence, and in the blight
 Of our own soul turn all our blood to
 tears,
 And color things to come with hues of
 Night;
 The race of life becomes a hopeless
 flight
 To those that walk in darkness: on the
 sea
 The boldest steer but where their ports
 invite;
 But there are wanderers o'er Eternity¹
 Whose bark drives on and on, and
 anchor'd ne'er shall be.
- Is it not better, then, to be alone,
 And love Earth only for its earthly
 sake?
 By the blue rushing of the arrowy
 Rhône,
 Or the pure bosom of its nursing lake,
 Which feeds it as a mother who doth
 make
 A fair but froward infant her own
 care,
 Kissing its cries away as these awake, —
 Is it not better thus our lives to wear,
 Than join the crushing crowd, doom'd to
 infect or bear?
- 72 I live not in myself, but I become
 Portion of that around me; and to me
 High mountains are a feeling,¹ but the
 hum
 Of human cities torture. I can see
 Nothing to loathe in nature, save to be
 A link reluctant in a fleshly chain,
 Class'd among creatures, when the soul
 can flee,
 And with the sky, the peak, the heav-
 ing plain
 Of ocean, or the stars, mingle, and not in
 vain
- 73 And thus I am absorb'd, and this is
 life
 I look upon the peopled desert past,
 As on a place of agony and strife,
 Where, for some sin, to sorrow I was
 cast,
 To act and suffer, but remount at last
 With a fresh pinion; which I feel to
 spring,
 Though young, yet waxing vigorous as
 the blast
 Which I would cope with, on delighted
 wing,
 Spurning the clay-cold bonds which round
 our being cling.
- 74 And when, at length, the mind shall be
 all free
 From what it hates in this degraded
 form,
 Reft of its carnal life, save what shall
 be
 Existent happier in the fly and worm. —
 When elements to elements conform,
 And dust is as it should be, shall I not
 Feel all I see, less dazzling, but more
 warm?

¹ See Shelley's *Adonais*, 30-3 ff. (p. 734)

¹ See Wordsworth's *Lines Composed a Few Miles Above Tintern Abbey*, 76 ff. (p. 233).

The bodiless thought? the spirit of
each spot?
Of which, even now, I share at times the
immortal lot?

75 Are not the mountains, waves, and
skies, a part
Of me and of my soul, as I of them?
Is not the love of these deep in my
heart
With a pure passion? should I not con-
temn
All objects, if compared with these?
and stem
A tide of suffering, rather than forego
Such feelings for the hard and worldly
phlegm
Of those whose eyes are only turn'd
below,
Gazing upon the ground, with thoughts
which dare not glow?

76 But this is not my theme; and I return
To that which is immediate, and require
Those who find contemplation in the
urn,
To look on one,¹ whose dust was once all
fire,
A native of the land where I respire
The clear air for a while—a passing
guest,
Where he became a being,—whose desire
Was to be glorious, 'twas a foolish
quest,
The which to gain and keep, he sacrificed
all rest

77 Here the self-torturing sophist, wild
Rousseau,
The apostle of affliction, he who threw
Enchantment over passion, and from
woe
Wrung overwhelming eloquence, first
drew
The breath which made him wretched,
yet he knew
How to make madness beautiful, and
cast
O'er erring deeds and thoughts a heav-
enly hue
Of words, like sunbeams, dazzling as
they past
The eyes, which o'er them shed tears
feelingly and fast.

78 His love was passion's essence—as a
tree
On fire by lightning, with ethereal flame

¹ Jean Jacques Rousseau (1712-78), who was
born in Geneva.

Kindled he was, and blasted; for to be
Thus, and enamor'd, were to him the
same.

But his was not the love of living dame,
Nor of the dead who rise upon our
dreams,

But of ideal beauty, which became
In him existence, and o'erflowing teems
Along his burning page, distemper'd
though it seems.

79 This breathed itself to life in June, this
Invested her with all that's wild and
sweet,
This hallow'd, too, the memorable kiss
Which every morn his fever'd lip would
greet,
From hers, who but with friendship
his would meet.¹
But to that gentle touch through brain
and breast
Flash'd the thrill'd spirit's love-devour-
ing heat,
In that absorbing sigh perchance more
blest
Than vulgar minds may be with all they
seek possess

80 His life was one long war with self-
sought foes,
Or friends by him self-banish'd, for
his mind
Had grown Suspicion's sanctuary, and
chose,
For its own cruel sacrifice, the kind,
'Gainst whom he raged with fury
strange and blind
But he was phrensied.—wherefore, who
may know?
Since cause might be which skill could
never find;
But he was phrensied by disease or woe,
To that worst pitch of all, which wears a
reasoning show

81 For then he was inspired, and from
him came,
As from the Pythian's mystic cave of
yore,
Those oracles which set the world in
flame,
Nor ceased to burn till kingdoms were
no more
Did he not this for France? which lay
before

¹ In his *Confessions* (Bk. 9), Rousseau gives an
account of his passion for Madame D'Hel-
bach, whom he met every morning for the
kiss which was the common salutation of
French acquaintances

- Bow'd to the inborn tyranny of years? 85
 Broken and trembling to the yoke she
 bore,
 Till by the voice of him and his com-
 peers
 Roused up to too much wrath, which fol-
 lows o'ergrown fears?
- 82 They made themselves a fearful monu-
 ment!
 The wreck of old opinions — things
 which grew,
 Breathed from the birth of time the
 veil they rent,
 And what behind it lay, all earth shall
 view
 But good with ill they also overthrew,
 Leaving but ruins, wherewith to rebuild
 Upon the same foundation, and renew
 Dungeons and thrones, which the same
 hour refill'd,
 As heretofore, because ambition was self-
 will'd.
- 83 But this will not endure, nor be en-
 dured!
 Mankind have felt their strength, and
 made it felt
 They might have used it better, but
 allured
 By their new vigor, sternly have they
 dealt
 On one another; pity ceased to melt
 With her once natural charities But
 they,
 Who in oppression's darkness caved 87
 had dwelt,
 They were not eagles, nourish'd with
 the day,
 What marvel then, at times, if they mis-
 took their prey?
- 84 What deep wounds ever closed without
 a scar?
 The heart's bleed longest, and but heal
 to wear
 That which disfigures it; and they who
 war
 With their own hopes, and have been
 vanquish'd, bear
 Silence, but not submission: in his lair
 Fix'd Passion holds his breath, until 88
 the hour
 Which shall atone for years; none need
 despair:
 It came, it cometh, and will come,—
 the power
 To punish or forgive—in *one* we shall be
 slower.
- Clear, placid Leman! thy contrasted
 lake,
 With the wild world I dwelt in, is a
 thing
 Which warns me, with its stillness, to
 forsake
 Earth's troubled waters for a purer
 spring.
 This quiet sail is as a noiseless wing
 To walt me from distraction; once I
 loved
 Torn Ocean's roar, but thy soft mur-
 muring
 Sounds sweet as if a sister's voice re-
 proved,
 That I with stern delights should e'er
 have been so moved.
- 86 It is the hush of night, and all between
 Thy margin and the mountains, dusk,
 yet clear,
 Mellow'd and mingling, yet distinctly
 seen,
 Save darken'd Jura, whose cap heights
 appear
 Precipitously steep; and drawing near,
 There breathes a living fragrance from
 the shore,
 Of flowers yet fresh with childhood; on
 the ear
 Drops the light drip of the suspended
 oar,
 Or chirps the grasshopper one good-night
 carol more;—
- He is an evening reveller, who makes
 His life an infancy, and sings his fill,
 At intervals, some bird from out the
 brakes
 Starts into voice a moment, then is
 still
 There seems a floating whisper on the
 hill,
 But that is fancy, for the starlight
 dews
 All silently their tears of love instil,
 Weeping themselves away, till they in-
 fuse
 Deep into Nature's breast the spirit of
 her hues
- Ye stars! which are the poetry of
 heaven!
 If in your bright leaves we would read
 the fate
 Of men and empires,—'tis to be for-
 given,
 That in our aspirations to be great,
 Our destinies o'erleap their mortal state,

- And claim a kindred with you; for ye are
 A beauty and a mystery, and create
 In us such love and reverence from
 afar,
 That fortune, fame, power, life, have
 named themselves a star.
- 89 All heaven and earth are still—though
 not in sleep,¹
 But breathless, as we grow when feel-
 ing most,
 And silent, as we stand in thoughts too
 deep—
 All heaven and earth are still. From the
 high host
 Of stars, to the lull'd lake and moun-
 tain-coast,
 All is concentr'd in a life intense,
 Where not a beam, nor air, nor leaf
 is lost,
 But hath a part of being, and a sense
 Of that which is of all Creator and De-
 fence
- 90 Then stirs the feeling infinite, so felt
 In solitude, where we are *least* alone.
 A truth, which through our being then
 doth melt,
 And purifies from self: it is a tone,
 The soul and source of music, which
 makes known
 Eternal harmony, and sheds a charm
 Like to the fabled Cytherea's zone,²
 Binding all things with beauty, —
 'twould disarm
 The spectre Death, had he substantial
 power to harm.
- 91 Not vainly did the early Persian make
 His altar the high places, and the peak
 Of earth-*o'*ergazing mountains, and
 thus take
 A fit and unwall'd temple, there to
 seek
 The Spirit, in whose honor shrines are
 weak.
 Uprear'd of human hands Come, and
 compare
 Columns and idol-dwellings, Goth or
 Greek,
 With Nature's realms of worship, earth
 and air,
 Nor fix on fond abodes to circumscribe
 thy pray'r!
- Thy sky is changed!—and such a
 change! Oh night,
 And storm, and darkness, ye are won-
 drous strong,
 Yet lovely in your strength, as is the
 light
 Of a dark eye in woman! Far along,
 From peak to peak, the rattling crags
 among
 Leaps the live thunder! Not from one
 lone cloud,
 But every mountain now hath found a
 tongue,
 And Jura answers, through her misty
 shroud,
 Back to the joyous Alps, who call to her
 aloud!
- 93 And this is in the night:—Most glorious
 night!
 Thou wert not sent for slumber! let
 me be
 A sharer in thy fierce and far delight,—
 A portion of the tempest and of thee!
 How the lit lake shines, a phosphoric
 sea,
 And the big rain comes dancing to the
 earth!
 And now again 'tis black,—and now
 the glee
 Of the loud hills shakes with its moun-
 tain-mirth,
 As if they did rejoice o'er a young earth-
 quake's birth.
- 94 Now, where the swift Rhone cleaves his
 way between
 Heights which appear as lovers who
 have parted¹
 In hate, whose mining depths so inter-
 vene,
 That they can meet no more, though
 broken-hearted;
 Though in their souls, which thus each
 other thwarted,
 Love was the very root of the fond rage
 Which blighted their life's bloom, and
 then departed—
 Itself expired, but leaving them an age
 Of years all winters,—war within them-
 selves to wage
- 95 Now, where the quick Rhone thus hath
 cleft his way.
 The mightiest of the storms hath ta'en
 his stand.

¹ See Wordsworth's *It Is a Beautiful Evening*
Calm and Free (p. 288)

² The girdle of Venus which inspired love

¹ See Coleridge's *Christabel* 4th-2d (p. 117)

- For here, not one, but many, make their
play,
And fling their thunder-bolts from hand
to hand,
Flashing and cast around; of all the
band,
The brightest through these parted hills 99
hath fork'd
His lightnings,—as if he did under-
stand
That in such gaps as desolation work'd,
There the hot shaft should blast whatever
therein lurk'd.
- 96 Sky, mountains, rivers, winds, lake,
lightning! ye!
With night, and clouds, and thunder,
and a soul
To make these felt and feeling, well
may be
Things that have made me watchful,
the far roll
Of your departing voices, is the knoll!
Of what in me is sleepless,—if I rest
But where of ye, O tempests! is the 100
goal?
Are ye like those within the human
breast?
Or do ye find, at length, like eagles, some
high nest?
- 97 Could I embody and unbosom now
That which is most within me,—could
I wreak
My thoughts upon expression, and thus
throw
Soul, heart, mind, passions, feelings,
strong or weak,
All that I would have sought, and all
I seek,
Bear, know, feel, and yet breathe—into 101
one word,
And that one word were lightning, I
would speak;
But as it is, I live and die unheard,
With a most voiceless thought, sheathing
it as a sword.
- 98 The morn is up again, the dewy morn,
With breath all incense, and with cheek
all bloom,
Laughing the clouds away with play-
ful scorn,
And living as if earth contain'd no
tomb,—
And glowing into day: we may resume
The march of our existence: and thus I,
- Still on thy shores, fair Leman! may
find room
And food for meditation, nor pass by
Much, that may give us pause, if pon-
der'd fittingly.
- Clarens! sweet Clarens, birthplace of
deep Love!
Thine air is the young breath of pas-
sionate thought;
Thy trees take root in Love, the snows
above
The very glaciers have his colors caught.
And sun-set into rose-hues sees them
wrought
By rays which sleep there lovingly: the
rocks,
The permanent crags, tell here of Love,
who sought
In them a refuge from the worldly
shocks,
Which stir and sting the soul with hope
that woos, then mocks.
- ('larens' by heavenly feet thy paths are
trod,—
Undying Love's, who here ascends a
throne
To which the steps are mountains;
where the god
Is a pervading life and light,—so shown
Not on those summits solely, nor alone
In the still cave and forest; o'er the
flower
His eye is sparkling, and his breath
hath blown,
His soft and summer breath, whose ten-
der power
Passes the strength of storms in their most
desolate hour.
- All things are here of him; from the
black pines,
Which are his shade on high, and the
loud roar
Of torrents, where he listeneth, to the
vines
Which slope his green path downward
to the shore,
Where the bow'd waters meet him, and
adore,
Kissing his feet with murmurs; and the
wood,
The covert of old trees, with trunks all
hoar,
But light leaves, young as joy, stands
where it stood,
Offering to him, and his, a populous
solitude.

102 A populous solitude of bees and birds,
And fairy-form'd and many-color'd things,
Who worship him with notes more sweet
than words,
And innocently open their glad wings,
Fearless and full of life. the gush of
springs,
And fall of lofty fountains, and the bend
Of stirring branches, and the bud which
brings
The swiftest thought of beauty, here
extend,
Mingling, and made by Love, unto one¹⁰⁶
mighty end

103 He who hath loved not, here would learn
that lore,
And make his heart a spirit, he who
knows
That tender mystery, will love the more,
For this is Love's recess, where vain
men's woes,
And the world's waste, have driven him
far from those.
For 'tis his nature to advance or die;
He stands not still, but or decays, or¹⁰⁷
grows
Into a boundless blessing, which may
vie
With the immortal lights, in its eternity!

104 'Twas not for fiction chose Rousseau
this spot,
Peopling it with affections, but he
found
It was the scene which Passion must
allot
To the mind's purified beings; 'twas
the ground
Where early Love his Psyche's zone
unbound,¹
And hallow'd it with loveliness. 'tis
lone,
And wonderful, and deep, and hath a¹⁰⁸
sound,
And sense, and sight of sweetness, here
the Rhone
Hath spread himself a couch, the Alps
have rear'd a throne.

105 Lausanne¹ and Ferney¹ ye have been
the abodes
Of names which unto you bequeath'd a
name,²

Mortals, who sought and found, by
dangerous roads,
A path to perpetuity of fame.
They were gigantic minds, and their
sleep aim
Was, Titan-like, on daring doubts to
pile
Thoughts which should call down thun-
der, and the flame
Of Heaven again assail'd, if Heaven the
while
On man and man's research could deign
do more than smile

The one was fire and fickleness,¹ a child,
Most mutable in wishes, but in mind
A wit as various,—gay, grave, sage, or
wild,—
Historian, bard, philosopher, combined;
He multiplied himself among mankind.
The Proteus of their talents, but his own
Breathed most in ridicule,—which, as
the wind,
Blew where it list'd,² laying all things
prone,—
Now to o'erthrow a fool, and now to
shake a throne

The other, deep and slow, exhausting
thought,
And having wisdom with each studious
year,
In meditation dwelt, with learning
wrought,
And shaped his weapon with an edge
severe,
Sapping a solemn creed with solemn
sneer,
The lord of irony,—that master-spell,
Which stung his foes to wrath, which
grew from fear,
And doom'd him to the zealot's ready
Hell,
Which answers to all doubts so eloquently
well.

Yet, peace be with their ashes,—for by
them,
If merited, the penalty is paid,
It is not ours to judge,—far less con-
demn;
The hour must come when such things
shall be made
Known unto all, or hope and dread
allay'd
By slumber, on one pillow, in the dust.

¹ Voltaire. Stanza 107 refers to Gibbon. Both of these men were skeptics. See stanza 105 also Gibbon's *The History of the Decline and Fall of the Roman Empire*, chapters 15-16.

² See *John*, 3:9

¹ A reference to the legend of Cupid and Psyche.
² Voltaire (1694-1778) and Gibbon (1737-94)

Which, thus much we are sure, must lie
decay'd;
And when it shall revive, as is our trust,
'Twill be to be forgiven, or suffer what is
just.

- 109 But let me quit man's works, again to
read
His Maker's, spread around me, and
suspend
This page, which from my reveries I
feed,
Until it seems prolonging without end
The clouds above me to the white Alps¹¹³
tend,
And I must pierce them, and survey
whate'er
May be permitted, as my steps I bend
To their most great and growing region.
where
The earth to her embrace compels the
powers of an

- 110 Italia! too, Italia! looking on thee,
Full flashes on the soul the light of ages,
Since the fierce Carthaginian¹ almost
won thee,
To the last halo of the chiefs and sages
Who glorify thy consecrated pages.
Thou wert the throne and grave of em-
pires, still
The fount at which the panting mind¹¹⁴
assuages
Her thirst of knowledge, quaffing there
her fill,
Flows from the eternal source of Rome's
imperial hill.

- 111 Thus far have I proceeded in a theme
Renew'd with no kind auspices —to feel
We are not what we have been, and to
deem
We are not what we should be, and to
steel
The heart against itself, and to conceal,
With a proud caution, love, or hate, or
aught,—
Passion or feeling, purpose, grief or
zeal,—
Which is the tyrant spirit of our¹¹⁵
thought,
Is a stern task of soul —no matter,—it is
taught.

- 112 And for these words, thus woven into
song,
It may be that they are a harmless
wile,—

The coloring of the scenes which fleet
along,
Which I would seize, in passing, to be-
guile
My breast, or that of others, for a while.
Fame is the thirst of youth, but I am
not
So young as to regard men's frown or
smile,
As loss or guerdon of a glorious lot;
I stood and stand alone,—remember'd or
forgot

I have not loved the world, nor the
world me,¹
I have not flatter'd its rank breath, nor
bow'd
To its idolatries a patient knee,
Nor eom'd my cheek to smiles, nor cried
aloud
In worship of an echo, in the crowd
They could not deem me one of such,
I stood
Amongst them, but not of them, in a
shroud
Of thoughts which were not their
thoughts, and still could,
Had I not filed² my mind, which thus
itself subdued

I have not loved the world, nor the
world me,—
But let us part fair foes, I do believe,
Though I have found them not, that
there may be
Words which are things, hopes which
will not deceive,
And virtues which are merciful, nor
weave
Snare for the failing. I would also
deem
O'er others' griefs that some sincerely
grieve,
That two, or one, are almost what they
seem,
That goodness is no name, and happiness
no dream.

My daughter! with thy name this song
began;
My daughter! with thy name thus much
shall end,
I see thee not, I hear thee not, but none
Can be so wrapt in thee, thou art the
friend
To whom the shadows of far years ex-
tend:

¹ Hannibal, in the Second Punic War, 216 B C

¹ See *Manfred*, II, 2, 50 ff. (p. 557)

² defiled (See *Macbeth*, III, 1, 64)

Albeit my brow thou never shouldst
 behold,
 My voice shall with thy future visions 1
 blend,
 And reach into thy heart, when mine is
 cold,
 A token and a tone, even from thy father's
 mould

116 To aid thy mind's development, to watch
 Thy dawn of little joys, to sit and see
 Almost thy very growth, to view thee
 catch
 Knowledge of objects,—wonders yet to
 thee!
 To hold thee lightly on a gentle knee,
 And print on thy soft cheek a parent's
 kiss,—
 This, it should seem, was not reserved
 for me;
 Yet this was in my nature as it is,
 I know not what is there, yet something
 like to this.

117 Yet, though dull hate as duty should be
 taught,
 I know that thou wilt love me, though
 my name
 Should be shut from thee, as a spell still
 fraught
 With desolation, and a broken claim
 Though the grave closed between us,—
 'twere the same,
 I know that thou wilt love me, though
 to drain
 My blood from out thy being were an
 aim,
 And an attainment,—all would be in
 vain,—
 Still thou wouldst love me, still that more
 than life retain

118 The child of love, though born in bitter-
 ness,
 And nurtured in convulsion,—of thy sire
 These were the elements, and thine no
 less
 As yet such are around thee, but thy fire
 Shall be more temper'd, and thy hope
 far higher.
 Sweet be thy cradled slumbers! O'er
 the sea
 And from the mountains where I now
 respire,
 Fain would I waft such blessing upon
 thee,
 As, with a sigh, I deem thou might'st
 have been to me.

From CANTO IV
 1817 1818

1 I stood in Venice, on the Bridge of
 Sighs;
 A palace and a prison on each hand:
 I saw from out the wave her structures
 rise
 As from the stroke of the enchanter's
 wand:
 A thousand years their cloudy wings
 expand
 Around me, and a dying Glory smiles
 O'er the far times, when many a subject
 land
 Look'd to the winged Lion's marble
 piles,¹
 Where Venice sat in state, throned on
 her hundred isles!

2 She looks a sea Cybele, fresh from
 ocean,
 Rising with her tiara of proud towers
 At any distance, with majestic motion,
 A ruler of the waters and their powers,
 And such she was,—her daughters had
 their dowers
 From spoils of nations, and the exhaust-
 less East
 Pour'd in her lap all gems in sparkling
 showers
 In purple was she robed, and of her
 feast
 Monarchs partook, and deem'd their dig-
 nity increased

3 In Venice Tasso's echoes are no more,
 And silent rows the songless gondolier;²
 Her palaces are crumbling to the shore,
 And music meets not always now the
 ear:
 Those days are gone—but Beauty still
 is here.
 States fall, arts fade—but Nature doth
 not die,
 Nor yet forget how Venice once was
 dear,
 The pleasant place of all festivity,
 The revel of the earth, the masque of
 Italy!

4 But unto us she hath a spell beyond
 Her name in story, and her long array
 Of mighty shadows, whose dim forms
 descend

¹The winged Lion of St Mark stands on a column near the Ducal Palace

²Before the capture of Venice by Napoleon, in 1797, the gondoliers were accustomed to sing stanzas of Tasso's *Jerusalem Delivered*. See Rogers's *The Gondola* (p. 211).

Above the dogeless city's vanish'd
sway;¹

Ours is a trophy which will not decay
With the Rialto; Shylock and the Moor,
And Pierre, cannot be swept or worn
away—

The keystones of the arch! though all
were o'er,
For us repeopled were the solitary shore

- 5 The beings of the mind are not of clay.
Essentially immortal, they create
And multiply in us a brighter ray
And more beloved existence: that which
Fate
Prohibits to dull life, in this our state
Of mortal bondage, by these spirits
supplied,
First exiles, then replaces what we hate.
Watering the hearts whose early flowers
have died,
And with a fresher growth replenishing
the void.

- 13 Before St Mark still glow his steeds of
brass,²
Their gilded collars glittering in the
sun,
But is not Doria's menace come to pass?
Are they not bridled?—Venice, lost and
won,
Her thirteen hundred years of freedom
done,
Sinks, like a seaweed, into whence she
rose!
Better be whelm'd beneath the waves,
and shun,
Even in destruction's depth, her foreign
foes,
From whom submission wrings an in-
famous repose

- 14 In youth she was all glory,—a new
Tyre,
Her very by-word sprung from victory.
The "Planter of the Lion,"³ which
through fire
And blood she bore o'er subject earth
and sea;

Though making many slaves, herself
still free,

And Europe's bulwark 'gainst the Otto-
mite,⁴

Witness Troy's rival, Candia! Vouch
it, ye

Immortal waves that saw Lepanto's
fight!

For ye are naimes no time nor tyranny can
blight

- 15 Statues of glass—all shiver'd—the long
file
Of her dead Doges are declined to dust;
But where they dwelt, the vast and
sumptuous pile
Bespeaks the pageant of their splendid
trust,
Their sceptre broken, and their sword
in rust,
Have yielded to the stranger's empty
halls,
Thin streets, and foreign aspects, such
as must
Too oft remind her who and what
enthralled,
Have flung a desolate cloud o'er Venice's
lovely walls

- 16 When Athens' armies fell at Syracuse,⁵
And fetter'd thousands bore the yoke of
war,
Redemption rose up in the Attic Muse,
Her voice their only ransom from afar.
See! as they chant the tragic hymn, the
car
Of the o'ermaster'd victor stops, the
reins
Fall from his hands, his idle scimitar
Starts from its belt—he rends his cap-
tive's chains,
And bids him thank the hard for freedom
and his strains.

- 17 Thus, Venice, if no stronger claim were
thine,
Were all thy proud historic deeds for-
got,
Thy choral memory of the Bard divine,
Thy love of Tasso, should have cut the
knot

¹ The territory of Venice was taken by France and Austria in 1797. See Wordsworth's *On the Extinction of the Venetian Republic* (p. 286).

² The famous bronze steeds of St. Mark's Church, which the Genoese commander Doria said in 1379, he should bridle before giving the Venetians peace.

³ The Lion of St Mark was the emblem of the Republic of Venice.

⁴ The Venetians defended Candia, in Crete, against the Turks for 24 years. Troy was besieged 10 years by the Greeks.

⁵ Plutarch relates, in his *Life of Nicias*, that after the Athenians had been defeated and captured at Syracuse (5th cent B.C.), those who could recite passages from the works of Euripides were set free. See Browning's *Reluctation's Adventure*, 125 ff.

- Which ties thee to thy tyrants; and thy lot
Is shameful to the nations,—most of all,
Albion! to thee the Ocean queen
should not
Abandon Ocean's children, in the fall 26
Of Venice, think of thine, despite thy
watery wall
- 18 I loved her from my boyhood, she to me
Was as a fairy city of the heart,
Rising like water-columns from the sea
Of joy the sojourn, and of wealth the mart;
And Otway, Radcliffe, Schiller, Shak-
speare's art.¹
Had stamp'd her image in me, and
even so,
Although I found her thus, we did not
part,
Perchance even dearer in her day of
woe,
Than when she was a boast, a marvel, and
a show
- 19 I can repeople with the past—and of
The present there is still for eye and
thought,
And meditation chasten'd down, enough,
And more, it may be, than I hoped or
sought,
And of the happiest moments which
were wrought
Within the web of my existence, some
From thee, fair Venice! have their
colors caught
There are some feelings Time cannot
benumb,
Nor Torture shake, or mine would now be
cold and dumb.
- 25 But my soul wanders. I demand it
back
To meditate amongst decay, and stand
A ruin amidst ruins, there to track
Fall'n states and buried greatness, o'er
a land
Which *was* the mightiest in its old com-
mand,
And *is* the loveliest, and must ever be
The master-mould of Nature's heavenly
hand;
- Wherein were cast the heroic and the
free,
The beautiful, the brave, the lords of earth
and sea,
The commonwealth of kings, the men of
Rome!
And even since, and now, fair Italy!
Thou art the garden of the world the
home
Of all Art yields, and Nature can de-
cree,
Even in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility;
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot
be defaced.
- 27 The moon is up, and yet it is not night.
Sunset divides the sky with her, a sea
Of glory streams along the Alpine
height
Of blue Föhn's mountains, Heaven is
free
From clouds, but of all colors seems to
be,—
Melted to one vast Inn of the West,—
Where the Day joins the past Eternity.
While, on the other hand, meek Dian's
crest
Floats through the azure air—an island of
the blest!
- 28 A single star is at her side, and reigns
With her o'er half the lovely heaven,
but still
Yon sunny sea heaves brightly, and re-
mains
Roll'd o'er the peak of the far Rætian
hill,
As Day and Night contending were
until
Nature reclaim'd her order—gently
flows
The deep-dyed Brenta, where their hues
instil
The odorous purple of a new-born rose
Which streams upon her stream, and
glass'd within it glows.
- 29 Fill'd with the face of Heaven, which
from afar,
Comes down upon the waters; all its
hues,
From the rich sunset to the rising star.
Their magical variety diffuse.
And now they change: a paler shadow
strews

¹ Otway in *Venice Preserved*, Mrs. Radcliffe in *The Mysteries of Udolpho*, Schiller in *The Ghost-Seer*, Shakspeare in *The Merchant of Venice* and *Othello*.

Its mantle o'er the mountains; parting
 day
 Dies like the dolphin, whom each pang
 imbues
 With a new color as it gasps away,
 The last still loveliest,—till—'tis gone—
 and all is gray.

78 Oh Rome! my country! city of the soul!
 The orphans of the heart must turn to
 thee,
 Lone mother of dead empires! and con-
 trol
 In their shut breasts their petty misery
 What are our woes and sufferance?
 Come and see
 The cypress,¹ hear the owl, and plod
 your way
 O'er steps of broken thrones and tem-
 ples, Ye!
 Whose agonies are evils of a day—
 A world is at our feet as fragile as our
 clay

79 The Niobe of nations! there she stands,
 Childless and crownless, in her voiceless
 woe;
 An empty urn within her wither'd
 hands,
 Whose holy dust was scatter'd long
 ago,
 The Scipios' tomb contains no ashes
 now;
 The very sepulchres lie tenantless
 Of their heroic dwellers. dost thou
 flow,
 Old Tiber! through a marble wilder-
 ness?
 Rise, with thy yellow waves, and mantle
 her distress.

80 The Goth, the Christian, Time, War,
 Flood, and Fire,
 Have dealt upon the seven-hill'd city's
 pride;
 She saw her glories star by star
 expire.
 And up the steep barbarian monarchs
 ride,
 Where the car clumb'd the Capitol; far
 and wide
 Temple and tower went down, nor left
 a site:
 Chaos of ruins! who shall trace the
 void,

O'er the dim fragments cast a lunar
 light,
 And say, "here was, or is," where all is
 doubly night!

95 I speak not of men's creeds—they rest
 between
 Man and his Maker—but of things al-
 low'd,
 Avert'd, and known, and daily, hourly
 seen:—
 The yoke that is upon us doubly bow'd,
 And the intent of tyranny avow'd,
 The edict of Earth's rulers, who are
 grown
 The apes of him¹ who humbled once the
 proud,
 And shook them from their slumbers on
 the throne—
 Too glorious, were this all his mighty arm
 had done

96 Can tyrants but by tyrants conquer'd be,
 And Freedom find no champion and no
 child
 Such as Columbia saw arise when she
 Sprung forth a Pallas, arm'd and unde-
 filed?
 Or must such minds be nourish'd in the
 wild,
 Deep in the unpruned forest, 'midst the
 roar
 Of cataracts, where nursing Nature
 smiled
 On infant Washington? Has Earth no
 more
 Such seeds within her breast, or Europe no
 such shore?

97 But France got drunk with blood to
 vomit crime,
 And fatal have her Saturnalia been
 To Freedom's cause, in every age and
 clime;
 Because the deadly days which we have
 seen,²
 And vile Ambition, that built up between
 Man and his hopes an adamant wall.
 And the base pageant last upon the
 scene,
 Are grown the pretext for the eternal
 thrall
 Which nips life's tree, and dooms man's
 worst—his second fall.

¹ Napoleon

² The days of the Congress of Vienna, of the
 Holy Alliance, and of the Second Treaty of
 Paris (Sept.-Nov., 1815). These constitute
 the "base pageant" of l. 6. 7.

¹ The cypress is an emblem of mourning; it is
 a common tree in graveyards

- 98 Yet, Freedom! yet thy banner, torn but flying,
Streams like the thunder-storm *against* the wind;
Thy trumpet voice, though broken now and dying,
The loudest still the tempest leaves behind;
Thy tree hath lost its blossoms, and the rind,
Chopp'd by the axe, looks rough and little worth,
But the sap lasts, and still the seed we find 131
Sown deep, even in the bosom of the North.¹
So shall a better Spring less bitter fruit bring forth.
- 128 Arches on arches! as it were that Rome,
Collecting the chief trophies of her line,
Would build up all her triumphs in one dome,
Her Coliseum stands, the moonbeams shine
As 'twere its natural torches, for divine
Should be the light which streams here 132
to illumine
This long-explored but still exhaustless mine
Of contemplation; and the azure gloom
Of an Italian night, where the deep skies assume
- 129 Hues which have words, and speak to ye of heaven,
Floats o'er this vast and wondrous monument,
And shadows forth its glory There is given
Unto the things of earth, which Time hath bent,
A spirit's feeling, and where he hath leant
His hand, but broke his scythe, there is 133
a power
And magic in the ruin'd battlement,
For which the palace of the present hour
Must yield its pomp, and wait till ages are its dower.
- 130 Oh Time! the beautifier of the dead,
Adorner of the ruin, comforter
And only healer when the heart hath bled;
- Time! the corrector when our judgments err,
The test of truth, love—sole philosopher,
For all beside are sophists—from thy thrift,
Which never loses though it doth defer—
Time, the avenger! unto thee I lift
My hands, and eyes, and heart, and crave
of thee a gift
- Amidst this wreck, where thou hast made a shrine
And temple more divinely desolate,
Among thy nightier offerings here are mine,
Ruins of years, though few, yet full of fate.
If thou hast ever seen me too elate,
Hear me not; but if calmly I have borne
Good, and reserved my pride against the hate
Which shall not overwhelm me, let me not have worn
This iron in my soul in vain—shall *they*
not mourn?
- And thou, who never yet of human wrong
Left the unbalanced scale, great Nemesis!
Here, where the ancient paid thee homage long—
Thou who didst call the Furies from the abyss,
And round Orestes bade them howl and hiss
For that unnatural retribution!—just.
Had it but been from hands less near—in this
Thy former realm, I call thee from the dust!
Dost thou not hear my heart?—Awake!
thou shalt, and must
- It is not that I may not have incurr'd
For my ancestral faults on mine the wound
I bleed withal, and, had it, been conferr'd
With a just weapon, it had flow'd unbound;
But now my blood shall not sink in the ground;
To thee I do devote it—*thou* shalt take
The vengeance, which shall yet be sought and found,

¹ England¹ The slaying of his mother and her lover, who together had killed his father, Agamemnon

- Which if I have not taken for the
sake—
But let that pass—I sleep, but thou shalt
yet awake
- 134 And if my voice break forth, 'tis not
that now
I shrink from what is suffer'd: let him
speak
Who hath beheld decline upon my brow.
Or seen my mind's convulsion leave it
weak.
But in this page a record will I seek
Not in the air shall these my words dis-138
perse,
Though I be ashes; a far hour shall
wreak
The deep prophetic fulness of this verse,
And pile on human heads the mountain of
my curse!
- 135 That curse shall be Forgiveness—Have
I not—
Hear me, my mother Earth! behold it,
Heaven!
Have I not had to wrestle with my lot?
Have I not suffer'd things to be for-
given?
Have I not had my brain sear'd, my
heart riven,
Hopes sapp'd, name blighted, Life's
life led away? 139
And only not to desperation driven,
Because not altogether of such clay
As rote into the souls of those whom I
survey
- 136 From mighty wrongs to petty perfidy
Have I not seen what human things
could do?
From the loud roar of foaming calumny
To the small whisper of the as paltry
few,
And subtler venom of the reptile crew,
The Janus glance of whose significant
eye,
Learning to lie with silence, would seem
true,
And without utterance, save the shrug
or sigh, 140
Deal round to happy fools its speechless
obloquy.
- 137 But I have lived, and have not lived in
vain.
My mind may lose its force, my blood
its fire,
And my frame perish even in conquer-
ing pain;
- But there is that within me which shall
fire
Torture and Time, and breathe when I
expire,
Something unearthly, which they deem
not of,
Like the remember'd tone of a mute
lyre,
Shall on their soften'd spirits smk, and
move
In hearts all rocky now the late remorse
of love
- The seal is set. Now welcome, thou
dread power!
Nameless, yet thus omnipotent, which
here
Walk'st in the shadow of the midnight
hour
With a deep awe, yet all distinct from
fear;
Thy haunts are ever where the dead
walls rear
Their ivy mantles, and the solemn scene
Derives from thee a sense so deep and
clear
That we become a part of what has
been,
And grow unto the spot, all-seem but
unseen
- And here the buzz of eager nations ran,
In murmur'd pity, or loud-ron'd ap-
plause,
As man was slaughter'd by his fellow-
man
And wherefore slaughter'd? wherefore,
but because
Such were the bloody Cæsar's general
laws,
And the imperial pleasure—Wherefore
not?
What matters where we fall to fill the
maws
Of worms—on battle-planes or listed
spot?¹
Both are but theatres where the chief
actors rot.
- I see before me the Gladiator lie:²
He leans up his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually
low—

¹ That is, field of the list, or tournament
² Suggested by the statue formerly called *The Dying Gladiator*, but now thought to represent a wounded warrior, and hence called *The Dying Gaul*. It is in the Museum of the Capitol

And through his side the last drops,
 ebbing slow
 From the red gash, fall heavy, one by
 one,
 Like the first of a thunder-shower, and
 now
 The arena swims around him—he is
 gone,
 Ere ceased the inhuman shout which hail'd
 the wretch who won

141 He heard it, but he heeded not—his eyes
 Were with his heart, and that was far
 away;
 He reck'd not of the life he lost nor
 prize,
 But where his rude hut by the Danube
 lay,
 There were his young barbarians all at
 play,
 There was their Dacian mother!—he,
 their sire,
 Butcher'd to make a Roman holiday—
 All this rush'd with his blood—Shall he
 expire
 And unavenged? Arise, ye Goths, and
 glut you ne'

142 But here, where Murder breathed her
 bloody stream,
 And here, where buzzing nations choked
 the way,
 And roar'd or murmur'd like a mountain
 stream
 Dashing or winding as its torrent strays,
 Here, where the Roman million's blame
 or praise,
 Was death or life, the playthings of a
 crowd,
 My voice sounds much—and fall the
 stars' faint rays
 On the arena void—seats crush'd—walls
 bow'd—
 And galleries, where my steps seem echoes
 strangely loud

143 A rum—yet what rum! from its mass
 Walls, palaces, half-cities, have been
 rear'd;
 Yet oft the enormous skeleton ye pass,
 And marvel where the spoil could have
 appear'd
 Hath it indeed been plunder'd, or but
 clear'd?
 Alas! developed, opens the decay,

¹ After Trajan had conquered the region north
 of the Lower Danube and had made it into the
 Roman province of Dacia (101 B. C.), he
 carried 10,000 captives to Rome and exhib-
 ited them in combats for the amusement of
 the people.

When the colossal fabric's form is
 near'd:
 It will not bear the brightness of the
 day,
 Which streams too much on all years, man,
 have reft away.

But when the rising moon begins to
 climb
 Its topmost arch, and gently pauses
 there,
 When the stars twinkle through the
 loops of time,
 And the low night-breeze waves along
 the air
 The garland-forest, which the gray
 walls wear,
 Like laurels on the bald first Cæsar's
 head,¹
 When the light shines serene but doth
 not glare,
 Then in this magic circle raise the dead
 Heroes have trod this spot—'tis on their
 dust ye tread

"While stands the Coliseum, Rome shall
 stand;
 When falls the Coliseum, Rome shall
 fall,
 And when Rome falls—the World"²
 From our own land
 Thus spake the pilgrims o'er this mighty
 wall
 In Saxon times, which we are wont to
 call
 Ancient, and these three mortal things
 are still
 On their foundations, and unalter'd all,
 Rome and her Ruin past Redemption's
 skill,
 The World, the same wide den—of
 thieves, or what ye will

But I forget.—My pilgrim's shrine is
 won,
 And he and I must part,—so let it be,—
 His task and mine alike are nearly done;

¹ "Suetonius informs us that Julius Cæsar was
 particularly gratified by that decree of the
 senate which enabled him to wear a wreath of
 laurel on all occasions. He was anxious not
 to show that he was the conqueror of the
 world, but to hide that he was bald"—Byron
 See Suetonius's *Lives of the Cæsars*, 1, 45

² "This is quoted in *The Decline and Fall of the
 Roman Empire* as a proof that the Coliseum
 was entire when seen by the Anglo-Saxon pil-
 grims at the end of the seventh, or the begin-
 ning of the eighth century"—Byron See
 Gibbon's *The History of the Decline and Fall
 of the Roman Empire*, ch. 71 (1802 ed., p.
 533); Gibbon gives the source of his quotation
 in a foot-note,—namely, Bede's *Glossarium*
 (ed. Radl), 2, 407.

Yet once more let us look upon the sea,¹⁷⁹
 The midland ocean¹ breaks on him and
 me,
 And from the Alban Mount we now
 behold
 Our friend of youth, that Ocean, which,
 when we
 Beheld it last by Calpe's rock² unfold
 Those waves, we follow'd on till the dark
 Euxine roll'd

176 Upon the blue Symplegades Long
 years—
 Long, though not very many—since
 have done
 Their work on both; some suffering and
 some tears
 Have left us nearly where we had
 begun:
 Yet not in vain our mortal race hath
 run;
 We have our own reward, and it is
 here,—
 That we can yet feel gladden'd by the
 sun,
 And reap from earth, sea, joy almost
 as dear
 As if there were no man to trouble what
 is clear.

177 Oh! that the desert were my dwelling-
 place,
 With one fair Spirit for my minister,³
 That I might all forget the human race,
 And, hating no one, love but only he!
 Ye elements!—in whose ennobling stir
 I feel myself exalted—Can ye not
 Accord me such a being? Do I err
 In deeming such inhabit many a spot?
 Though with them to converse can rarely¹⁸¹
 be our lot.

178 There is a pleasure in the pathless
 woods,
 There is a rapture on the lonely shore,
 There is society, where none intrudes,
 By the deep sea, and music in its roar
 I love not man the less, but Nature more,
 From these our interviews, in which I
 steal
 From all I may be, or have been before,
 To mingle with the Universe,⁴ and feel
 What I can ne'er express, yet cannot all
 conceal.

¹ The Mediterranean.

² Gibraltar. Byron had last seen the Mediterranean on his return journey to England in 1811. See *Childe Harold's Pilgrimage*, II, 22, 1.

³ Byron's sister Augusta. See *Epistle to Augusta*, 1-10 (p. 519).

⁴ See Canto III, 72, 8-9 (p. 524), also *Epistle to Augusta*, 81 ff. (p. 520).

Roll on, thou deep and dark blue
 Ocean—roll!
 Ten thousand fleets sweep over thee in
 vain;
 Man marks the earth with ruin—his
 control
 Stops with the shore; upon the watery
 plain
 The wrecks are all thy deed, nor doth
 remain
 A shadow of man's ravage, save his
 own,
 When, for a moment, like a drop of
 rain,
 He sinks into thy depths with bubbling
 groan,
 Without a grave, unknell'd, uncoffin'd,
 and unknown¹

His steps are not upon thy paths,—thy
 fields
 Are not a spoil for him,—thou dost rise
 And shake him from thee; the vile
 strength he wields
 For earth's destruction thou dost all
 despise,
 Spurning him from thy bosom to the
 skies,
 And send'st him, shivering in thy play-
 ful spray
 And howling, to his gods, where haply
 lies
 His petty hope in some near port or
 bay,
 And dashest him again to earth:—there
 let him lay

The armaments which thunderstrike the
 walls
 Of rock-built cities, bidding nations
 quake,
 And monarchs tremble in their capitals,
 The oak leviathans, whose huge ribs
 make
 Their clay creator the vain title take
 Of lord of thee, and arbiter of war—
 These are thy toys, and, as the snowy
 flake,
 They melt into thy yeast of waves,
 which mar
 Alike the Armada's pride or spoils of
 Trafalgar.²

¹ See Scott's *The Lay of the Last Minstrel*, 6, 14-16 (p. 444).

² Over half of the Spanish fleet which sailed against England in 1588 was destroyed in a sea-storm, as were also most of the French ships captured by Nelson at Trafalgar, in 1805.

182 Thy shores are empires, changed in all
save thee—
Assyria, Greece, Rome, Carthage, what
are they?
Thy waters wash'd them power while
they were free,
And many a tyrant since, then shores
obey
The stranger, slave, or savage, then
decay
Has dried up realms to deserts—not so
thou;—
Unchangeable, save to thy wild waves'
play,
Time writes no wrinkle on thine azure
brow
Such as creation's dawn beheld, thou
rollest now

183 Thou glorious mirror, where the Al-
mighty's form
Glasses itself in tempests, in all time,—
Calm or convulsed, in breeze, or gale, or
storm,
Icing the pole, or in the torrid clime
Dark-heaving—boundless, endless, and
sublime,
The image of Eternity, the throne
Of the Invisible, even from out thy
slime
The monsters of the deep are made,
each zone
Obeys thee, thou goest forth, dread,
fathomless, alone

184 And I have loved thee, Ocean! and my
joy
Of youthful sports was on thy breast
to be
Borne, like thy bubbles, onward from
a boy
I wanton'd with thy breakers—they to
me
Were a delight; and if the freshening
sea
Made them a terror—'twas a pleasing
fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do
here.

185 My task is done, my song hath ceased,
my theme
Has died into an echo; it is fit
The spell should break of this pro-
tracted dream.
The torch shall be extinguish'd which
hath lit

My midnight lamp—and what is writ,
is writ;
Would it were worthier! but I am not
now
That which I have been—and my visions
flit
Less palpably before me—and the glow
Which in my spirit dwelt is fluttering,
faint, and low

Farewell! a word that must be, and
hath been—
A sound which makes us linger;—yet—
farewell!
Ye! who have traced the pilgrim to the
scene
Which is his last, if in your memories
dwell
A thought which once was his, if on ye
swell
A single recollection, not in vain
He wore his sandal-shoon and scallop-
shell,¹
Farewell! with him alone may rest the
pain,
If such there were—with you, the moral
of his strain

MANFRED

A DRAMATIC POEM
1816-17 1817

There are more things in heaven and earth,
Horatio,
Than are dreamt of in your philosophy.²

DRAMATIS PERSONÆ

| | |
|---------------------|-------------------|
| MANFRED | WITCH OF THE ALPS |
| CLAUDE HUNTER | ARMAND |
| ABBOT OF ST MAURICE | NEMESIS |
| MANUEL | THE DESTINIES |
| HERMAN | SPIRITS, &c |

The SCENE of the Drama is amongst the
Higher Alps—partly in the Castle of Manfred,
and partly in the Mountains

ACT I

SCENE I

MANFRED alone—*Scene, a Gothic Gallery
Time, Midnight.*

Man. The lamp must be replenish'd,
but even then
It will not burn so long as I must watch:
My slumbers—if I slumber—are not sleep,
But a continuance of enduring thought,
Which then I can resist not: in my heart
There is a vigil, and these eyes but close
To look within; and yet I live, and bear
¹The sandals indicated travel by land; the
scallop-shell, which was worn in the hat,
travel by sea.
²*Hamlet*, I. 5 1067

The aspect and the form of breathing men.
But grief should be the instructor of the
wise;

10 Sorrow is knowledge: they who know the
most

Must mourn the deepest o'er the fatal
truth,

The Tree of Knowledge is not that of Life.
Philosophy and science, and the springs
Of wonder, and the wisdom of the world,

15 I have essay'd, and in my mind there is
A power to make these subject to itself—
But they avail not: I have done men good,
And I have met with good even among
men—

But this avail'd not: I have had my foes,

20 And none have baffled, many fallen before
me—

But this avail'd not:—Good, or evil, life,
Powers, passions, all I see in other beings,
Have been to me as rain unto the sands,
Since that all-nameless hour. I have no
dread,

25 And feel the curse to have no natural fear,
Nor fluttering throb, that beats with hopes
or wishes,

Or lurking love of something on the earth.
Now to my task —

Mysterious agency!

Ye spirits of the unbounded Universe!

30 Whom I have sought in darkness and in
light—

Ye, who do compass earth about, and dwell
In subtler essence—ye, to whom the tops
Of mountains inaccessible are haunts,
And earth's and ocean's caves familiar
things—

35 I call upon ye by the written charm
Which gives me power upon you—*Rise!*
Appear! [*A pause.*]

They come not yet—Now by the voice of
him

Who is the first among you—by this sign,
Which makes you tremble—by the claims
of him

40 Who is undying.—*Rise! Appear!—*
Appear! [*A pause.*]

If it be so—Spirits of earth and air,
Ye shall not thus elude me: by a power,
Deeper than all yet urged, a tyrant-spell,
Which had its birthplace in a star con-
demn'd,

45 The burning wreck of a demolish'd world,
A wandering hell in the eternal space;
By the strong curse which is upon my
soul,

The thought which is within me and
around me,

I do compel ye to my will—*Appear!*

[*A star is seen at the darker end of
the gallery: it is stationary; and
a voice is heard singing.*]

First Spirit

50 Mortal! to thy bidding bow'd,
From my mansion in the cloud,
Which the breath of twilight builds,
And the summer's sunset gilds
With the azure and vermillion,
55 Which is mix'd for my pavilion;
Though thy quest may be forbidden,
On a star-beam I have ridden:
To thine adjuration bow'd,
Mortal—be thy wish avow'd!

Voice of the Second Spirit

60 Mont Blanc is the monarch of moun-
tains;
They crown'd him long ago
On a throne of rocks, in a robe of
clouds,

With a diadem of snow.
Around his waist are forests braec'd,
65 The avalanche in his hand,
But ere it fall, that thundering ball
Must pause for my command
The glacier's cold and restless mass
Moves onward day by day:

70 But I am he who bids it pass,
Or with its ice delay
I am the spirit of the place,
Could make the mountain bow
And quiver to his cavern'd base—
75 And what with me would thou?

Voice of the Third Spirit

In the blue depth of the waters,
Where the wave hath no strife,
Where the wind is a stranger,
And the sea-snake hath life,
80 Where the mermaid is decking
Her green hair with shells,
Like the storm on the surface
Came the sound of thy spells;
O'er my calm Hall of Coral
85 The deep echo roll'd—
To the Spirit of Ocean
Thy wishes unfold!

Fourth Spirit

Where the slumbering earthquake
Lies pillow'd on fire,
And the lakes of bitumen
Rise boilingly higher;
Where the roots of the Andes
Strike deep in the earth,
As their summits to heaven

95 Shoot soaringly forth;
I have quitted my birthplace,
Thy bidding to bide—
Thy spell hath subdued me,
Thy will be my guide!

Fifth Spirit

100 I am the rider of the wind,
The stirrer of the storm,
The hurricane I left behind
Is yet with lightning warm,
To speed to thee, o'er shore and sea
105 I swept upon the blast
The fleet I met sail'd well, and yet
'Twill sink ere night be past.

Sixth Spirit

My dwelling is the shadow of the night,
Why doth thy magic torture me with
light?

Seventh Spirit

110 The star which rules thy destiny
Was ruled, ere earth began, by me
It was a world as fresh and fair
As e'er revolved round sun in an
Its course was free and regular.
115 Space bosom'd not a lovelier star
The hour arrived—and it became
A wandering mass of shapeless flame,
A pathless comet, and a curse,
The menace of the universe,
120 Still rolling on with innate force,
Without a sphere, without a course,
A bright deformity on high,
The monster of the upper sky!
And thou! beneath its influence born—
125 Thou worm! whom I obey and scorn—
Forced by a power (which is not
thine,
And lent thee but to make thee mine)
For this brief moment to descend,
Where these weak spirits round thee
bend
130 And parley with a thing like thee—
What wouldst thou, child of Clay! with
me?

The Seven Spirits

Earth, ocean, air, night, mountains,
winds, thy star,
Are at thy beck and bidding, child of
Clay!
Before thee at thy quest their spirits
are—
135 What wouldst thou with us, son of
mortals—say?

Man. Forgetfulness—

First Spirit. Of what—of whom—and
why?

Man. Of that which is within me; read
it there—

Ye know it, and I cannot utter it.

Spirit. We can but give thee that which
we possess.

140 Ask of us subjects, sovereignty, the power
O'er earth—the whole, or portion—or a
sign

Which shall control the elements, whereof
We are the dominators,—each and all,
These shall be thine

Man. Oblivion, self-oblivion!

145 Can ye not wring from out the hidden
realms

Ye offer so profusely what I ask?

Spirit. It is not in our essence, in our
skill;

But—thou may'st die

Man. Will death bestow it on me?

Spirit. We are immortal, and do not
forget;

150 We are eternal, and to us the past
Is, as the future, present Art thou an-
swer'd?

Man. Ye mock me—but the power which
brought ye here

Hath made you mine Slaves, scoff not at
my will!

The mind, the spirit, the Promethean
spark,

155 The lightning of my being, is as bright,
Pervading, and far darting as your own,
And shall not yield to yours, though
coop'd in clay!

Answer, or I will teach you what I am.

Spirit. We answer as we answer'd; our
reply

160 Is even in thine own words.

Man. Why say ye so?

Spirit. If, as thou say'st, thine essence
be as ours,

We have replied in telling thee, the thing
Mortals call death hath nought to do with
us

Man. I then have call'd ye from your
realms in vain,

165 Ye cannot, or ye will not, aid me

Spirit. Say,

What we possess we offer, it is thine.

Bethink ere thou dismiss us, ask again—
Kingdom, and sway, and strength, and
length of days—

Man. Accursed! what have I to do with
days?

170 They are too long already.—Hence—be-
gone!

Spirit. Yet pause: being here, our will 210
would do thee service;

Bethink thee, is there then no other gift
Which we can make not worthless in thine
eyes?

Man. No, none: yet stay—one moment, 215
ere we part,

175 I would behold ye face to face. I hear
Your voices, sweet and melancholy sounds.
As music on the waters; and I see
The steady aspect of a clear large star,
But nothing more. Approach me as ye 220
are,

180 Or one, or all, in your accustomed forms.
Spirit We have no forms, beyond the
elements

Of which we are the mind and principle.
But choose a form—in that we will appear 225

Man. I have no choice; there is no
form on earth

185 Hideous or beautiful to me. Let him,
Who is most powerful of ye, take such
aspect 230

As unto him may seem most fitting—Come!
*Seventh Spirit (appearing in the shape
of a beautiful female figure).* Be-
hold!

Man. Oh God! if it be thus, and thou 235
Art not a madness and a mockery,
190 I yet might be most happy, I will clasp
thee,

And we again will be—

[*The figure vanishes
My heart is crush'd!*

[*MANFRED falls senseless.* 240

(*A voice is heard in the Incantation which
follows.*)

When the moon is on the wave,
And the glow-worm in the grass,
And the meteor on the grave,
195 And the wisp on the morass;
When the falling stars are shooting,
And the answer'd owls are hooting,
And the silent leaves are still
In the shadow of the hill,
200 Shall my soul be upon thine,
With a power and with a sign 250

Though thy slumber may be deep,
Yet thy spirit shall not sleep;
There are shades that will not vanish,
205 There are thoughts thou canst not
banish;

By a power to thee unknown,
Thou canst never be alone;
Thou art wrapt as with a shroud,
Thou art gather'd in a cloud;

And forever shalt thou dwell
In the spirit of this spell.

Though thou seest me not pass by,
Thou shalt feel me with thine eye
As a thing that, though unseen,
Must be near thee, and hath been;
And when in that secret dread
Thou hast turn'd around thy head,
Thou shalt marvel I am not
As thy shadow on the spot,
And the power which thou dost feel
Shall be what thou must conceal.

And a magic voice and verse
Hath baptized thee with a curse;
And a spirit of the air
Hath begirt thee with a snare;
In the wind there is a voice
Shall forbid thee to rejoice,
And to thee shall night deny
All the quiet of her sky;
And the day shall have a sun,
Which shall make thee wish it done.

From thy false tears I did distil
An essence which hath strength to kill;
From thy own heart I then did wring
The black blood in its blackest spring;
From thy own smile I snatch'd the
snake,
For there it coil'd as in a brake;¹
From thy own lip I drew the charm
Which gave all these their chiefest
harm;
240 In proving every poison known,
I found the strongest was thine own.

By thy cold breast and serpent smile,
By thy unfathom'd gulfs of guile,
By that most seeming virtuous eye,
245 By thy shut soul's hypocrisy;
By the perfection of thine art
Which pass'd for human thine own
heart;
By thy delight in others' pain,
And by thy brotherhood of Cain,
250 I call upon thee! and compel
Thyself to be thy proper hell!

And on thy head I pour the vial
Which doth devote thee to this trial;
Nor to slumber, nor to die,
255 Shall be in thy destiny;
Though thy death shall still seem near
To thy wish, but as a fear;
Lo! the spell now works around thee,

¹ thicket

And the clankless chain hath bound
thee;
260 O'er thy heart and brain together
Hath the word been pass'd—now wither!

SCENE II

*The Mountain of the Jungfrau.—Time,
Morning.—MANFRED alone upon
the Cliffs.*

Man. The spirits I have raised abandon
me,
The spells which I have studied baffle me,
The remedy I reek'd of tortured me,
I lean no more on superhuman aid,
5 It hath no power upon the past, and for
The future, till the past be gulf'd in
darkness,
It is not of my search.—My mother Earth!
And thou fresh breaking day, and you, ye
mountains,
Why are ye beautiful? I cannot love ye
10 And thou, the bright eye of the universe,
That openest over all, and unto all
Art a delight—thou shin'st not on my
heart.
And you, ye crags, upon whose extreme
edge
I stand, and on the torrent's brink beneath
15 Behold the tall pines dwindled as to shrubs
In dizziness of distance, when a leap,
A stir, a motion, even a breath, would
bring
My breast upon its rocky bosom's bed
To rest forever—wherefore do I pause?
20 I feel the impulse—yet I do not plunge,
I see the peril—yet do not recede;
And my brain reels—and yet my foot is
firm:
There is a power upon me which with-
holds,
And makes it my fatality to live,
25 If it be life to wear within myself
This barrenness of spirit, and to be
My own soul's sepulchre, for I have ceased
To justify my deeds unto myself—
The last infirmity of evil. Ay,
30 Thou winged and cloud-cleaving minister.
[*An eagle passes*
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me—I
should be
Thy prey, and gorge thine eaglets, thou
art gone
Where the eye cannot follow thee; but
thine
35 Yet pierces downward, onward, or above,
With a pervading vision—Beautiful!
How beautiful is all this visible world!¹

¹ See *Hamlet*, II, 2, 288 ff

How glorious in its action and itself!
But we, who name ourselves its sovereigns,
we,
40 Half dust, half deity, alike unfit
To sink or soar, with our mix'd essence
make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will,
45 Till our mortality predominates,
And men are—what they name not to
themselves,
And trust not to each other. Hark! the
note, [*The Shepherd's pipe in
the distance is heard.*
The natural music of the mountain reed—
For here the patriarchal days are not
50 A pastoral fable—pipes in the liberal air,
Mix'd with the sweet bells of the saunter-
ing herd;
My soul would drink those echoes Oh,
that I were
The viewless spirit of a lovely sound,
A living voice, a breathing harmony,
55 A bodiless enjoyment¹—born and dying
With the blest tone which made me!

Enter from below a CHAMOIS HUNTER.

Chamois Hunter. Even so
This way the chamois leapt: her nimble
feet
Have baffled me, my gains today will
scarce
Repay my break-neck travail.—What is
here?
60 Who seems not of my trade, and yet hath
reach'd
A height which none even of our moun-
taineers,
Save our best hunters, may attain: his
garb
Is goodly, his mien manly, and his air
Proud as a free-born peasant's, at this
distance:
65 I will approach him nearer
Man. (not perceiving the other). To be
thus—
Gray-hair'd with anguish, like these blasted
pines,
Wrecks of a single winter, barkless,
branchless,
A blighted trunk upon a cursed root,
Which but supplies a feeling to decay—
70 And to be thus, eternally but thus,
Having been otherwise! Now furrow'd
o'er
With wrinkles, plough'd by moments,—
not by years,—

¹ See Shelley's *To a Skylark*, 15 (p. 704).

And hours, all tortured into ages—hours
Which I outlive!—Ye toppling crags of
ice!

76 Ye avalanches, whom a breath draws down
In mountainous o'erwhelming, come and
crush me!

I hear ye momentarily above, beneath,
'Crash with a frequent conflict, but ye
pass,

And only fall on things that still would 110
live,

80 On the young flourishing forest, or the hut
And hamlet of the harmless villager

C. Hun The mists begin to rise from
up the valley.

I'll warn him to descend, or he may chance
To lose at once his way and life together

85 *Man* The mists boil up around the 115
glaciers; clouds

Rise curling fast beneath me, white and
sulphur,

Like foam from the roused ocean of deep
hell,

Whose every wave breaks on a living
shore,

Heap'd with the damn'd like pebbles.—
I am giddy

90 *C. Hun* I must approach him cau- 120
tiously; if near,

A sudden step will startle him, and he
Seems tottering already

Man Mountains have fallen,
Leaving a gap in the clouds, and with the
shock

Rocking their Alpine brethren; filling
up

95 The ripe green valleys with destruction's 125
splinters,

Damming the rivers with a sudden dash,
Which crush'd the waters into mist and
made

Their fountains find another channel—
thus,

Thus, in its old age, did Mount Rosen-
berg—

100 Why stood I not beneath it?

C. Hun Friend! have a care,
Your next step may be fatal!—for the
love

Of him who made you, stand not on that
brink!

Man. (not hearing him) Such would
have been for me a fitting tomb;

My bones had then been quiet in their
depth;

105 They had not then been strewn upon the
rocks

For the wind's pastime—as thus—thus
they shall be—

In this one plunge.—Farewell, ye opening
heavens!

Look not upon me thus reproachfully—
Ye were not meant for me—Earth! take
these atoms!

[*As MANFRED is in act to spring
from the cliff, the CHAMOIS
HUNTER seizes and retains
him with a sudden grasp*]

C. Hun Hold, madman!—though
awearry of thy life,

Stain not our pure vales with thy guilty
blood:

Away with me—I will not quit my hold
Man I am most sick at heart—nay,

grasp me not—
I am all feebleness—the mountains whirl

115 Spinning around me—I grow blind—
What art thou?

C. Hun I'll answer that anon Away
with me!

The clouds grow thicker—there—now lean
on me—

Place your foot here—here, take this staff,
and cling

A moment to that shrub—now give me
your hand,

120 And hold fast by my girdle—softly—
well—

The Chalet will be gain'd within an hour.
Come on, we'll quickly find a surer foot-
ing,

And something like a pathway, which the
torrent

Hath wash'd since winter—Come, 'tis
bravely done—

125 You should have been a hunter—Follow
me. [*As they descend the rocks with
difficulty, the scene closes.*]

ACT II

SCENE I

A Cottage amongst the Bernese Alps

MANFRED and the CHAMOIS HUNTER.

C. Hun. No, no—yet pause—thou must
not yet go forth:

Thy mind and body are alike unfit
To trust each other, for some hours, at
least;

When thou art better, I will be thy guide—
But whither?

Man. It imports not: I do know
My route full well, and need no further

guidance.

¹ See *King Lear*, IV, 6. In Tate's adaptation of
King Lear, Edgar seizes Gloucester, his blind
father, as he is about to leap from what he
thinks is Dover Cliff.

- C. Hun.* Thy garb and gait bespeak thee of high lineage—
One of the many chiefs, whose castled crags
Look o'er the lower valleys—which of these
10 May call thee lord? I only know their portals;
My way of life leads me but fairly down
To bask by the huge hearths of those old halls,
Carousing with the vassals, but the paths,
Which step from out our mountains to their doors,
15 I know from childhood—which of these is thine?
Man. No matter.
C. Hun. Well, sir, pardon me the question,
And be of better cheer. Come, taste my wine;
'Tis of an ancient vintage, many a day
'Thas thaw'd my veins among our glaciers, now
20 Let it do thus for thine. Come, pledge me fairly
Man. Away, away! there's blood upon the bowl!
Will it then never—never sink in the earth?
C. Hun. What dost thou mean? thy senses wander from thee
Man. I saw 'tis blood—my blood! the pure warm stream
25 Which ran in the veins of my fathers, and in ours
When we were in our youth, and had one heart,
And loved each other as we should not love,
And this was shed: but still it rises up,
Coloring the clouds, that shut me out from heaven,
30 Where thou art not—and I shall never be
C. Hun. Man of strange words, and some half-maddening sun,
Which makes thee people vacancy, what's e'er
Thy dread and sufferance be, there's comfort yet—
The aid of holy men, and heavenly patience—
35 *Man.* Patience and patience! Hence—that word was made
For brutes of burthen, not for birds of prey;
Preach it to mortals of a dust like thine.—
I am not of thine order.
C. Hun. Thanks to heaven!
- I would not be of thine for the free fame
40 Of William Tell; but whatsoe'er thine ill,
It must be borne, and these wild starts are useless.
Man. Do I not bear it?—Look on me—I live
C. Hun. This is convulsion, and no healthful life.
Man. I tell thee, man! I have lived many years,
45 Many long years, but they are nothing now
To those which I must number. ages—ages—
Space and eternity—and consciousness,
With the fierce thirst of death—and still unslaked!
C. Hun. Why, on thy brow the seal of middle age
50 Hath scarce been set, I am thine elder far.
Man. Think'st thou existence doth depend on time?
It doth, but actions are our epochs: mine
Have made my days and nights imperishable,
Endless, and all alike, as sands on the shore,
55 Innumerable atoms, and one desert,
Barren and cold, on which the wild waves break,
But nothing rests, save carcasses and wrecks,
Rocks, and the salt-surf weeds of bitterness.
C. Hun. Alas! he's mad—but yet I must not leave him.
60 *Man.* I would I were—for then the things I see
Would be but a distemper'd dream.
C. Hun. What is it
That thou dost see, or think thou look'st upon?
Man. Myself, and thee—a peasant of the Alps—
Thy humble virtues, hospitable home,
65 And spirit patient, pious, proud, and free.
Thy self-respect, grafted on innocent thoughts;
Thy days of health, and nights of sleep, thy toils,
By danger dignified, yet guiltless; hopes
Of cheerful old age and a quiet grave,
70 With cross and garland over its green turf.
And thy grandchildren's love for epitaph.
This do I see—and then I look within—
It matters not—my soul was scorch'd already!
C. Hun. And wouldst thou then exchange thy lot for mine?

75 *Man.* No, friend! I would not wrong
thee, nor exchange

My lot with living being: I can bear—
However wretchedly, 'tis still to bear—
In life what others could not brook to
dream,

But perish in their slumber.

C. Hun. And with this—

80 This cautious feeling for another's pain,
Canst thou be black with evil!—say not
so.

Can one of gentle thoughts have wreak'd
revenge

Upon his enemies?

Man. Oh! no, no, no!

My injuries came down on those who loved
me—

85 On those whom I best loved. I never
quell'd!

An enemy, save in my just defence—
But my embrace was fatal.

C. Hun. Heaven give thee rest!

And penitence restore thee to thyself,
My prayers shall be for thee

Man. I need them not—

90 But can endure thy pity. I depart—

'Tis time—farewell!—Here's gold, and
thanks for thee;

No words—it is thy due. Follow me not—
I know my path—the mountain peril's
past:

And once again I charge thee, follow not!
[*Exit* MANFRED]

SCENE II

A lower Valley in the Alps.—A Cataract.

Enter MANFRED.

It is not noon—the sunbow's rays still
arch

The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,

5 And fling its lines of foaming light along,
And to and fro, like the pale courier's
tail,

The giant steed, to be bestrode by Death,
As told in the Apocalypse.² No eyes
But mine now drink this sight of loveli-
ness;

10 I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call
her.

[*MANFRED takes some of the water
into the palm of his hand, and
flings it into the air, muttering
the adjuration. After a pause,
the WITCH of the ALPS rises*

*beneath the arch of the sunbow
of the torrent.*

Beautiful Spirit! with thy hair of light,
And dazzling eyes of glory, in whose form

15 The charms of earth's least mortal daugh-
ters grow

To an unearthly stature, in an essence
Of purer elements; while the hues of
youth,—

Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's
heart,

20 Or the rose tints, which summer's twilight
leaves

Upon the lofty glacier's virgin snow,
The blush of earth embracing with her
heaven,—

Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bend-
o'er thee.

25 Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a son
Of Earth, whom the abstruser powers
permit

30 At times to commune with them—if that
he

Avail him of his spells—to call thee thus,
And gaze on thee a moment

Witch. Son of Earth!

I know thee, and the powers which give
thee power;

I know thee for a man of many thoughts,
35 And deeds of good and ill, extreme in
both,

Fatal and fated in thy sufferings

I have expected this—what wouldst thou
with me?

Man. To look upon thy beauty—nothing
further.

The face of the earth hath madden'd me
and I

40 Take refuge in her mysteries, and pierce
To the abodes of those who govern her—
But they can nothing aid me. I have
sought

From them what they could not bestow,
and now

I search no further

Witch. What could be the quest

45 Which is not in the power of the most
powerful,

The rulers of the invisible?

Man. A boon;

But why should I repeat it? 'twere in
vain.

Witch. I know not that; let thy lips
utter it.

¹ killed

² Revelation, 6, 8

Man. Well, though it torture me, 'tis
 but the same;
 50 My pangs shall find a voice. From my
 youth upwards
 My spirit walk'd not with the souls of
 men,
 Nor look'd upon the earth with human
 eyes,¹
 The thirst of their ambition was not mine,
 The aim of their existence was not mine;
 55 My joys, my griefs, my passions, and my
 powers,
 Made me a stranger; though I wore the
 form
 I had no sympathy with breathing flesh.
 Nor midst the creatures of clay that girded
 me
 Was there but one who—but of her anon
 60 I said with men, and with the thoughts of
 men,
 I held but slight communion; but instead,
 My joy was in the wilderness,—to breathe
 The difficult air of the iced mountain's top,
 Where the birds dare not build, nor in-
 sect's wing
 65 Flit o'er the herbless granite; or to plunge
 Into the torrent, and to roll along
 On the swift whirl of the new breaking
 wave
 Of river-stream, or ocean, in their flow
 In these my early strength exulted, or
 70 To follow through the night the moving
 moon,
 The stars and their development; or catch
 The dazzling lightnings till my eyes grew
 dim;
 Or to look, list'ning, on the scatter'd
 leaves,
 While autumn winds were at their evening
 song
 75 These were my pastimes, and to be alone,
 For if the beings, of whom I was one,—
 Hating to be so,—cross'd me in my path,
 I felt myself degraded back to them,
 And was all clay again. And then I dived,
 80 In my lone wanderings, to the caves of
 death,
 Searching its cause in its effect; and drew
 From wither'd bones, and skulls, and
 heap'd up dust,
 Conclusions most forbidden. Then I pass'd
 The nights of years in sciences untaught,
 85 Save in the old time; and with time and
 toil,
 And terrible ordeal, and such penance
 As in itself hath power upon the air,
 And spirits that do compass air and earth,

Space, and the peopled infinite, I made
 90 Mine eyes familiar with Eternity,
 Such as, before me, did the Magi, and
 He who from out their fountain dwellings
 raised
 Eros and Anteros, at Gadara.¹
 As I do these;—and with my knowledge
 grew
 95 The thirst of knowledge, and the power
 and joy
 Of this most bright intelligence, until—
Witch. Proceed
Man. Oh! I but thus prolong'd my
 words,
 Boasting these idle attributes, because
 As I approach the core of my heart's
 grief—
 100 But to my task. I have not named to thee
 Father, or mother, mistress, friend, or
 being,
 With whom I wore the chain of human
 ties;
 If I had such, they seem'd not such to me;
 Yet there was one—
Witch. Spare not thyself—proceed
 105 *Man.* She was like me in lineaments,
 her eyes,
 Her hair, her features, all, to the very tone
 Even of her voice, they said were like to
 mine;
 But soften'd all, and temper'd into beauty
 She had the same lone thoughts and wan-
 derings,
 110 The quest of hidden knowledge, and a
 mind
 To comprehend the universe: nor these
 Alone, but with them gentler powers than
 mine,
 Pity, and smiles, and tears—which I had
 not;
 And tenderness—but that I had for her.
 115 Humility—and that I never had.
 Her faults were mine—her virtues were
 her own—
 I loved her, and destroy'd her!
Witch. With thy hand?
Man. Not with my hand, but heart—
 which broke her heart;
 It gazed on mine, and wither'd. I have
 shed
 120 Blood, but not hers—and yet her blood
 was shed;
 I saw—and could not stanch it.

¹ See *Wilde Harold's Pilgrimage*, III. 113
 (p. 540)

¹ While Jamblicus, a Neo-Platonic philosopher of the fourth century, was bathing with his scholars in the hot baths of Gadara, in Syria, he called up the love-gods Eros and Anteros from the springs which bore their names, in order to explain why the springs were so called

- Witch.* And for this—
A being of the race thou dost despise,
The order, which thine own would rise
above,
Mingling with us and ours,—thou dost
forego
135 The gifts of our great knowledge, and
shrink 'st back
To recreant mortality—Away!
Man. Daughter of Air! I tell thee,
since that hour—
But words are breath—look on me in my
sleep,
Or watch my watchings—Come and sit by
me!
- 130 My solitude is solitude no more,
But peopled with the Furies,—I have
guash'd
My teeth in darkness till returning morn,
Then cursed myself till sunset;—I have
pray'd
For madness as a blessing—'tis denied
me
135 I have affronted death—but in the war
Of elements the waters shrunk from me,
And fatal things pass'd harmless; the
cold hand
Of an all-pitiless demon held me back,
Back by a single hair, which would not
break
140 In fantasy, imagination, all
The effluence of my soul—which one day
was
A Cræsus in creation—I plunged deep,
But, like an ebbing wave, it dash'd me
back
Into the gulf of my unfathom'd thought
145 I plunged amidst mankind—Forgetfulness
I sought in all, save where 'tis to be found
And that I have to learn, my science.
My long-pursued and superhuman art,
Is mortal here: I dwell in my despair—
150 And live—and live forever.
- Witch.* It may be
That I can aid thee.
Man. To do this thy power
Must wake the dead, or lay me low with
them.
Do so—in any shape—in any hour—
With any torture—so it be the last
155 *Witch.* That is not in my province;
but if thou
Wilt swear obedience to my will, and do
My bidding, it may help thee to thy wishes
Man. I will not swear—Obey! and
whom? the spirits
Whose presence I command, and be the
slave
160 Of those who served me—Never!
- Witch.* Is this all?
Hast thou no gentler answer?—Yet be-
think thee,
And pause ere thou rejectest.
Man. I have said it
Witch. Enough! I may retire then—
say!
Man. Retire!
[*The WITCH disappears.*
Man (alone). We are the fools of time
and terror Days
165 Steal on us, and steal from us, yet we
live,
Loathing our life, and dreading still to
die.
In all the days of this detested yoke—
This vital weight upon the struggling
heart,
Which sinks with sorrow, or beats quick
with pain,
170 Or joy that ends in agony or faintness—
In all the days of past and future, for
In life there is no present, we can number
How few—how less than few—wherein
the soul
Forbears to pant for death, and yet draw
back
175 As from a stream in winter, though the
chill
Be but a moment's I have one resource
Still in my science—I can call the dead,
And ask them what it is we dread to be
The sternest answer can but be the Grave.
180 And that is nothing. If they answer
not—
The buried prophet¹ answered to the Hag
Of Endor; and the Spartan Monarch
drew
From the Byzantine maid's unsleeping
spirit
An answer and his destiny²—he slew
185 That which he loved, unknowing what he
slew,
And died unpardon'd—though he call'd
in aid
The Phrygian Jove, and in Phigalia roused
The Arcadian Evocators to compel
The indignant shadow to depose her
wrath,
190 Or fix her term of vengeance—she replied

¹ Samuel See 1 Samuel, 28 9 ff² Pausanias, King of Sparta (470-470 B. C.), being enamored of the Byzantine maiden Cleoneia, demanded her as his mistress. One night as she entered his room, he mistook her for an enemy and killed her. He was haunted by her image until in the temple at Heraclea he invoked her spirit and gained the information that he would soon be delivered from all his troubles. The oracle was fulfilled by his death. The story is told in Pausanias's *Life of Cleoneia*, 6. See also Bulwer-Lytton's *Pausanias the Spartan*.

In words of dubious import, but fulfill'd.
 If I had never lived, that which I love
 Had still been living; had I never loved,
 That which I love would still be beautiful,
 195 Happy and giving happiness. What is she?

What is she now?—a sufferer for my
 sins—

A thing I dare not think upon—or nothing.
 Within few hours I shall not call in vain—
 Yet in this hour I dread the thing I dare:
 200 Until this hour I never shrunk to gaze
 On spirit, good or evil—now I tremble,
 And feel a strange cold thaw upon my
 heart.

But I can act even what I most abhor,
 And champion human fears.—The night
 approaches [Exit.

SCENE III

The Summit of the Jungfrau Mountain.

Enter FIRST DESTINY

The moon is rising broad, and round, and
 bright.

And here on snows, where never human
 foot

Of common mortal trod, we nightly tread,
 And leave no traces o'er the savage sea,

5 The glassy ocean of the mountain ice,
 We skim its rugged breakers, which put on
 The aspect of a tumbling tempest's foam,
 Frozen in a moment—a dead whirlpool's
 image:

And this most steep fantastic pinnacle,
 10 The fretwork of some earthquake—where
 the clouds.

Pause to repose themselves in passing
 by—

Is sacred to our revels, or our vigils,
 Here do I wait my sisters, on our way
 To the Hall of Arimanes, for tonight

15 Is our great festival—'tis strange they
 come not.

A Voice without, singing

The captive usurper,
 Hurl'd down from the throne.
 Lay buried in torpor,
 Forgotten and lone;

20 I broke through his slumbers,
 I shiver'd his chain,
 I leagu'd him with numbers—
 He's tyrant again!

With the blood of a million he'll answer
 my care,

25 With a nation's destruction—his flight
 and despair.

Second Voice, without

The ship sail'd on, the ship sail'd fast,
 But I left not a sail, and I left not a mast;
 There is not a plank of the hull or the deck,
 And there is not a wretch to lament o'er
 his wreck,

30 Save one, whom I held, as he swam, by
 the hair,

And he was a subject, well worthy my
 care;

A traitor on land, and a pirate at sea—¹
 But I saved him to wreak further havoc
 for me!

First Destiny, answering

The city lies sleeping;

The morn, to deplore it,

May dawn on it weeping:

Sullenly, slowly,
 The black plague flew o'er it—

Thousands lie lowly;

40 Tens of thousands shall perish;

The living shall fly from

The sick they should cherish;

But nothing can vanquish

The touch that they die from.

45 Sorrow and anguish,

And evil and dread,

Envelop a nation;

The blest are the dead,

Who see not the sight

50 Of their own desolation,

This work of a night—

This wreck of a realm—this deed of my
 doing—

For ages I've done, and shall still be
 renewing!

Enter the SECOND and THIRD DESTINIES

The Three

Our hands contain the hearts of men,

55 Our footsteps are their graves;

We only give to take again

The spirits of our slaves!

First Des. Welcome!—Where's Nemesis?

Second Des. At some great work;
 But what I know not, for my hands were
 full

Third Des. Behold she cometh

Enter NEMESIS.

60 *First Des.* Say, where hast thou been?
 My sisters and thyself are slow tonight.

Nem. I was detain'd repairing shat-
 ter'd thrones,

¹ Byron may refer to Thomas Lord Cochrane
 (1775-1860). See Glossary.

Marrying fools, restoring dynasties,
 Avenging men upon their enemies,
 65 And making them repent their own re-
 venge;
 Goadung the wise to madness; from the
 dull
 Shaping out oracles to rule the world
 Afresh, for they were waxing out of date,
 And mortals dared to ponder for them-
 selves,
 70 To weigh kings in the balance, and to
 speak
 Of freedom, the forbidden fruit.—Away!
 We have outstay'd the hour—mount we
 our clouds. [Exeunt.]

SCENE IV

*The Hall of Arimanes¹—Arimanes on his
 Throne, a Globe of Fire, surrounded by
 the Spirits.*

Hymn of the Spirits

Hail to our Master!—Prince of Earth and
 Air!
 Who walks the clouds and waters—in
 his hand
 The sceptre of the elements, which tear
 Themselves to chaos at his high com-
 mand!
 5 He breatheth—and a tempest shakes the
 sea;
 He speaketh—and the clouds reply in
 thunder;
 He gazeth—from his glance the sunbeams
 flee,
 He moveth—earthquakes rend the world
 asunder.
 Beneath his footsteps the volcanoes rise,
 10 His shadow is the Pestilence, his path
 The comets herald through the crackling
 skies;
 And planets turn to ashes at his wrath.
 To him War offers daily sacrifice,
 To him Death pays his tribute, Life is
 his,
 15 With all its infinite of agonies—
 And his the spirit of whatever is!

Enter the DESTINIES and NEMESIS.

First Des. Glory to Arimanes! on the
 earth

His power increaseth—both my sisters did
 His bidding, nor did I neglect my duty!

20 *Second Des.* Glory to Arimanes! we
 who bow

The necks of men, bow down before his
 throne!

Third Des. Glory to Arimanes! we await
 His nod!

Nem. Sovereign of sovereigns! we
 are thine,
 And all that liveth, more or less, is ours,
 25 And most things wholly so; still to in-
 crease
 Our power, increasing thine, demands our
 care,
 And we are vigilant. Thy late commands
 Have been fulfill'd to the utmost.

Enter MANFRED

A Spirit. What is here?
 A mortal!—Thou most rash and fatal
 wretch.

Bow down and worship!

30 *Second Spirit.* I do know the man—
 A Magian of great power, and fearful
 skill!

Third Spirit. Bow down and worship,
 slave!

What, know'st thou not
 Thine and our Sovereign?—Tremble, and
 obey!

All the Spirits Prostrate thyself, and
 thy condemned clay,
 35 'Child of the Earth! or dread the worst

Man I know it;
 And yet ye see I kneel not.

Fourth Spirit 'Twill be taught thee.

Man 'Tis taught already;—many a
 night on the earth,
 On the bare ground, have I bow'd down
 my face,
 And strew'd my head with ashes, I have
 known

40 The fulness of humiliation, for
 I sunk before my vain despair, and knelt
 To my own desolation.

Fifth Spirit. Dost thou dare
 Refuse to Arimanes on his throne
 What the whole earth accords, beholding
 not

45 The terror of his glory?—Crouch, I say
Man Bid him bow down to that which
 is above him,

The overruling Infinite—the Maker
 Who made him not for worship—let him
 kneel,

And we will kneel together.

The Spirits. Crush the worm!
 50 Tear him in pieces!—

First Des. Hence! avaunt!—he's mine.
 Prince of the Powers invisible! This man
 Is of no common order, as his port
 And presence here denote; his sufferings

¹ Cp. the description of the Hall of Eblis in
 Beckford's *Vathek* (p. 141b, 22 ff.)

Have been of an immortal nature, like
 55 Our own; his knowledge, and his powers
 and will,

As far as is compatible with clay,
 Which clogs the ethereal essence, have been
 such

As clay hath seldom borne, his aspirations
 Have been beyond the dwellers of the
 earth,

60 And they have only taught him what we
 know—

That knowledge is not happiness, and
 science

But an exchange of ignorance for that
 Which is another kind of ignorance

This is not all—the passions, attributes

65 Of earth and heaven, from which no
 power, nor being,

Nor breath from the worm upwards is
 exempt,

Have pierced his heart, and in their conse-
 quence

Made him a thing which I, who pity not,
 Yet pardon those who pity He is mine,

70 And thine, it may be, be it so, or not,
 No other Spirit in this region hath

A soul like his—or power upon his soul.

Nem. What doth he here then?

First Des. Let him answer that

Man. Ye know what I have known,
 and without power

75 I could not be amongst ye but there are
 Powers deeper still beyond—I come in
 quest

Of such, to answer unto what I seek

Nem. What wouldst thou?

Man. Thou canst not reply to me

Call up the dead—my question is for them

80 *New.* Great Animanes, doth thy will
 avouch

The wishes of this mortal?

Art. Yea

Nem. Whom wouldst thou

Unharnel?

Man. One without a tomb—call up
 Astarte.

Nemesis

Shadow! or Spirit!

85 Whatever thou art,
 Which still doth inherit

The whole or a part

Of the form of thy birth,

Of the mould of thy clay,

90 Which return'd to the earth,—
 Reappear to the day!

Bear what thou borest,

The heart and the form,

And the aspect thou worst

95 Redeem from the worm.

Appear!—Appear!—Appear!

Who sent thee there requires thee here!

[*The Phantom of ASTARTE rises
 and stands in the midst.*]

Man. Can this be death? there's bloom
 upon her cheek;

But now I see it is no living hue,

100 But a strange hectic—like the unnatural
 red

Which Autumn plants upon the perish'd
 leaf.

It is the same! Oh, God! that I should
 dread

To look upon the same—Astarte!—No,
 I cannot speak to her—but bid her speak—

105 Forgive me or condemn me.

Nemesis

By the power which hath broken

The grave which enthral'd thee,

Speak to him who hath spoken.

O! those who have call'd thee!

Man. She is silent,

110 And in that silence I am more than an-
 swer'd.

Nem. My power extends no further

Prince of Air!

It rests with thee alone—command her
 voice

Art. Spirit—obey this sceptic!

Nem. Silent still!

She is not of our order, but belongs

115 To the other powers. Mortal! thy quest is
 vain,

And we are baffled also

Man. Hear me, hear me—

Astarte! my beloved! speak to me.

I have so much endured—so much endure—

Look on me! the grave hath not changed
 thee more

120 Than I am changed for thee Thou lovedst
 me

Too much, as I loved thee we were not
 made

To torture thus each other, though it were
 The deadliest sin to love as we have loved

Say that thou loath'st me not—that I do
 bear

125 This punishment for both—that thou wilt
 be

One of the blessed—and that I shall die,
 For hitherto all hateful things conspire

To bind me in existence—in a life
 Which makes me shrink from immortal-
 ity—

130 A future like the past. I cannot rest
 I know not what I ask, nor what I seek

I feel but what thou art, and what I am.

And I would hear yet once before I perish
The voice which was my music—Speak to me!

135 For I have call'd on thee in the still night,
Startled the slumbering birds from the
hush'd boughs,
And woke the mountain wolves, and made
the caves
Acquainted with thy vainly echoed name.
Which answer'd me—many things an-
swer'd me—

140 Spirits and men—but thou wert silent all
Yet speak to me! I have outwatch'd the
stars,
And gazed o'er heaven in vain in search
of thee
Speak to me! I have wander'd o'er the
earth,
And never found thy likeness—Speak to
me!

145 Look on the fiends around—they feel for
me:
I fear them not, and feel for thee alone—
Speak to me! though it be in wrath.—
but say—
I seek not what—but let me hear thee
once—

This once—once more!
Phantom of Astarte Manfred!

Man Say on, say on—

150 I live but in the sound—it is thy voice!
Phan Manfred! Tomorrow ends thine
earthly ills.

Farewell!

Man Yet one word more—am I for-
given?

Phan. Farewell!

Man Say, shall we meet again?

Phan. Farewell!

Man. One word for mercy!

Say, thou lovest me

Phan. Manfred!

[*The Spirit of ASTARTE disappears.*]

155 *Nem* She's gone, and will not be re-
call'd,

Her words will be fulfill'd Return to the
earth.

A Spirit He is convulsed—This is to
be a mortal

And seek the things beyond mortality

Another Spirit. Yet, see, he mastereth
himself, and makes

160 His torture tributary to his will
Had he been one of us, he would have
made

An awful spirit.

Nem Hast thou further question
Of our great sovereign, or his worshippers?

Man None

Nem. Then for a time farewell.

Man. We meet then! Where? On the
earth?—

Even as thou wilt. and for the grace
accorded

I now depart a debtor Fare ye well!

[*Exit MANFRED.*
(*Scene closes*)]

ACT III

SCENE I

A Hall in the Castle of Manfred.

MANFRED and HERMAN.

Man What is the hour?

Her. It wants but one till sunset,
And promises a lovely twilight.

Man Say,
Are all things so disposed of in the tower
As I directed?

Her. All, my lord, are ready
5 Here is the key and casket.

Man It is well
Thou may'st retire [*Exit HERMAN.*]

Man (alone) There is a calm upon me—
Inexplicable stillness! which till now
Did not belong to what I knew of life.

10 If that I did not know philosophy
To be of all our vanities the moiliest,
The merest word that ever fool'd the ear
From out the schoolman's jargon, I should
deem

The golden secret, the sought "Kalon,"
found,

And seated in my soul. It will not last,
15 But it is well to have known it, though but
once.

It hath enlarged my thoughts with a new
sense,

And I within my tablets would note down
That there is such a feeling. Who is there?

Re-enter HERMAN.

Her My lord, the abbot of St. Maurice
craves

20 To greet your presence.

Enter the ABBOT OF ST. MAURICE.

Abbot Peace be with Count Manfred!

Man Thanks, holy father! welcome to
these walls,

Thy presence honors them, and blesseth
those

Who dwell within them.

Abbot. Would it were so, Count!—
But I would fain confer with thee alone.

1 The beautiful; the best of human existence

25 *Man.* Herman, retire.—What would my
reverend guest?

Abbot. Thus, without prelude:—Age
and zeal, my office,

And good intent, must plead my privilege;
Our near, though not acquainted neigh-
borhood,

May also be my herald. Rumors strange,

30 And of unholy nature, are abroad,

And busy with thy name; a noble name
For centuries: may he who bears it now
Transmit it unimpair'd!

Man. Proceed,—I listen

Abbot. 'Tis said thou holdest converse
with the things

35 Which are forbidden to the search of man,
That with the dwellers of the dark abodes,
The many evil and unheavenly spirits
Which walk the valley of the shade of
death,

Thou communest. I know that with man-
kind,

40 Thy fellows in creation, thou dost rarely
Exchange thy thoughts, and that thy soli-
tude

Is as an anchorite's, were it but holy.

Man. And what are they who do avouch
these things?

Abbot. My pious brethren—the scared
peasantry—

45 Even thy own vassals—who do look on
thee

With most unquiet eyes. Thy life's in peril

Man. Take it

Abbot. I come to save, and not destroy
I would not pry into thy secret soul,
But if these things be sooth, there still is
time

50 For penitence and pity. reconcile thee
With the true church, and through the
church to heaven

Man. I hear thee. This is my reply:
whate'er

I may have been, or am, doth rest between
Heaven and myself. I shall not choose a
mortal

55 To be my mediator. Have I sinn'd
Against your ordinances? prove and
punish!

Abbot. My son! I did not speak of
punishment,

But penitence and pardon,—with thyself
The choice of such remains—and for the
last,

60 Our institutions and our strong belief
Have given me power to smooth the path
from sin

To higher hope and better thoughts, the
first

I leave to heaven,—“Vengeance is mine
alone!”¹

So saith the Lord, and with all humbleness

65 His servant echoes back the awful word

Man. Old man! there is no power in
holy men,

Nor charm in prayer, nor purifying form
Of penitence, nor outward look, nor fast,
Nor agony—nor, greater than all these,

70 The innate tortures of that deep despair,
Which is remorse without the fear of hell,
But all in all sufficient to itself
Would make a hell of heaven²—can exor-
cise

From out the unbounded spirit the quick
sense

75 Of its own sins, wrongs, sufferance, and
revenge

Upon itself; there is no future pang
Can deal that justice on the self-condemn'd
He deals on his own soul

Abbot. All this is well.

For this will pass away, and be succeeded
80 By an auspicious hope, which shall look
up

With calm assurance to that blessed place,
Which all who seek may win, whatever be
Their earthly errors, so they be atoned.

And the commencement of atonement is

85 The sense of its necessity. Say on—

And all our church can teach thee shall be
taught;

And all we can absolve thee shall be par-
don'd.

Man. When Rome's sixth emperor³ was
near his last,

The victim of a self-inflicted wound,

90 To shun the torments of a public death

From senates once his slaves, a certain
soldier,

With show of loyal pity, would have
stanch'd

The gushing throat with his officious robe,
The dying Roman thrust him back, and
said—

95 Some empire still in his expiring glance—
“It is too late—is this fidelity?”

Abbot. And what of this?

Man. I answer with the Roman—
“It is too late!”

Abbot. It never can be so,

To reconcile thyself with thy own soul,

100 And thy own soul with heaven. Hast thou
no hope?

'Tis strange—even those who do despair
above,

¹ *Romans*, 12. 19.

² See *Paradise Lost*, 1, 254-55.

³ Nero, Emperor of Rome (54-68). See *Biographical Lives of the Caesars*, 6, 40.

Yet shape themselves some fantasy on
earth,
To which frail twig they cling, like drown-
ing men.

Man. Ay—father! I have had those
earthly visions,

105 And noble aspirations in my youth,
To make my own the mind of other men,
The enlightener of nations, and to rise
I knew not whither—it might be to fall;
But fall, even as the mountain-cataract,

110 Which, having leapt from its more daz-
zling height,
Even in the foaming strength of its abyss
(Which casts up misty columns that be-
come

Clouds raining from the re-ascended
skies),

Lies low but mighty still—But this is past,
115 My thoughts mistook themselves

Abbot. And wherefore so?

Man. I could not tame my nature down,
for he

Must serve who fain would sway; and
soothe, and sue,

And watch all time, and pry into all place.
And be a living lie, who would become

120 A mighty thing amongst the mean, and
such

The mass are; I disdain'd to mingle with
A herd, though to be leader—and of
wolves.

The lion is alone, and so am I

Abbot. And why not live and act with
other men?

125 *Man.* Because my nature was averse
from life;

And yet not cruel; for I would not make,
But find a desolation. Like the wind,

The red-hot breath of the most lone
simoom,

Which dwells but in the desert, and sweeps
o'er

30 The barren sands which bear no shrubs to
blast,

And revels o'er their wild and arid waves,
And seeketh not, so that it is not sought,
But being met is deadly,—such hath been
The course of my existence, but there
came

35 Things in my path which are no more

Abbot. Alas!

I 'gin to fear that thou art past all aid
From me and from my calling; yet so
young,

I still would—

Man. Look on me! there is an order
Of mortals on the earth, who do become

40 Old in their youth, and die ere middle age,

Without the violence of warlike death;
Some perishing of pleasure, some of study,
Some worn with toil, some of mere wear-
iness,

Some of disease, and some insanity,
145 And some of wither'd or of broken hearts,

For this last is a malady which slays
More than are number'd in the lists of
Fate,

Taking all shapes, and bearing many
names.

Look upon me! for even of all these things
150 Have I partaken; and of all these things,

One were enough, then wonder not that I
Am what I am, but that I ever was,

Or having been, that I am still on earth.

Abbot. Yet, hear me still—

Man. Old man! I do respect

155 Thine order, and revere thine years; I
deem

Thy purpose pious, but it is in vain.

Think me not churlish; I would spare
thyself,

Far more than me, in shunning at this
time

All further colloquy; and so—farewell

[*Exit MANFRED*]

160 *Abbot.* This should have been a noble
creature: he

Hath all the energy which would have
made

A goodly frame of glorious elements,

Had they been wisely mingled, as it is,
It is an awful chaos—light and darkness,

165 And mind and dust, and passions and pure
thoughts

Mix'd, and contending without end or
order,—

All dormant or destructive; he will perish,
And yet he must not, I will try once more.

For such are worth redemption, and my
duty

170 Is to dare all things for a righteous end
I'll follow him—but cautiously, though
surely.

[*Exit ABBOT.*]

SCENE II

Another Chamber.

MANFRED and HERMAN.

Her. My lord, you bade me wait on
you at sunset

He sinks behind the mountain.

Man. Doth he so?
I will look on him.

[*MANFRED advances to the
Window of the Hall.*]

Glorious orb! the idol

Of early nature, and the vigorous race

5 Of undiseased mankind, the giant sons
 Of the embrace of angels,¹ with a sex
 More beautiful than they, which did draw
 down
 The erring spirits who can ne'er return.—
 Most glorious orb! that wert a worship, ere
 10 The mystery of thy making was reveal'd!
 Thou earliest minister of the Almighty,
 Which gladden'd, on their mountain tops,
 the hearts
 Of the Chaldean shepherds,² till they
 pour'd
 Themselves in orisons! Thou material God!
 15 And representative of the Unknown—
 Who chose thee for his shadow! Thou
 chief star!
 ('entre of many stars' which mak'st our
 earth
 Endurable, and temperest the hues
 And hearts of all who walk within thy
 rays!
 20 Sire of the seasons! Monarch of the
 elms,
 And those who dwell in them! for near or
 far,
 Our inborn spirits have a tint of thee
 Even as our outward aspects,—thou dost
 rise,
 And shine, and set in glory Fare thee
 well!
 25 I ne'er shall see thee more As my first
 glance
 Of love and wonder was for thee, then
 take
 My latest look; thou wilt not beam on one
 To whom the gifts of life and warmth
 have been
 Of a more fatal nature He is gone
 30 I follow. [Exit MANFRED.

SCENE III

*The Mountains—The Castle of Manfred
 at some distance—A Terrace before a
 Tower.—Time, Twilight.*

HERMAN, MANUEL, and other Dependants
 of MANFRED.

Her. 'Tis strange enough, night after
 night, for years,
 He hath pursued long vigils in this tower,
 Without a witness. I have been within it,—
 So have we all been oftentimes; but from it,
 5 Or its contents, it were impossible
 To draw conclusions absolute, of aught
 His studies tend to. To be sure, there is
 One chamber where none enter. I would
 give

¹ See *Genesis*, 6. 2-4.

² The Chaldeans were especially versed in
 astrology

The fee of¹ what I have to come these
 three years,
 10 To pore upon its mysteries.
 Manuel. 'Twere dangerous:
 Content thyself with what thou know'st
 already.
 Her. Ah! Manuel! thou art elderly
 and wise,
 And couldst say much, thou hast dwelt
 within the castle—
 How many years is 't?
 Manuel. Ere Count Manfred's birth,
 15 I served his father, whom he nought re-
 sembles
 Her. There be more sons in like pre-
 dicament.
 But wherein do they differ?
 Manuel. I speak not
 Of features or of form, but mind and
 habits,
 Count Sigismund was proud, but gay and
 free,—
 20 A warrior and a reveller, he dwelt not
 With books and solitude, nor made the
 night
 A gloomy vigil, but a festal time,
 Merrier than day, he did not walk the
 rocks
 And forests like a wolf, nor turn aside
 25 From men and their delights.
 Her. Beshrew the hour,
 But those were jocund times! I would
 that such
 Would visit the old walls again, they look
 As if they had forgotten them
 Manuel. These walls
 Must change their chieftain first Oh! I
 have seen
 30 Some strange things in them, Herman
 Her. Come, be friendly
 Relate me some to while away our watch
 I've heard thee darkly speak of an event
 Which happen'd hereabouts, by this same
 tower
 Manuel. That was a night indeed! I
 do remember
 35 'Twas twilight, as it may be now, and
 such
 Another evening;—yon red cloud, which
 rests
 On Eiger's pinnacle, so rested then,—
 So like that it might be the same; the wind
 Was faint and gusty, and the mountain
 snows
 40 Began to glitter with the climbing moon.
 Count Manfred was, as now, within his
 tower,—
 How occupied, we knew not, but with him
¹ title to

The sole companion of his wanderings
And watchings—her, whom of all earthly things

45 That lived, the only thing he seem'd to love,—

As he, indeed, by blood was bound to do,
The lady Astarte, his—

Hush! who comes here?

Enter the ABBOT.

Abbot. Where is your master?

Her Yonder in the tower

Abbot. I must speak with him

Manuel. 'Tis impossible;

50 He is most private, and must not be thus
Intruded on.

Abbot. Upon myself I take
The forfeit of my fault, if fault there
be—

But I must see him

Her Thou hast seen him once
This eve already

Abbot. Herman! I command thee,

55 Knock, and apprise the Count of my
approach

Her. We dare not

Abbot Then it seems I must be herald
Of my own purpose

Manuel Reverend father, stop—
I pray you pause.

Abbot Why so?

Manuel But step this way,
And I will tell you further. [*Exeunt.*]

SCENE IV

Interior of the Tower

MANFRED alone.

The stars are forth, the moon above the
tops

Of the snow-shining mountains.—Beautiful!

I linger yet with Nature, for the night
Hath been to me a more familiar face

5 Than that of man, and in her starry shade
Of dim and solitary loveliness,

I learn'd the language of another world.¹

I do remember me, that in my youth,
When I was wandering,—upon such a
night

10 I stood within the Coliseum's wall,
'Midst the chief relics of almighty Rome.
The trees which grew along the broken
arches

Waved dark in the blue midnight, and the
stars

¹ See *Childe Harold's Pilgrimage*, III, 88-90 (p 586)

Shone through the rents of ruin; from
afar

15 The watch-dog bay'd beyond the Tiber;
and

More near from out the Cæsar's palace
came

The owl's long cry; and, interruptedly,
Of distant sentinels the fitful song

Begun and died upon the gentle wind

20 Some cypresses beyond the time-worn
breach

Appear'd to skirt the horizon, yet they
stood

Within a bowshot Where the Cæsars
dwelt,

And dwell the tuneless birds of night,
amidst

A grove which springs through levell'd
battlements,

25 And twines its roots with the imperial
hearths,

Ivy usurps the laurel's place of growth,
But the gladiator's bloody Cuirass stands,

A noble wreck in ruinous perfection,
While Cæsar's chambers, and the Augustan
halls,

30 Grovel on earth in indistinct decay

And thou didst shine, thou rolling moon,
upon

All this, and cast a wide and tender light,
Which soften'd down the hoar austerity

Of rugged desolation, and fill'd up,

35 As 'twere anew, the gaps of centuries,
Leaving that beautiful which still was

so,
And making that which was not, till the
place

Became religion, and the heart ran o'er
With silent worship of the great of old,—

40 The dead but sceptred sovereigns, who still
rule

Our spirits from their urns

'Twas such a night!

'Tis strange that I recall it at this time,
But I have found our thoughts take wild-

est flight

Even at the moment when they should
array

45 Themselves in pensive order.

Enter the ABBOT.

Abbot. My good lord!

I crave a second grace for this approach;
But yet let not my humble zeal offend

By its abruptness—all it hath of ill

Recoils on me; its good in the effect

50 May light upon your head—could I say
heart—

Could I touch *that*, with words or prayers,
I should
Recall a noble spirit which hath wander'd,
But is not yet all lost.

Man. Thou know'st me not,
My days are number'd, and my deeds
recorded,

85 Retire, or 't will be dangerous—Away!

Abbot Thou dost not mean to menace
me?

Man. Not I,
I simply tell thee peril is at hand,
And would preserve thee

Abbot What dost thou mean?

Man Look there!

What dost thou see?

Abbot Nothing

Man Look there, I say,

60 And steadfastly,—now tell me what thou
seest!

Abbot That which should shake me,
but I fear it not.

I see a dusk and awful figure rise,
Like an infernal god, from out the earth,
His face wrapt in a mantle, and his
form

65 Robed as with angry clouds he stands
between

Thyself and me—but I do fear him not

Man. Thou hast no cause, he shall not
harm thee, but

His sight may shock thine old limbs into
palsy

I say to thee—Retire!

Abbot And I reply—

70 Never—till I have battled with this fiend —
What doth he here?

Man Why—ay—what doth he here?

I did not send for him,—he is unbidden

Abbot. Alas! lost mortal! what with
guests like these

Hast thou to do? I tremble for thy sake

75 Why doth he gaze on thee, and thou on
him?

Ah! he unveils his aspect. on his brow
The thunder-scars are graven from his
eye

Glares forth the immortality of hell—

Avaunt!

Man Pronounce—what is thy mission?

Spirit. Come!

80 *Abbot.* What art thou, unknown being?
answer!—speak!

Spirit. The genius of this mortal—
Come! 'tis time.

Man. I am prepared for all things, but
deny

The power which summons me. Who sent
thee here?

Spirit Thou 'lt know anon—Come!
come!

Man I have commanded

85 Things of an essence greater far than
thine,

And striven with thy masters Get thee
hence!

Spirit Mortal! thine hour is come—
Away! I say

Man I knew, and know my hour is
come, but not

To render up my soul to such as thee

90 Away! I'll die as I have lived—alone

Spirit. Then I must summon up my
brethren—Rise!

[*Other Spirits rise up*

Abbot Avaunt! ye evil ones!—Avaunt!
I say,

Ye have no power where piety hath power,
And I do charge ye in the name—

Spirit Old man!

95 We know ourselves, our mission, and thine
order,

Waste not thy holy words on idle uses.

It were in vain: this man is fortified

Once more I summon him—Away! Away!

Man I do defy ye,—though I feel my
soul

100 Is ebbing from me, yet I do defy ye,

Not will I hence, while I have earthly
breath

To breathe my scorn upon ye—earthly
strength

To wrestle, though with spirits, what ye
take

Shall be ta'en limb by limb

Spirit Reluctant mortal!

105 Is this the Magian who would so pervade

The world invisible, and make himself

Almost our equal? Can it be that thou

Art thus in love with life? the very life

Which made thee wretched!

Man. Thou false fiend, thou heest!

110 My life is in its last hour,—that I know,

Nor would redeem a moment of that hour,

I do not combat against death, but thee
And thy surrounding angels, my past

power,
Was purchased by no compact with thy

crew,

115 But by superior science—penance, daring.
And length of watching, strength of mind.

and skill
In knowledge of our fathers—when the

earth
Saw men and spirits walking side by side.

And gave ye no supremacy. I stand

120 Upon my strength—I do defy—deny—
Sputin back, and scorn ye!

Spirit. But thy many crimes
Have made thee—

Man. What are they to such as thee?
Must crimes be punish'd but by other
crimes,
And greater criminals?—Back to thy
hell!

125 Thou hast no power upon me, *that* I feel,
1 Thou never shalt possess me, *that* I know
What I have done is done, I bear within
A torture which could nothing gain from
thine.

The mind which is immortal makes itself
130 Requital for its good or evil thoughts,—
Is its own origin of ill and end
And its own place and time,¹ its innate
sense,

When stripp'd of this mortality, de-
rives

No color from the fleeting things with-
out,

135 But is absorb'd in sufferance or in joy.
Born from the knowledge of its own
desert.

Thou didst not tempt me, and thou couldst
not tempt me,

I have not been thy dupe, nor am thy
prey—

But was my own destroyer, and will be

140 My own hereafter — Back, ye baffled
fiends!

The hand of death is on me—but not
yours [*The Demons disappear.*]

Abbot. Alas! how pale thou art—thy
lips are white—

And thy breast heaves—and in thy gasp-
ing throat

The accents rattle Give thy prayers to
heaven—

145 Pray—albeit but in thought,—but die not
thus

Man. 'Tis over—my dull eyes can fix
thee not;

But all things swim around me, and the
earth

Heaves as it were beneath me. Fare thee
well!

Give me thy hand

Abbot. Cold—cold—even to the
heart—

150 But yet one prayer—Alas! how fares it
with thee?

Man. Old man! 't is not so difficult to
die. [*MANFRED expires*]

Abbot. He's gone—his soul hath ta'en
its earthless flight;

Whither? I dread to think—but he is gone.

SO, WE'LL GO NO MORE A-ROVING
1817 1830

So, we'll go no more a-roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

5 For the sword outwears its sheath,
And the soul outwears the breast,
And the heart must pause to breathe,
And love itself have rest.

Though the night was made for loving,
10 And the day returns too soon,
Yet we'll go no more a-roving
By the light of the moon.

MY BOAT IS ON THE SHORE
1817 1821

My boat is on the shore,
And my bark is on the sea,
But, before I go, Tom Moore,
Here's a double health to thee!

5 Here's a sigh to those who love me,
And a smile to those who hate,
And, whatever sky's above me,
Here's a heart for every fate.

Though the ocean roar around me,
10 Yet it still shall hear me on;
Though a desert should surround me,
It hath springs that may be won.

Were 't the last drop in the well,
15 As I gasp'd upon the brink,
Ere my fainting spirit fell,
'T is to thee that I would drink.

With that water, as this wine,
20 The libation I would pour
Should be—peace with thine and mine,
And a health to thee, Tom Moore.

STRAHAN, TONSON, LINTOT OF THE
TIMES

1818 1830

Strahan, Tonson, Lintot of the times,
Patron and publisher of rhymes,
For thee the bard up Pindus climbs,
My Murray.

5 To thee, with hope and terror dumb,
The unfledged MS. authors come;
Thou printest all—and sellest some—
My Murray.

Upon thy table's baize so green
10 The last new *Quarterly* is seen;
But where is thy new Magazine,
My Murray?

¹ See *Paradise Lost*, 1, 254-55

Along thy sprucest bookshelves shine
The works thou deemest most divine—
15 *The Art of Cookery*, and mine,
My Murray

Tours, Travels, Essays, too, I wist,
And Sermons, to thy mill bring grist,
And then thou hast the *Navy List*,
20 My Murray.

And Heaven forbid I should conclude
Without "the Board of Longitude,"
Although this narrow paper would,
My Murray

MAZEPPA

1818 1819

"T was after dread Pultowa's day,
When fortune left the royal Swede,¹
Around a slaughter'd army lay,
No more to combat and to bleed.
5 The power and glory of the war,
Faithless as their vain votaries, men,
Had pass'd to the triumphant Czai,
And Moscow's walls were safe again,
Until a day more dark and drear,²
10 And a more memorable year,
Should give to slaughter and to shame
A mightier host and haughtier name,
A greater wreck, a deeper fall,
A shock to one—a thunderbolt to all.
15 Such was the hazard of the die;
The wounded Charles was taught to fly
By day and night through field and flood,
Stain'd with his own and subjects' blood;
For thousands fell that flight to aid.
20 And not a voice was heard t' upbraid
Ambition in his humbled hour,
When truth had nought to dread from
power.

His horse was slain, and Gieta gave
His own—and died the Russians' slave
25 This too sinks after many a league
Of well sustain'd but vain fatigue,
And in the depth of forests darkling.
The watch-fires in the distance sparkling—
The beacons of surrounding foes—
30 A king must lay his limbs at length
Are these the laurels and repose
For which the nations strain their strength?
They laid him by a savage tree,
In outworn nature's agony;
35 His wounds were stiff, his limbs were stark;

¹ Charles XII, King of Sweden (1697-1718), whose forces were almost annihilated by those of Peter the Great of Russia, in the Battle of Poltava, July 8, 1709.

² A reference to Napoleon's Russian campaign of 1812, in which Moscow was burned and the French army almost destroyed by hunger and cold on the return march.

The heavy hour was chill and dark,
The fever in his blood forbade
A transient slumber's fitful aid
And thus it was, but yet through all,
40 Kinglike the monarch bore his fall,
And made, in this extreme of ill,
His pangs the vassals of his will
All silent and subdued were they,
As once the nations round him lay.
45 A band of chiefs!—alas! how few,
Since but the fleeting of a day
Had thinn'd it, but this wreck was true
And chivalrous upon the clay
Each sat him down, all sad and mute,
50 Beside his monarch and his steed,
For danger levels man and brute,
And all are fellows in their need.
Among the rest, Mazeppa made
His pillow in an old oak's shade—
55 Himself as rough, and scarce less old,
The Ukraine's Hetman,¹ calm and bold.
But first, outspent with this long course,
The Cossack prince rubb'd down his horse,
And made for him a leafy bed,
60 And smooth'd his fetlocks and his mane,
And slack'd his girth, and stripp'd his
rein.

And joy'd to see how well he fed;
For until now he had the dread
His wearied courser might refuse
65 To browse beneath the midnight dews
But he was hardy as his lord,
And little cared for bed and board;
But spirited and docile, too,
Whate'er was to be done, would do
70 Shaggy and swift, and strong of limb,
All Tartar-like he carried him;
Obey'd his voice, and came to call,
And knew him in the midst of all:
Though thousands were around,— and
Night,

75 Without a star, pursued her flight,—
That steed from sunset until dawn
His chief would follow like a fawn.

This done, Mazeppa spread his cloak
And laid his lance beneath his oak,
80 Felt if his arms in order good
The long day's march had well withstood—
If still the powder fill'd the pan,
And flints unloosen'd kept their lock—
His sabre's hilt and scabbard felt,
85 And whether they had chafed his belt;
And next the venerable man,
From out his haversack and can
Prepared and spread his slender stock;

¹ The Cossack chief from Ukraine, a district in Russia lying in the valley of the river Dnieper. Mazeppa had deserted from the Russians and joined the Swedes.

- And to the monarch and his men
 90 The whole or portion offer'd then
 With far less of inquietude
 Than courtiers at a banquet would.
 And Charles of this his slender share
 With smiles partook a moment there,
 95 To force of cheer a greater show,
 And seem above both wounds and woe.
 And then he said—"Of all our band,
 Though firm of heart and strong of hand,
 In skirmish, march, or forage, none
 100 Can less have said or more have done
 Than thee, Mazeppa¹ on the earth
 So fit a pair had never birth,
 Since Alexander's days till now.
 As thy Bucephalus and thou
 105 All Scythia's fame to thine should yield
 For pricking on o'er flood and field"
 Mazeppa answer'd—"Ill betide
 The school wherein I learn'd to ride"
 Quoth Charles—"Old Hetman, wherefore
 110 Since thou hast learn'd the art so well?"
 Mazeppa said—"T were long to tell.
 And we have many a league to go,
 With every now and then a blow,
 And ten to one at least the foe,
 115 Before our steeds may graze at ease
 Beyond the swift Borysthenes.
 And, Sire, your limbs have need of rest.
 And I will be the sentinel
 Of this your troop"—"But I request,"
 120 Said Sweden's monarch, "thou wilt tell
 This tale of thine, and I may reap.
 Perchance, from this the boon of sleep.
 For at this moment from my eyes
 The hope of present slumber flies"
 125 "Well, Sire, with such a hope, I'll track
 My seventy years of memory back—
 I think 't was in my twentieth spring.—
 Ay, 't was,—when Casimir was king!—
 John Casimir,—I was his page
 130 Six summers, in my earlier age.
 A learned monarch, faith! was he,
 And most unlike your majesty.
 He made no wars, and did not gain
 New realms to lose them back again.
 135 And (save debates in Warsaw's diet)
 He reign'd in most unseemly quiet:
 Not that he had no cares to vex;
 He loved the muses and the sex;
 And sometimes these so froward are.
 140 They made him wish himself at war;
 But soon his wrath being o'er, he took
 Another mistress—or new book:
 And then he gave prodigious fêtes—
- All Warsaw gather'd round his gates
 145 To gaze upon his splendid court,
 And dames, and chiefs, of princely port:
 He was the Polish Solomon,
 So sung his poets, all but one,
 Who, being unpension'd, made a satire,
 150 And boasted that he could not flatter.
 It was a court of jousts and mimes,
 Where every courtier tried at rhymes,
 Even I for once produced some verses,
 And sign'd my odes 'Despairing Thyrsis.'
 155 There was a certain Palatine,
 A count of fair and high descent.
 Rich as a salt² or silver mine;
 And he was proud, ye may divine,
 As if from heaven he had been sent
 160 He had such wealth in blood and ore
 As few could match beneath the throne,
 And he would gaze upon his store.
 And o'er his pedigree would pore,
 Until by some confusion led,
 165 Which almost look'd like want of head.
 He thought their merits were his own
 His wife was not of his opinion.
 His junior she by thirty years.
 (Grew daily tired of his dominion.
 170 And, after wishes, hopes, and fears,
 To virtue a few farewell tears
 A restless dream or two, some glances
 At Warsaw's youth, some songs, and
 dances,
 Awaited but the usual chances,
 175 Those happy accidents which render
 The coldest dames so very tender,
 To deck her Count with titles given.
 'T is said, as passports into heaven.
 But, strange to say, they rarely boast
 180 Of these, who have deserved them most
- "I was a goodly stripling then:
 At seventy years I so may say.
 That there were few, or boys or men,
 Who, in my dawning time of day,
 185 Of vassal or of knight's degree,
 Could vie in vanities with me;
 For I had strength, youth, gaiety.
 A port, not like to this ye see,
 But smooth, as all is rugged now.
 190 For time, and care, and war, have
 plough'd
 My very soul from out my brow:
 And thus I should be disavow'd
 By all my kind and kin, could they
 Compare my day and yesterday;
 195 This change was wrought, too, long ere age
 Had ta'en my features for his page;
 With years, ye know, have not declined

¹ John Casimir was King of Poland from 1649 to 1668

² The wealth of Poland consists largely in salt mines

My strength, my courage, or my mind,
 Or at this hour I should not be
 200 Telling old tales beneath a tree,
 With starless skies my canopy
 But let me on: Theresa's form—
 Methinks it glides before me now,
 Between me and yon chestnut's bough,
 205 The memory is so quick and warm;
 And yet I find no words to tell
 The shape of her I loved so well:
 She had the Asiatic eye,
 Such as our Turkish neighborhood
 210 Hath mingled with our Polish blood,
 Dark as above us is the sky;
 But through it stole a tender light,
 Like the first moonrise of midnight,
 Large, dark, and swimming in the stream,
 215 Which seem'd to melt to its own beam.
 All love, half languor, and half fire,
 Like saints that at the stake expire,
 And lift their raptured looks on high,
 As though it were a joy to die.
 220 A brow like a midsummer lake,
 Transparent with the sun therein,
 When waves no murmur dare to make,
 And heaven beholds her face within
 A cheek and lip—but why proceed?
 225 I loved her then, I love her still:
 And such as I am, love indeed
 In fierce extremes—in good and ill
 But still we love even in our rage,
 And haunted to our very age
 230 With the vain shadow of the past.
 As is Mazeppa to the last.

“We met—we gazed—I saw, and sigh’d,
 She did not speak, and yet replied;
 There are ten thousand tones and signs
 235 We hear and see, but none defines—
 Involuntary sparks of thought,
 Which strike from out the heart o’er-
 wrought,
 And form a strange intelligence,
 Alike mysterious and intense,
 240 Which link the burning chain that binds,
 Without their will, young hearts and minds.
 Conveying, as the electric wire,
 We know not how, the absorbing fire
 I saw, and sigh’d—in silence wept.
 245 And still reluctant distance kept.
 Until I was made known to her,
 And we might then and there confer
 Without suspicion—then, even then,
 I long’d, and was resolved to speak;
 250 But on my lips they died again,
 The accents tremulous and weak,
 Until one hour—There is a game,
 A frivolous and foolish play,
 Wherewith we while away the day:

255 It is—I have forgot the name—
 And we to this, it seems, were set,
 By some strange chance, which I forgot
 I reek’d not if I won or lost,
 It was enough for me to be
 260 So near to hear, and oh! to see
 The being whom I loved the most
 I watch’d her as a sentinel,
 (May ours this dark night watch as well!)
 Until I saw, and thus it was,
 265 That she was pensive, nor perceived
 Her occupation, nor was grieved
 Nor glad to lose or gain; but still
 Play’d on for hours, as if her will
 Yet bound her to the place, though not
 270 That hers might be the winning lot.
 Then through my brain the thought did
 pass
 Even as a flash of lightning there,
 That there was something in her air
 Which would not doom me to despair;
 275 And on the thought my words broke forth,
 All incoherent as they were;
 Their eloquence was little worth,
 But yet she listen’d—’t is enough—
 Who listens once will listen twice;
 280 Her heart, be sure, is not of ice,
 And one refusal no rebuff

“I loved, and was beloved again—
 They tell me, Sir, you never knew
 Those gentle frailties, if ’t is true.
 285 I shorten all my joy or pain;
 To you ’t would seem absurd as vain.
 But all men are not born to reign.
 Or o’er their passions, or as you
 Thus o’er themselves and nations too
 290 I am—or rather *was*—a prince.
 A chief of thousands, and could lead
 Them on where each would foremost
 bleed;
 But could not o’er myself evince
 The like control—But to resume
 295 I loved, and was beloved again;
 In sooth, it is a happy doom,
 But yet where happiest ends in pain
 We met in secret, and the hour
 Which led me to that lady’s bower
 300 Was fiery Expectation’s dower
 My days and nights were nothing—all
 Except that hour, which doth recall,
 In the long lapse from youth to age,
 No other like itself. I’d give
 305 The Ukraine back again to live
 It o’er once more, and be a page,
 The happy page, who was the lord
 Of one soft heart, and his own sword.
 And had no other gem nor wealth
 310 Save nature’s gift of youth and health

We met in secret—doubly sweet,
 Some say, they find it so to meet,
 I know not that—I would have given
 My life but to have call'd her mine
 315 In the full view of earth and heaven;
 For I did oft and long repine
 That we could only meet by stealth.

“For lovers there are many eyes,
 And such there were on us; the devil
 320 On such occasions should be civil—
 The devil!—I'm loth to do him wrong,
 It might be some untoward saint,
 Who would not be at rest too long.
 But to his pious bile gave vent—
 325 But one fair night, some lurking spies
 Surprised and seized us both.
 The Count was something more than
 wroth—
 I was unarm'd; but if in steel,
 All cap-à-pie from head to heel,
 330 What 'gainst their numbers could I do?
 'T was near his castle, far away
 From city or from succor near,
 And almost on the break of day;
 I did not think to see another,
 335 My moments seem'd reduced to few,
 And with one prayer to Mary Mother,
 And, it may be, a saint or two,
 As I resign'd me to my fate,
 They led me to the castle gate:
 340 Theresa's doom I never knew,
 Our lot was henceforth separate.
 An angry man, ye may opine,
 Was he, the proud Count Palatine;
 And he had reason good to be,
 345 But he was most enraged lest such
 An accident should chance to touch
 Upon his future pedigree;
 Nor less amazed, that such a blot
 His noble 'scutcheon should have got,
 350 While he was highest of his line,
 Because unto himself he seem'd
 The first of men, nor less he deem'd
 In others' eyes, and most in mine.
 'Sdeath!¹ with a page—perchance a king
 355 Had reconciled him to the thing;
 But with a stripling of a page—
 I felt, but cannot paint his rage.

“‘Bring forth the horse!’—the horse was
 brought;
 In truth, he was a noble steed,
 360 A Tartar of the Ukraine breed,
 Who look'd as though the speed of thought
 Were in his limbs; but he was wild,
 Wild as the wild deer, and untaught,
 With spur and bridle undefiled—
¹ God's death

365 'T was but a day he had been caught;
 And snorting, with erected mane,
 And struggling fiercely, but in vain,
 In the full foam of wrath and dread
 To me the desert-born was led:
 370 They bound me on, that menial throng;
 Upon his back with many a thong;
 Then loosed him with a sudden lash—
 Away!—away!—and on we dash!
 Torrents less rapid and less rash.

375 “Away!—away! My breath was gone,
 I saw not where he hurried on:
 'T was scarcely yet the break of day,
 And on he foam'd—away!—away!
 The last of human sounds which rose,
 380 As I was darted from my foes,
 Was the wild shout of savage laughter,
 Which on the wind came roaring after
 A moment from that rabble rout:
 With sudden wrath I wrench'd my head,
 385 And snapp'd the cord, which to the mane
 Had bound my neck in lieu of rein,
 And, writhing half my form about,
 Howl'd back my curse, but 'midst the
 tread,
 The thunder of my courser's speed,
 390 Perchance they did not hear nor heed.
 It vexes me—for I would fain
 Have paid their insult back again.
 I paid it well in after days:
 There is not of that castle gate,
 395 Its drawbridge and portcullis' weight,
 Stone, bar, moat, bridge, or barrier left,
 Nor of its fields a blade of grass,
 Save what grows on a ridge of wall,
 Where stood the hearth-stone of the
 hall;
 400 And many a time ye there might pass,
 Nor dream that e'er that fortress was.
 I saw its turrets in a blaze,
 Their crackling battlements all cleft,
 And the hot lead pour down like rain
 405 From off the scorch'd and blackening roof,
 Whose thickness was not vengeance-proof
 They little thought that day of pain,
 When launch'd, as on the lightning's flash,
 They bade me to destruction dash,
 410 That one day I should come again,
 With twice five thousand horse, to thank
 The Count for his uncourteous ride
 They play'd me then a bitter prank,
 When, with the wild horse for my guide,
 415 They bound me to his foaming flank.
 At length I play'd them one as frank—
 For time at last sets all things even—
 And if we do but watch the hour,
 There never yet was human power
 420 Which could evade, if unforgiven,

The patient search and vigil long
Of him who treasures up a wrong.

“Away, away, my steed and I,
Upon the pinions of the wind,
425 All human dwellings left behind,
We sped like meteors through the sky,
When with its crackling sound the night
Is chequer’d with the Northern light.
Town—village—none were on our track,
430 But a wild plain of far extent,
And bounded by a forest black,
And, save the scarce seen battlement
On distant heights of some strong hold,
Against the Tartars built of old,
435 No trace of man. The year before
A Turkish army had march’d o’er,
And where the Spani’s¹ hoof hath trod,
The verdure flies the bloody sod:
The sky was dull, and dim, and gray,
440 And a low breeze crept moaning by—
I could have answer’d with a sigh—
But fast we fled, away, away—
And I could neither sigh nor pray;
And my cold sweat-drops fell like rain
445 Upon the courser’s bristling mane;
But, snoring still with rage and fear,
He flew upon his far career
At times I almost thought, indeed,
He must have slacken’d in his speed,
450 But no—my bound and slender frame
Was nothing to his angry might.
And merely like a spur became
Each motion which I made to free
My swollen limbs from their agony
455 Increased his fury and affright:
I tried my voice,—’t was faint and low—
But yet he swerved as from a blow,
And, starting to each accent, sprang
As from a sudden trumpet’s clang.
460 Meantime my cords were wet with gore,
Which, oozing through my limbs, ran o’er:
And in my tongue the thirst became
A something fierier far than flame

“We near’d the wild wood—’t was so wide,
465 I saw no bounds on either side;
’T was studded with old sturdy trees.
That bent not to the roughest breeze
Which howls down from Siberia’s waste,
And strips the forest in its haste,—
470 But these were few and far between,
Set thick with shrubs more young and
green,
Luxuriant with their annual leaves,
Ere strown by those autumnal eves
That nip the forest’s foliage dead.
475 Discolor’d with a lifeless red,
¹ A Turkish cavalrman

Which stands thereon like stiffen’d gore
Upon the slain when battle’s o’er,
And some long winter’s night hath shed
Its frost o’er every tombless head,
480 So cold and stark the raven’s beak
May peck unpierced each frozen cheek
’T was a wild waste of underwood,
And here and there a chestnut stood,
The strong oak, and the hardy pine;
485 But far apart—and well it were,
Or else a different lot were mine—
The boughs gave way, and did not tear
My limbs; and I found strength to bear
My wounds, already scarr’d with cold,
490 My bonds forbade to loose my hold.
We rustled through the leaves like wind,
Left shrubs, and trees, and wolves behind,
By night I heard them on the track,
Their troop came hard upon our back,
495 With their long gallop, which can tire
The hound’s deep hate, and hunter’s fire
Where’er we flew they follow’d on,
Nor left us with the morning sun,
Behind I saw them, scarce a rood,
500 At day-break winding through the wood,
And through the night had heard their feet
Their stealing, rustling step repeat
Oh! how I wish’d for spear or sword,
At least to die amidst the horde,
505 And perish—if it must be so—
At bay, destroying many a foe!
When first my courser’s race begun,
I wish’d the goal already won;
But now I doubted strength and speed
510 Vain doubt! his swift and savage breed
Had nerved him like the mountain-roe;
Nor faster falls the blinding snow
Which whelms the peasant near the door
Whose threshold he shall cross no more,
515 Bewilder’d with the dazzling blast,
Than through the forest-paths he pass’d—
Untired, untamed, and worse than wild;
All furious as a favor’d child
Balk’d of its wish; or fiercer still—
520 A woman piqued—who has her will!

“The wood was past. ’t was more than
noon,
But chill the air, although in June;
Or it might be my veins ran cold—
Prolong’d endurance tames the bold;
525 And I was then not what I seem,
But headlong as a wintry stream,
And wore my feelings out before
I well could count their causes o’er.
And what with fury, fear, and wrath,
530 The tortures which beset my path,
Cold, hunger, sorrow, shame, distress,
Thus bound in nature’s nakedness

- (Sprung from a race whose rising blood,
When sturr'd beyond its calmer mood,
535 And trodden hard upon, is like
The rattle-snake's, in act to strike),
What marvel if this worn-out trunk
Beneath its woes a moment sunk?
The earth gave way, the skies roll'd round,
540 I seem'd to sink upon the ground;
But err'd, for I was fastly bound
My heart turn'd sick, my brain grew sore.
And throb'd awfully, then beat no more
The skies spun like a mighty wheel,
545 I saw the trees like drunkards reel,
And a slight flash sprang o'er my eyes,
Which saw no farther: he who dies
(Can die no more than then I died,
O'er-tortured by that ghastly ride
550 I felt the blackness come and go,
And strove to wake, but could not make
My senses climb up from below
I felt as on a plank at sea,
When all the waves that dash o'er thee,
555 At the same time upheave and overwhelm,
And hurl thee towards a desert realm
My undulating life was as
The fancied lights that fitting pass
Our shut eyes in deep midnight, when
560 Fever begins upon the brain.
But soon it pass'd, with little pain.
But a confusion worse than such
I own that I should deem it much,
Dying, to feel the same again;
565 And yet I do suppose we must
Feel far more ere we turn to dust
No matter, I have bared my brow
Full in Death's face—before—and now
- “My thoughts came back, where was I?
Cold,
570 And numb, and giddy: pulse by pulse
Life reassumed its lingering hold,
And throb by throb,—till grown a pang
Which for a moment would convulse,
My blood reflow'd, though thick and
chill;
575 My ear with uncouth noises rang.
My heart began once more to thrill.
My sight return'd, though dim, alas!
And thicken'd, as it were, with glass
Methought the dash of waves was nigh.
580 There was a gleam too of the sky,
Studded with stars;—it is no dream.
The wild horse swims the wilder stream!
The bright broad river's gushing tide
Sweeps, winding onward, far and wide.
585 And we are half-way, struggling o'er
To yon unknown and silent shore.
The waters broke my hollow trance.
And with a temporary strength
- My stiffen'd limbs were rebaptized
590 My courser's broad breast proudly braves,
And dashes off the ascending waves,
And onward we advance!
We reach the shippery shore at length.
A haven I but little prized,
595 For all behind was dark and drear.
And all before was night and fear
How many hours of night or day
In those suspended pangs I lay,
I could not tell; I scarcely knew
600 If this were human breath I drew
- “With glossy skin, and dripping mane,
And reeling limbs, and reeking flank,
The wild steed's snowy nerves still strain
Up the repelling bank
605 We gain the top—a boundless plain
Spreads through the shadow of the night,
And onward, onward, onward, seems,
Like precipices in our dreams,
To stretch beyond the sight,
610 And here and there a speck of white
Or scatter'd spot of dusky green,
In masses broke into the light,
As rose the moon upon my right
But nought distinctly seen
615 In the dim waste would indicate
The omen of a cottage gate.
No twinkling taper from afar
Stood like a hospitable star,
Not even an ignis-fatuus rose
620 To make him merry with my woes.
That very cheat had cheer'd me then!
Although detected, welcome still,
Reminding me, through every ill,
Of the abodes of men
- “Onward we went—but slack and slow,
625 His savage force at length o'er-spent,
The drooping courser, faint and low,
All feebly foaming went.
A sickly infant had had power
630 To guide him forward in that hour,
But, useless all to me,
His new-born tameness nought avail'd—
My limbs were bound, my force had fail'd,
Perchance, had they been free
635 With feeble effort still I tried
To rend the bonds so starkly tied.
But still it was in vain,
My limbs were only wrung the more,
And soon the idle strife gave o'er,
640 Which but prolong'd their pain
The dizzy race seem'd almost done,
Although no goal was nearly won.
Some streaks announced the coming sun—
How slow, alas! he came!
645 Methought that mist of dawning gray

Would never dapple into day:
How heavily it roll'd away—
Before the eastern flame
Rose crimson, and deposed the stars,
650 And call'd the radiance from their cars,
And fill'd the earth, from his deep throne,
With lonely lustre, all his own

“Up rose the sun; the mists were curl'd
Back from the solitary world
655 Which lay around, behind, before
What boot'd it to traverse o'er
Plain, forest, river? Man nor brute,
Nor dint of hoof, nor print of foot,
Lay in the wild luxuriant soil;
660 No sign of travel, none of toil,
The very air was mute;
And not an insect's shrill small horn,
Nor matin bird's new voice was borne
From herb nor thicket Many a wretch
665 Panting as if his heart would burst,
The weary brute still stagger'd on,
And still we were—or seem'd—alone
At length, while reeling on our way,
Methought I heard a courser neigh,
670 From out yon tuft of blackening firs
Is it the wind those branches stir?
No, no! from out the forest prance
A trampling troop; I see them come!
In one vast squadron they advance!
675 I strove to cry—my lips were dumb!
The steeds rush on in plunging pride,
But where are they the reins to guide?
A thousand horse—and none to ride!
With flowing tail, and flying mane,
680 Wide nostrils never stretch'd by pain,
Mouths bloodless to the bit or rein,
And feet that iron never shod,
And flanks unscar'd by spur or rod,
A thousand horse, the wild, the free,
685 Like waves that follow o'er the sea,
Came thickly thundering on,
As if our faint approach to meet,
The sight re-nerved my courser's feet,
A moment staggering, feebly fleet,
690 A moment, with a faint low neigh,
He answer'd, and then fell,
With gasps and glazing eyes he lay,
And reeking limbs immovable—
His first and last career is done!
695 On came the troop—they saw him stoop,
They saw me strangely bound alone
His back with many a bloody thong
They stop—they start—they snuff the air,
Gallop a moment here and there,
700 Approach, retire, wheel round and round,
Then plunging back with sudden bound.

¹ lark's

² A Russian measure equal to 3500 feet

Headed by one black mighty steed,
Who seem'd the patriarch of his breed,
Without a single speck or hair
705 Of white upon his shaggy hide;
They snort—they foam—neigh—sweave
aside,
And backward to the forest fly,
By instinct, from a human eye.
They left me there to my despair,
710 Lunk'd to the dead and stiffening wretch,
Whose lifeless limbs beneath me stretch,
Relieved from that unwonted weight,
From whence I could not extricate
Nor him nor me—and there we lay,
715 The dying on the dead!
I little deem'd another day
Would see my houseless, helpless head

“And there from morn to twilight bound,
I felt the heavy hours toil round,
720 With just enough of life to see
My last of suns go down on me.
In hopeless certainty of mind,
That makes us feel at length resign'd
To that which our foreboding years
725 Present the worst and truest of fears
Inevitable—even a hood
Not more mild for coming soon.
Yet shunn'd and dreaded with such care,
As if it only were a snare
730 That Prudence might escape
At times both wish'd for and unlored
At times sought with self-pointed sword,
Yet still a dark and hideous close
To even intolerable woes,
735 And welcome in no shape
And, strange to say, the sons of pleasure,
They who have revell'd beyond measure
In beauty, wassail, wine, and treasure,
Die calm, or calmer, oft than he
740 Whose heritage was misery
For he who hath in turn run through
All that was beautiful and new,
Hath nought to hope, and nought to
leave,
And, save the future (which is view'd
745 Not quite as men are base or good,
But as their nerves may be endured).
With nought perhaps to grieve
The wretch still hopes his woes must end,
And Death, whom he should deem his
friend,
750 Appears, to his distemper'd eyes,
Arrived to rob him of his prize.
The tree of his new Paradise
Tomorrow would have given him all,
Repaid his pangs, repair'd his fall;
755 Tomorrow would have been the first
Of days no more deplored or curs'd.

But bright, and long, and beckoning years,
 Seen dazzling through the mist of tears,
 Guerdon of many a painful hour;
 760 Tomorrow would have given him power
 To rule, to shine, to smite, to save—
 And must it dawn upon his grave?

“The sun was sinking—still I lay
 Chain’d to the chill and stiffening steed,
 765 I thought to mingle there our clay,
 And my dim eyes of death had need;
 No hope arose of being freed.
 I cast my last looks up the sky,
 And there between me and the sun
 770 I saw the expecting raven fly,
 Who scarce would wait till both should
 die,
 Ere his repast begun;
 He flew, and perch’d, then flew once more,
 And each time nearer than before;
 775 I saw his wing through twilight flit,
 And once so near me he alit
 I could have smote, but lack’d the
 strength;
 But the slight motion of my hand,
 And feeble searching of the sand,
 780 The exerted throat’s faint struggling
 noise,
 Which scarcely could be called a voice,
 Together scared him off at length.—
 I know no more—my latest dream
 Is something of a lovely star
 785 Which fix’d my dull eyes from afar,
 And went and came with wandering
 beam,
 And of the cold, dull, swimming, dense
 Sensation of recurring sense,
 And then subsiding back to death,
 790 And then again a little breath,
 A little thrill, a short suspense,
 An icy sickness curdling o’er
 My heart, and sparks that cross’d my
 brain—
 A gasp, a throb, a start of pain,
 795 A sigh, and nothing more

“I woke—where was I?—Do I see
 A human face look down on me?
 And doth a roof above me close?
 Do these limbs on a couch repose?
 800 Is this a chamber where I lie?
 And is it mortal yon bright eye,
 That watches me with gentle glance?
 I closed my own again once more,
 As doubtful that my former trance
 805 Could not as yet be o’er.
 A slender girl, long-hair’d, and tall,
 Sate watching by the cottage wall:
 The sparkle of her eye I caught,

Even with my first return of thought;
 810 For ever and anon she threw
 A prying, pitying glance on me
 With her black eyes so wild and free:
 I gazed, and gazed, until I knew
 No vision it could be,—
 815 But that I lived, and was released
 From adding to the vulture’s feast:
 And when the Cossack maid beheld
 My heavy eyes at length unseal’d,
 She smiled—and I essay’d to speak,
 820 But fail’d—and she approach’d, and
 made
 With lip and finger signs that said,
 I must not strive as yet to break
 The silence, till my strength should be
 Enough to leave my accents free;
 825 And then her hand on mine she laid;
 And smooth’d the pillow for my head,
 And stole along on tiptoe tread,
 And gently oped the door, and spake
 In whispers—ne’er was voice so sweet!
 830 Even music follow’d her light feet.
 But those she call’d were not awake,
 And she went forth, but, ere she pass’d,
 Another look on me she cast,
 Another sign she made, to say,
 835 That I had nought to fear, that all
 Were near, at my command or call,
 And she would not delay
 Her due return—while she was gone,
 Methought I felt too much alone
 840 “She came with mother and with sire—
 What need of more?—I will not tire
 With long recital of the rest,
 Since I became the Cossack’s guest.
 They found me senseless on the plain,
 845 They bore me to the nearest hut,
 They brought me into life again—
 Me—one day o’er their realm to reign!
 Thus the vain fool who strove to glut
 His rage, refining on my pain,
 850 Sent me forth to the wilderness,
 Bound, naked, bleeding, and alone,
 To pass the desert to a throne,—
 What mortal his own doom may guess?
 Let none despond, let none despair!
 855 Tomorrow the Borysthene
 May see our coursers graze at ease
 Upon his Turkish bank, and never
 Had I such welcome for a river
 As I shall yield when safely there.
 860 Comrades, good night!”—The Hetman
 threw
 His length beneath the oak-tree shade,
 With leafy couch already made,
 A bed nor comfortless nor new
 To him, who took his rest where’er

865 The hour arrived, no matter where.
 His eyes the hastening slumbers steep.
 And if ye marvel Charles forgot
 To thank his tale, he wonder'd not,—
 The king had been an hour asleep

From DON JUAN
 1818-23 1819-24

DEDICATION
 1818 1819

1 Bob Southey! You're a poet — Poet-laureate,
 And representative of all the race,
 Although 'tis true that you turn'd out a
 Tory at
 Last, yours has lately been a common
 case,¹
 And now, my Epic Renegade! what are
 ye at?
 With all the Lakers,² in and out of
 place?
 A nest of tuneful persons, to my eye
 Like "four and twenty Blackbirds in a
 pye,

2 "Which pye being open'd they began to
 sing,"
 (This old song and new simile holds
 good),
 "A dainty dish to set before the King,"
 Or Regent,³ who admires such kind of
 food;—
 And Coleridge, too, has lately taken wing,
 But like a hawk encumbered with his
 hood,—
 Explaining metaphysics to the nation—
 I wish he would explain his Explanation⁴

3 You, Bob! are rather insolent, you know.
 At being disappointed in your wish
 To supersede all warblers here below,
 And be the only Blackbird in the dish.
 And then you overstrain yourself, or so,
 And tumble downward like the flying
 fish
 Gasping on deck, because you soar too
 high, Bob,
 And fall, for lack of moisture, quite a-dry.
 Bob!

¹ Southey, like Wordsworth and Coleridge, was at one time an ardent Republican, but the excesses and failures of the French Revolution led him finally to become a Tory

² Wordsworth, Coleridge, and others, so called because of their residence in the Lake District.

³ The Prince of Wales, afterwards George IV. who was appointed Regent when his father George III. became insane in 1811. Southey was made poet laureate in 1813.

⁴ A reference to Coleridge's *Biographia Literaria* which appeared in 1817.

4 And Wordsworth, in a rather long *Excursion*
 (I think the quarto holds five hundred
 pages),

Has given a sample from the vasty version
 Of his new system to perplex the sages.
 'Tis poetry—at least by his assertion,
 And may appear so when the dog-star
 rages—

And he who understands it would be
 able
 To add a story to the Tower of Babel.

5 You—Gentlemen! by dint of long seclusion

From better company, have kept your
 own
 At Keswick,¹ and, through still continued
 fusion

Of one another's minds, at last have
 grown

To deem as a most logical conclusion,
 That Poesy has wreaths for you alone
 There is a narrowness in such a notion,
 Which makes me wish you'd change your
 lakes for ocean

6 I would not imitate the petty thought,
 Nor coin my self-love to so base a
 vice,

For all the glory your conversion brought,
 Since gold alone should not have been
 its price

You have your salary—was't for that
 you wrought?

And Wordsworth has his place in the
 Excise²

You're shabby fellows—true—but poets
 still,

And duly seated on the immortal hill

7 Your brows may hide the baldness of your
 brows—

Perhaps some virtuous blushes;—let
 them go—

To you I envy neither fruit nor boughs—
 And for the fame you would engross
 below,

The field is universal, and allows
 Scope to all such as feel the inherent
 glow.

Scott, Rogers, Campbell, Moore, and
 Crabbe will try

'Gainst you the question with posterity

¹ Southey joined Coleridge at Keswick, in the Lake District, in 1803.

² Wordsworth was appointed Distributor of Stamps for Westmoreland in 1813, but he never had any connection with the excise.

³ Wreaths of honor made from leaves of the bay-tree a kind of laurel.

- 8 For me, who, wandering with pedestrian
Muses,
Contend not with you on the winged
steed,
I wish your fate may yield ye, when she
chooses,
The fame you envy, and the skill you
need;
And recollect a poet nothing loses
In giving to his brethren their full meed
Of merit, the complaint of present days
Is not the certain path to future praise.
- 9 He that reserves his laurels for posterity
(Who does not often claim the bright
reversion)
Has generally no great crop to spare it, he
Being only injured by his own asser-
tion,
And although here and there some glo-
rious rarity
Arise like Titan from the sea's immer-
sion,
The major part of such appellants go
To—God knows where—for no one else
can know
- 10 If, fallen in evil days on evil tongues,¹
Milton appealed to the Avenger, Time,
If Time, the Avenger, execrates his
wrongs,
And makes the word "Miltonic" mean
"sublime,"
He deign'd not to belie his soul in songs,
Nor turn his very talent to a crime;
He did not loathe the Sire to laud the Son,
But closed the tyrant-hater he begun.²
- 11 Think'st thou, could he—the blind Old
Man—arise,
Like Samuel from the grave,³ to freeze
once more
The blood of monarchs with his prophe-
cies,
Or be alive again—again all hoar
With time and trials, and those helpless
eyes,
And heartless daughters⁴—worn—and
pale—and poor;
Would he adore a sultan? he obey
The intellectual eunuch Castlereagh?
- 12 Cold-blooded, smooth-faced, placid mis-
creant!
Dabbling its sleek young hands in
Erin's gore,
- 13 An orator of such set trash of phrase
Ineffably—legitimately vile,
That even its grossest flatterers dare not
praise,
Nor foes—all nations—condescend to
smile,
Not even a sprightly blunder's spark can
blaze
From that Ixion grindstone's ceaseless
toil,
That turns and turns to give the world a
notion
Of endless torments and perpetual motion
- 14 A bungler even in its disgusting trade,
And botching, patching, leaving still
behind
Something of which its masters are afraid,
States to be curb'd, and thoughts to be
confined,
Conspiracy or Congress to be made—
Cobbling at manacles for all mankind—
A tinkering slave-maker, who mends old
chains,
With God's and man's abhorrence for its
gains.
- 15 If we may judge of matter by the mind,
Emasculated to the marrow *It*
Hath but two objects, how to serve, and
bind,
Deeming the chain it wears even men
may fit,
Eutropius of its many masters,—blind
To worth as freedom, wisdom as to wit
Fearless—because *no* feeling dwells in ice,
Its very courage stagnates to a vice
- 16 Where shall I turn me not to *view* its
bonds,
For I will never *feel* them?—Italy!
Thy late reviving Roman soul desponds
Beneath the lie this State-thing breathed
o'er thee—
Thy clanking chain, and Erin's yet green
wounds,
Have voices—tongues to cry aloud for
me

¹ See *Paradise Lost*, 7 28² Byron here contrasts Milton and Southey³ See *1 Samuel*, 28 7 ff⁴ A reference to the shameful treatment which Milton is said to have received from his eldest daughters

Europe has slaves, allies, kings, armies
still,
And Southey lives to sing them very ill

17 Meantime, Sir Laureate, I proceed to dedicate,

In honest simple verse, this song to you
And, if in flattering strains I do not predicate,

'Tis that I still retain my "buff and blue,"

My politics as yet are all to educate
Apostasy 's so fashionable, too,
To keep *one* creed's a task grown quite
Herculean

Is it not so, my Tory, Ultra-Julian?

From CANTO I
1818 1819

1 I want a hero an uncommon want,
When every year and month sends forth
a new one.

Till, after cloying the gazettes with cant,
The age discovers he is not the true one
Of such as these I should not care to
vaunt.

I'll therefore take our ancient friend
Don Juan—

We all have seen him, in the pantomime.
Sent to the devil somewhat ere his time

5 Brave men were living before Agamemnon
And since, exceeding valorous and sage,
A good deal like him too, though quite
the same none,

But then they shone not on the poet's
page.

And so have been forgotten—I condemn
none,

But can't find any in the present age
Fit for my poem (that is, for my new
one),

So, as I said, I'll take my friend Don
Juan

6 Most epic poets plunge "in medias res"
(Horace makes this the heroic turnpike
road),

¹ The colors of the uniform adopted by members of the Whig Club hence, the binding of *The Edinburgh Review*, the Whig organ

² "I allude not to our friend Landor's hero the traitor Count Julian, but to Gibbon's hero, vulgarly called 'The Apostate'."—Byron

³ A short version of Shadwell's *Libertine*, acted under the title of *Don Juan, or, The Libertine Destroyed*. At the conclusion of the last Act, Don Juan is thrown into the flames by the Puritans

⁴ Into the middle of things (Horace, *Ars Poetica*, 148)

And then your hero tells, whene'er you please,

What went before—by way of episode,
While seated after dinner at his ease,
Beside his mistress in some soft abode,
Palace, or garden, paradise or cavern,
Which serves the happy couple for a
tavern.

7 That is the usual method, but not mine—
My way is to begin with the beginning;
The regularity of my design

Forbids all wandering as the worst of
sinning,

And therefore I shall open with a line
(Although it cost me half an hour in
spinning)

Narrating somewhat of Don Juan's
father,

And also of his mother, if you'd rather

8 In Seville was he born, a pleasant city,
Famous for oranges and women—he
Who has not seen it will be much to pity,
So says the proverb—and I quite agree;
Of all the Spanish towns is none more
pretty,

Cádiz, perhaps—but that you soon may
see,

Don Juan's parents lived beside the river,
A noble stream, and call'd the Guadal-
quivir.

9 His father's name was José—Don, of
course,—

A true Hidalgo,¹ free from every stain
Of Moor or Hebrew blood, he traced his
source

Through the most Gothic gentlemen of
Spain,²

A better cavalier ne'er mounted horse,
Or, being mounted, e'er got down again,
Than José, who begot our hero, who
Begot—but that's to come—Well, to
renew.

10 His mother was a learned lady,³ famed
For every branch of every science
known—

In every Christian language ever named,
With virtues equal'd by her wit alone.
She made the cleverest people quite
ashamed,

¹ A title denoting a Spanish nobleman of the lower class

² That is, of the purest Spanish stock. The Goths established the Visigothic kingdom in Spain and southern France in the fifth century, and were the ancestors of the later Spanish nobility

³ Stanzas 1029 are said to refer to Byron's wife

And even the good with inward envy
groan,
Finding themselves so very much exceeded
In their own way by all the things that
she did.

- 11 Her memory was a mine. she knew by heart

All Calderon and greater part of Lope,
So that if any actor miss'd his part
She could have served him for the
prompter's copy;
For her Feinagle's were an useless art,
And he himself obliged to shut up
shop—he
Could never make a memory so fine as
That which adorn'd the brain of Donna
Inez

- 12 Her favorite science was the mathematical,

Her noblest virtue was her magnanimity;
Her wit (she sometimes tried at wit) was
Attic¹ all,
Her serious saying darken'd to subtilimty;
In short, in all things she was fairly what
I call
A prodigy—her morning dress was
dimity,
Her evening silk, or, in the summer
muslin,
And other stuffs, with which I won't stay
puzzling

- 13 She knew the Latin—that is, "the Lord's
prayer,"

And Greek—the alphabet—I'm nearly
sure;
She read some French romances here and
there,
Although her mode of speaking was not
pure,
For native Spanish she had no great care.
At least her conversation was obscure.
Her thoughts were theorems, her words a
problem
As if she deem'd that mystery would
ennoble 'em

- 14 She liked the English and the Hebrew
tongue,
And said there was analogy between
'em;

She proved it somehow out of sacred song.
But I must leave the proofs to those
who've seen 'em,

¹ delicate; poignant

But this I heard her say, and can't be
wrong,

And all may think which way their
judgments lean 'em,
" 'Tis strange—the Hebrew noun which
means 'I am,'

The English always use to govern d—n "

Some women use their tongues—she *look'd*
a lecture,

Each eye a sermon, and her brow a
homily,

An all-in-all sufficient self-director,
Like the lamented late Sir Samuel
Romilly,

The Law's expounder, and the State's
corrector,

Whose suicide was almost an anomaly—
One sad example more, that "All is
vanity,"—¹

(The jury brought their verdict in "In-
sanity")

- 16 In short, she was a walking calculation,
Miss Edgeworth's novels stepping from
their covers,

Or Mrs Trimmer's books on education,
(O, "Celebs' Wife" set out in quest of
lovers,

Morality's prim personification,
In which not Envy's self a flaw dis-
covers;

To others' share let "female errors fall,"²
For she had not even one—the worst of
all

- 17 Oh! she was perfect past all parallel—
(Of any modern female saint's compari-
son;

So far above the cunning powers of hell,
Her guardian angel had given up his
garrison,

Even her minutest motions went as well
As those of the best time-piece made by
Harrison

In virtues nothing earthly could surpass
her,

Save thine "incomparable oil," Macas-
sar!³

- 18 Perfect she was, but as perfection is
Insipid in this naughty world of ours,
Where our first parents never learn'd to
kiss

¹ Ecclesiastes, 1 2

² Pope, *The Rape of the Lock*, 2, 17

³ A description of the virtues of the "incomparable oil of Macassar" was included in Alexander Rowland's *An Historical, Philosophical, and Practical Essay on the Human Hair* (1816)

- Till they were exiled from their earlier
bowers,
Where all was peace, and innocence, and
bliss
(I wonder how they got through the
twelve hours),
Don José, like a lineal son of Eve,
Went plucking various fruit without her
leave.
- 19 He was a mortal of the careless kind.
With no great love for learning, or the
learn'd,
Who chose to go where'er he had a mind,
And never dream'd his lady was con-
cern'd;
The world, as usual, wickedly melmed
To see a kingdom or a house o'er-
turn'd,
Whisper'd he had a mistress, some said
two,
But for domestic quarrels *one* will do
- 20 Now Donna Inez had, with all her merit,
A great opinion of her own good quali-
ties,
Neglect, indeed, requires a saint to bear it.
And such, indeed, she was in her moral-
ities;
But then she had a devil of a spirit,
And sometimes mix'd up fancies with
realities,
And let few opportunities escape
Of getting her hege lord into a scrape
- 21 This was an easy matter with a man
Oft in the wrong, and never on his
guard,
And even the wisest, do the best they can,
Have moments, hours, and days, so un-
prepared,
That you might "bram them with their
lady's fan,"
And sometimes ladies hit exceeding
hard,
And fans turn into falchions in fair
hands,
And why and wherefore no one under-
stands
- 22 'Tis pity learned virgins ever wed
With persons of no sort of education
Or gentlemen, who, though well born and
bred,
Grow tired of scientific conversation,
I don't choose to say much upon this
head,
I'm a plain man, and in a single station.
- But—Oh! ye lords of ladies intellectual,
Inform us truly, have they not hen-peck'd
you all?
- 23 Don José and his lady quarrell'd—*why*,
Not any of the many could divine,
Though several thousand people chose to
try,
'Twas surely no concern of theirs nor
mine,
I loathe that low vice—curiosity,
But if there's anything in which I shame,
'Tis in arranging all my friends' affairs,
Not having, of my own, domestic cares.
- 24 And so I interfered, and with the best
Intentions, but their treatment was not
kind;
I think the foolish people were possess'd,
For neither of them could I ever find,
Although their porter afterwards con-
fess'd—
But that's no matter, and the worst's
behind.
For little Juan o'er me threw, down stairs,
A pail of housemaid's water unawares.
- 25 A little curly-headed, good-for-nothing,
And mischief-making monkey from his
birth,
His parents ne'er agreed except in doting
Upon the most unquiet imp on earth;
Instead of quarrelling, had they been but
both in
Then senses, they'd have sent young
master forth
To school, or had him soundly whipp'd at
home,
To teach him manners for the time to
come.
- 26 Don José and the Donna Inez led
For some time an unhappy sort of life,
Wishing each other, not divorced, but
dead,
They lived respectably as man and wife,
Then conduct was exceedingly well-bred,
And gave no outward signs of inward
strife,
Until at length the smother'd fire broke
out,
And put the business past all kind of
doubt.
- 27 For Inez call'd some druggists and physi-
cians,
And tried to prove her loving lord was
mad,¹

¹ Lady Byron consulted physicians in regard to
her husband's supposed insanity

But as he had some lucid intermissions,
 She next decided he was only *bad*;
 Yet when they ask'd her for her depositions,
 No sort of explanation could be had.
 Save that her duty both to man and God
 Required this conduct—which seem'd very
 odd.

28 She kept a journal, where his faults were
 noted,
 And open'd certain trunks of books and
 letters,
 All which might, if occasion served, be
 quoted;
 And then she had all Seville for abet-
 tors,
 Besides her good old grandmother (who
 doted);
 The hearers of her case became repent-
 ers,
 Then advocates, inquisitors, and judges.
 Some for amusement, others for old
 grudges

29 And then this best and meekest woman
 bore
 With such serenity her husband's woes,
 Just as the Spartan ladies did of yore,
 Who saw their spouses kill'd, and nobly
 chose
 Never to say a word about them more—
 Calmly she heard each calumny that
 rose,
 And saw *his* agonies with such sublimity,
 That all the world exclaim'd, "What
 magnanimity!"

30 No doubt this patience, when the world is
 damning us,
 Is philosophic in our former friends.
 'Tis also pleasant to be deem'd magnani-
 mous,
 The more so in obtaining our own ends.
 And what the lawyers call a "*malus
 animus*"¹
 Conduct like this by no means comple-
 ments:
 Revenge in person's certainly no virtue.
 But then 'tis not *my* fault, if *others* hurt
 you

31 And if our quarrels should rip up old
 stories,
 And help them with a lie or two addi-
 tional,
 I'm not to blame, as you well know—no
 more is
¹ malice aforethought

Any one else—they were become tradi-
 tional;
 Besides, their resurrection aids our glories
 By contrast, which is what we just were
 wishing all:
 And science profits by this resurrection—
 Dead scandals form good subjects for dis-
 section.

32 Their friends had tried at reconciliation,
 Then their relations, who made matters
 worse,
 ('Twere hard to tell upon a like occasion
 To whom it may be best to have re-
 course—
 I can't say much for friend or yet rela-
 tion):
 The lawyers did their utmost for di-
 vorce,
 But scarce a fee was paid on either side
 Before, unluckily, Don José died

33 He died—and most unluckily, because
 According to all hints I could collect
 From counsel learned in those kinds of
 laws
 (Although their talk's obscure and cir-
 cumspect),
 His death contrived to spoil a charming
 cause,
 A thousand pities also with respect
 To public feeling, which on this occasion
 Was manifested in a great sensation.

34 But ah! he died, and buried with him lay
 The public feeling and the lawyers'
 fees
 His house was sold, his servants sent away,
 A Jew took one of his two mistresses,
 A priest the other—at least so they say.
 I ask'd the doctors after his disease—
 He died of the slow fever called the
 tertian,
 And left his widow to her own aversion

35 Yet José was an honorable man,
 That I must say, who knew him very
 well,
 Therefore his frailties I'll no further
 scan,
 Indeed there were not many more to
 tell.
 And if his passions now and then out-
 ran
 Discretion, and were not so peaceable
 As Numa's (who was also named Pom-
 pilius),
 He had been ill brought up, and was born
 bilious.

- 36 Whate'er might be his worthlessness or worth,
 Poor fellow! he had many things to wound him,
 Let's own—since it can do no good on earth—
 It was a trying moment that which found him
 Standing alone beside his desolate hearth,
 Where all his household gods lay shiver'd round him.
 No choice was left his feelings or his pride,
 Save death or Doctors' Commons¹—so he died
- 37 Dying intestate, Juan was sole heir
 To a chancery suit, and mesuages² and lands,
 Which, with a long minority and care,
 Promised to turn out well in proper hands
 Inez became sole guardian, which was fair,
 And answer'd but to nature's just demands;
 An only son left with an only mother
 Is brought up much more wisely than another.
- 38 Sagest of women, even of widows, she
 Resolved that Juan should be quite a paragon,
 And worthy of the noblest pedigree:
 (His sire was of Castile, his dam from Aragon)
 Then for accomplishments of chivalry,
 In case our lord the king should go to war again,
 He learn'd the arts of riding, fencing, gunnery,
 And how to scale a fortress—or a nunnery.
- 39 But that which Donna Inez most desired,
 And saw into herself each day before all
 The learned tutors whom for him she hired,
 Was, that his breeding should be strictly moral
 Much into all his studies she inquired,
 And so they were submitted first to her, all,
 Arts, sciences, no branch was made a mystery
 To Juan's eyes, excepting natural history.
- 40 The languages, especially the dead,
 The sciences, and most of all the abstruse,
 The arts, at least all such as could be said
 To be the most remote from common use,
 In all these he was much and deeply read.
 But not a page of anything that's loose,
 Or hints continuation of the species,
 Was ever suffer'd, lest he should grow vicious
- 41 His classic studies made a little puzzle,
 Because of filthy loves of gods and goddesses,
 Who in the earlier ages raised a bustle,
 But never put on pantaloons or bodices;
 His reverend tutors had at times a tussle,
 And for their *Æneids*, *Ihads*, and *Odysseys*,
 Were forced to make an odd sort of apology,
 For Donna Inez dreaded the Mythology
- 42 Ovid's a rake, as half his verses show him,
 Anacreon's morals are a still worse sample,
 Catullus scarcely has a decent poem,
 I don't think Sappho's Ode a good example,
 Although Longinus tells us there is no hymn
 Where the sublime soars forth on wings more ample,³
 But Virgil's songs are pure, except that horrid one
 Beginning with "Formosum Pastor Corydon."
- 43 Lucretius' irreligion is too strong
 For early stomachs, to prove wholesome food;
 I can't help thinking Juvenal was wrong,
 Although no doubt his real intent was good,
 For speaking out so plainly in his song,
 So much indeed as to be downright rude;
 And then what proper person can be partial
 To all those nauseous epigrams of Martial?
- 44 Juan was taught from out the best edition.
 Expurgated by learned men, who place,

¹ That is, divorce. The Doctor's Commons, originally a common dining hall of the Association of Doctors of Civil Law, in London, consisted of a number of buildings which were used by courts having jurisdiction over marriage licenses, divorces, etc.

² Dwelling houses, with adjacent buildings and lands

³ See his essay *On the Sublime* 10. The ode referred to is entitled *To a Loved One*.

⁴ Handsome Shepherd Corydon — *Eclogues*, 2

Judiciously, from out the schoolboy's vision,

The grosser parts; but, fearful to deface
Too much their modest bard by this omission,

And pitying sore this mutilated case.
They only add them all in an appendix,
Which saves, in fact, the trouble of an index;

45 For there we have them all "at one fell swoop,"¹

Instead of being scatter'd through the pages,

They stand forth marshall'd in a handsome troop,

To meet the ingenuous youth of future ages,

Till some less rigid editor shall stoop
To call them back into their separate cages,

Instead of standing staring all together,
Like garden gods—and not so decent either.

46 The Missal too (it was the family Missal)
Was ornamented in a sort of way

Which ancient mass-books often are, and this all

Kinds of grotesques illumined; and how they,

Who saw those figures on the margin kiss all,

Could turn their optics to the text and pray,

Is more than I know—But Don Juan's mother

Kept this herself, and gave her son another

47 Sermons he read, and lectures he endured.
And homilies, and lives of all the saints.

To Jerome and to Chrysostom inured,
He did not take such studies for restraints;

But how faith is acquired, and then insured,

So well not one of the aforesaid paints
As Saint Augustine in his fine *Confessions*,²

Which make the reader envy his transgressions.

48 This, too, was a seal'd book to little Juan—

I can't but say that his mamma was right,

If such an education was the true one.

She scarcely trusted him from out her sight;

Her maids were old, and if she took a new one,

You might be sure she was a perfect fright,

She did this during even her husband's life—

I recommend as much to every wife.

49 Young Juan wax'd in godliness and grace.

At six a charming child, and at eleven

With all the promise of as fine a face
As e'er to man's maturer growth was given

He studied steadily and grew apace,
And seem'd, at least, in the right road

To heaven,
For half his days were pass'd at church,

the other
Between his tutors, confessor, and mother

50 At six, I said, he was a charming child,
At twelve he was a fine, but quiet boy,

Although in infancy a little wild,
They tamed him down amongst them

to destroy
His natural spirit not in vain they toil'd.

At least it seem'd so, and his mother's joy

Was to declare how sage, and still, and steady,

Her young philosopher was grown already.

51 I had my doubts, perhaps I have them still,
But what I say is neither here nor there

I knew his father well, and have some skill

In character—but it would not be fair
From sire to son to augur good or ill:

He and his wife were an ill sorted pair—
But scandal's my aversion—I protest

Against all evil speaking, even in jest

52 For my part I say nothing—nothing—but
This I will say—my reasons are my own—

That if I had an only son to put
To school (as God be praised that I

have none),
'Tis not with Donna Inez I would shut

Him up to learn his catechism alone,
No—no—I'd send him out betimes to

college,
For there it was I pick'd up my own

knowledge

¹ *Macbeth*, IV, 3, 219

² See especially Bk 1, ch 9, and Bk 2, ch 2

- 53 For there one learns—'tis not for me to boast,
 Though I acquired—but I pass over *that*,
 As well as all the Greek I since have lost :
 I say that there's the place—but
 "Verbum sat,"¹
 I think I pick'd up too, as well as most,
 Knowledge of matters—but no matter *what*—
 I never married—but, I think, I know
 That sons should not be educated so

- 200 My poem's epic, and is meant to be
 Divided in twelve books, each book containing,
 With love, and war, a heavy gale at sea.
 A list of ships, and captains, and kings
 reigning,
 New characters, the episodes are three
 A panoramic view of hell's in framing,
 After the style of Virgil and of Homer.
 So that my name of Epic's no misnomer
- 201 All these things will be specified in time,
 With strict regard to Aristotle's rules,²
 The *Vade Mecum*³ of the true sublime,
 Which makes so many poets, and some fools
 Prose poets like blank-verse, I'm fond of rhyme,
 Good workmen never quarrel with their tools;
 I've got new mythological machinery,
 And very handsome supernatural scenery
- 202 There's only one slight difference between
 Me and my epic brethren gone before,
 And here the advantage is my own, I ween
 (Not that I have not several merits more,
 But this will more peculiarly be seen);
 They so embellish, that 'tis quite a bore
 Their labyrinth of fables to thread through,
 Whereas this story's actually true
- 203 If any person doubt it, I appeal
 To history, tradition, and to facts,
 To newspapers, whose truth all know and feel,
 To plays in five, and operas in three acts;
 All these confirm my statement a good deal,
 But that which more completely faith
 exacts
- 1 a word to the wise is sufficient
 2 Regarding the utilities of time, place and action
 3 handbook (literally, go with me)
- Is, that myself, and several now in Seville,
 Saw Juan's last elopement with the devil.
- 204 If ever I should condescend to prose,
 I'll write poetical commandments, which
 Shall supersede beyond all doubt all those
 That went before; in these I shall enrich
 My text with many things that no one knows,
 And carry precept to the highest pitch:
 I'll call the work "Longinus o'er a Bottle,
 Or, Every Poet his own Aristotle."
- 205 Thou shalt believe in Milton, Dryden,
 Pope;
 Thou shalt not set up Wordsworth,
 Coleridge, Southey,
 Because the first is crazed beyond all hope,
 The second drunk, the third so quaint
 and mouthy
 With Crabbe it may be difficult to cope,
 And Campbell's Hippocrene is somewhat diouthy.
 Thou shalt not steal from Samuel Rogers,
 nor
 Commit—flirtation with the muse of
 Moore.
- Thou shalt not covet Mr Sotheby's Muse,
 His Pegasus, nor anything that's his;
 Thou shalt not bear false witness like "the
 Blues,"¹—
 (There's one, at least, is very fond of
 this);
 Thou shalt not write, in short, but what I
 choose,
 This is true criticism, and you may kiss—
 Exactly as you please, or not,—the rod;
 But if you don't, I'll lay it on, by G—d!
- 207 If any person should presume to assert
 This story is not moral, first, I pray,
 That they will not cry out before they're
 hurt,
 Then that they'll read it o'er again, and
 say
 (But, doubtless, nobody will be so pert),
 That this is not a moral tale, though gay;
 Besides, in Canto Twelfth, I mean to show
 The very place where wicked people go.
- 208 If, after all, there should be some so blind
 To their own good this warning to despise,
 1 The Bluestockings, a name applied to a society of women affecting an interest in literature and politics. The idea originated about 1750, but the name here given was first used about 1790. See Byron's *The Blues*; also Ethel R. Wheeler's *Famous Blue-Stockings* (London, 1910)

- Let by some tortuosity of mind,
Not to believe my verse and their own
eyes,
And cry that they "the moral cannot
find,"
I tell him, if a clergyman, he lies;
Should captains the remark, or critics,
make,
They also lie too—under a mistake
- 209 The public approbation I expect,
And beg they'll take my word about the
moral,
Which I with their amusement will connect
(So children cutting teeth receive a
coral),
Meantime they'll doubtless please to recol-
lect
My epical pretensions to the laurel:
For fear some prudish readers should grow
skittish,
I've bribed my grandmother's review—the
British.
- 210 I sent it in a letter to the Editor,
Who thank'd me duly by return of
post—
I'm for a handsome article his creditor;
Yet, if my gentle Muse he please to
roast,
And break a promise after having made it
her,
Denying the receipt of what it cost,
And smear his page with gall instead of
honey,
All I can say is—that he had the money.
- 211 I think that with this holy new alliance
I may ensure the public, and defy
All other magazines of art or science,
Daily, or monthly, or three monthly; I
Have not essay'd to multiply their clients,
Because they tell me 'twere in vain to
try,
And that *The Edinburgh Review* and
Quarterly
Treat a dissenting author very martyrly¹
- 212 "*Non ego hoc ferrem calidâ juventû*
Consule Planco,"² Horace said, and so
Sav I; by which quotation there is meant a
Hint that some six or seven good years
ago
- (Long ere I dreamt of dating from the
Brenta)
I was most ready to return a blow,
And would not brook at all this sort of
thing
In my hot youth—when George the Third
was King
- 213 But now at thirty years my hair is gray
(I wonder what it will be like at forty!
I thought of a peruke the other day) —
My heart is not much greener, and, in
short, I
Have squander'd my whole summer while
'twas May,
And feel no more the spirit to retort, I
Have spent my life, both interest and prin-
cipal,
And deem not, what I deem'd, my soul
invincible.
- 214 No more—no more—Oh! never more on me
The freshness of the heart can fall like
dew,
Which out of all the lovely things we see
Extracts emotions beautiful and new;
Hived in our bosoms like the bag o' the
bee.
Think'st thou the honey with those ob-
jects grew?
Alas! 'twas not in them, but in thy power
To double even the sweetness of a flower
- 215 No more—no more—Oh! never more, my
heart,
Canst thou be my sole world, my uni-
verse!
Once all in all, but now a thing apart,
Thou canst not be my blessing or my
curse:
The illusion's gone forever, and thou art
Insensible, I trust, but none the worse,
And in thy stead I've got a deal of judg-
ment,
Though heaven knows how it ever found a
lodgment.
- 216 My days of love are over; me no more
The charms of maid, wife, and still less
of widow,
Can make the fool of which they made
before,—
In short, I must not lead the life I do;
The credulous hope of mutual minds is
o'er,
The copious use of claret is forbid too,
So for a good old-gentlemanly vice
I think I must take up with avarice.

¹ Both of these journals were hostile to Byron. See *English Bards and Scotch Reviewers* (p. 485), which was inspired by an attack upon Byron published in *The Edinburgh Review*, Jan., 1808 (Vol. 11, pp. 285-89).

² I should not have endured this in my passion-ate youth in the consulship of Planco.—Horace, *Odes*, III, 14, 27.

- 217 Ambition was my idol, which was broken
 Before the shrines of Sorrow, and of
 Pleasure,
 And the two last have left me many a token
 O'er which reflection may be made at
 leisure,
 Now, like Friar Bacon's brazen head, I've
 spoken,
 "Time is, Time was, Time's past"—
 a chyme² treasure
 Is glittering youth, which I have spent
 betimes—
 My heart in passion, and my head on
 rhymes
- 218 What is the end of fame? 'tis but to fill
 A certain portion of uncertain paper
 Some liken it to climbing up a hill
 Whose summit, like all hills, is lost in
 vapor,
 For this men write, speak, preach, and
 heroes kill,
 And bards burn what they call their
 "midnight taper,"
 To have, when the original is dust,
 A name, a wretched picture, and worse
 bust
- 219 What are the hopes of man? Old Egypt's
 King
 Cheops erected the first pyramid
 And largest, thinking it was just the thing
 To keep his memory whole, and mummy
 hid
 But somebody or other rummaging,
 Burglariously broke his coffin's lid
 Let not a monument give you or me hopes,
 Since not a pinch of dust remains of
 Cheops
- 220 But I, being fond of true philosophy,
 Say very often to myself, "Alas!
 All things that have been born were born
 to die,
 And flesh (which Death mows down to
 hay) is grass,⁴
 You've pass'd your youth not so un-
 pleasantly,
 And if you had it o'er again—'twould
 pass—
 So thank your stars that matters are no
 worse,
 And read your Bible, sir, and mind your
 purse"
- 221 But for the present, gentle reader! and
 Still gentler purchaser! the bard—that's
 I—
 Must, with permission, shake you by the
 hand,
 And so "Your humble servant, and
 good-bye!"
 We meet again, if we should understand
 Each other, and if not, I shall not try
 Your patience further than by this short
 sample—
 'Twere well if others follow'd my example.
- 222 "Go, little book, from this my solitude!
 I cast thee on the waters—go thy ways!
 And if, as I believe, thy vein be good,
 The world will find thee after many
 days."
 When Southey's read, and Wordsworth
 understood,
 I can't help putting in my claim to
 praise—
 The four first rhymes are Southey's, every
 line.
 For God's sake, reader! take them not for
 mine!

From CANTO II
 1818-19 1819

- 44 The ship was evidently settling now²
 Fast by the head, and, all distinction
 gone,
 Some went to prayers again, and made a
 vow
 Of candles to their saints—but there
 were none
 To pay them with, and some look'd o'er
 the bow;
 Some hoisted out the boats, and there
 was one
 That begg'd Pedrillo for an absolution,
 Who told him to be damn'd—in his con-
 fusion

- 45 Some lash'd them in their hammocks; some
 put on
 Their best clothes, as if going to a fair;
 Some curs'd the day on which they saw
 the sun,
 And gnash'd their teeth, and howling,
 tore their hair;
 And others went on as they had begun,
 Getting the boats out, being well aware
 That a tight boat will live in a rough sea,
 Unless with breakers close beneath her lee.

¹ The speech of the Braven Head in Greene's
The Honorable History of Friar Bacon and
Friar Bungay, 11, 58 ff

² of alchemic metal,—4 c, counterfeit gold

³ See Beattie's *The Minstrel*, 1, 12 (p. 120)

⁴ See *Psalms*, 37 2, and *Isaiah*, 40 6

¹ Southey, *Carmen Nuptiale*,—*The Lay of the*
Laurate, L'Envoi, 1-4.

² The ship in which Juan and his tutor Pedrillo
 left Spain for Italy was wrecked in a storm

- 46 The worst of all was, that in their condition,
 Having been several days in great distress,
 'Twas difficult to get out such provision
 As now might render their long suffering less:
 Men, even when dying, dislike inanition;
 Their stock was damaged by the weather's stress
 Two casks of biscuit, and a keg of butter,
 Were all that could be thrown into the cutter
- 47 But in the long-boat they contrived to stow
 Some pounds of bread, though injured by the wet;
 Water, a twenty-gallon cask or so,
 Six flasks of wine: and they contrived to get
 A portion of their beef up from below,
 And with a piece of pork, moreover, met,
 But scarce enough to serve them for a luncheon—
 Then there was rum, eight gallons in a puncheon¹
- 48 The other boats, the yawl and pinnace, had
 Been stove in the beginning of the gale,
 And the long-boat's condition was but bad,
 As there were but two blankets for a sail,
 And one oar for a mast, which a young lad
 Threw in by good luck over the ship's rail,
 And two boats could not hold, far less be stored,
 To save one half the people then on board.
- 49 'Twas twilight, and the sunless day went down
 Over the waste of waters; like a veil,
 Which, if withdrawn, would but disclose the frown
 Of one whose hate is mask'd but to assail
 Thus to their hopeless eyes the night was shown,
 And grimly darkled o'er the faces pale,
 And the dim desolate deep: twelve days had Fear
 Been their familiar,² and now Death was here
- 50 Some trial had been making at a raft.
 With little hope in such a rolling sea.
 A sort of thing at which one would have laugh'd,
 If any laughter at such times could be,
¹ A kind of large cask ² attendant spirit
- Unless with people who too much have quaff'd,
 And have a kind of wild and horrid glee,
 Half epileptical, and half hysterical —
 Their preservation would have been a miracle
- 51 At half-past eight o'clock, booms, hen-coops, spars,
 And all things, for a chance, had been cast loose
 That still could keep afloat the struggling tars,
 For yet they strove, although of no great use:
 There was no light in heaven but a few stars,
 The boats put off o'ererowed with their crews;
 She gave a heel, and then a lurch to port,
 And, going down head foremost—sunk, in short
- 52 Then rose from sea to sky the wild farewell—
 Then shriek'd the timid, and stood still the brave—
 Then some leap'd overboard with dreadful yell,
 As eager to anticipate their grave,
 And the sea yawn'd around her like a hell,
 And down she suck'd with her the whirling wave,
 Like one who grapples with his enemy,
 And strives to strangle him before he die
- 53 And first one universal shriek there rush'd,
 Louder than the loud ocean, like a crash
 Of echoing thunder; and then all was hush'd,
 Save the wild wind and the remorseless dash
 Of billows; but at intervals there gush'd,
 Accompanied with a convulsive splash,
 A solitary shriek, the bubbling cry
 Of some strong swimmer in his agony
- 54 The boats, as stated, had got off before,
 And in them crowded several of the crew;
 And yet their present hope was hardly more
 Than what it had been, for so strong it blew
 There was slight chance of reaching any shore:
 And then they were too many, though so few—

Nine in the cutter, thirty in the boat,
Were counted in them when they got afloat.

103 As they drew nigh the land, which now was
seen

Unequal in its aspect here and there,
They felt the freshness of its growing
green,
That waved in forest-tops, and smooth'd
the air,

And fell upon their glazed eye like a screen
From glistening waves, and skies so hot
and bare—

Lovely seem'd any object that should sweep
Away the vast, salt, dread, eternal deep.

104 The shore look'd wild, without a trace of
man,

And girt by formidable waves, but they
Were mad for land, and thus their course
they ran,

Though right ahead the roaring breakers
lay.

A reef between them also now began
To show its boiling surf and bounding
spray,

But finding no place for their landing
better,

They ran the boat for shore,—and overset
her.

105 But in his native stream, the Guadalquivir,
Juan to lave his youthful limbs was
wont;

And having learnt to swim in that sweet
river,

Had often turn'd the art to some ac-
count

A better swimmer you could scarce see ever.
He could, perhaps, have pass'd the

Hellespont,

As once (a feat on which ourselves we
prided)

Leander, Mr. Ekenhead, and I did.¹

106 So here, though faint, emaciated, and
stark,

He buoy'd his boyish limbs, and strove
to ply

With the quick wave, and gam, ere it was
dark,

The beach which lay before him, high
and dry:

The greatest danger here was from a shark,

That carried off his neighbor by the
thigh,
As for the other two, they could not swim,
So nobody arrived on shore but him

107 Nor yet had he arrived but for the oar,
Which, providentially for him, was
wash'd

Just as his feeble arms could strike no
more,

And the hard wave o'erwhelmed him as
'twas dash'd

Within his grasp; he clung to it, and sore
The waters beat while he thereto was
lash'd,

At last, with swimming, wading, scram-
bling, he

Roll'd on the beach, half senseless, from
the sea.

108 There, breathless, with his digging nails he
clung

Fast to the sand, lest the returning wave,
From whose reluctant roar his life he
wrung,

Should suck him back to her insatiate
grave:

And there he lay, full length, where he was
flung,

Before the entrance of a cliff-worn cave,
With just enough of life to feel its pain.

And deem that it was saved, perhaps in
vain

109 With slow and staggering effort he arose,
But sunk again upon his bleeding knee
And quivering hand, and then he look'd
for those

Who long had been his mates upon the
sea;

But none of them appear'd to share his
woes,

Save one, a corpse, from out the fam-
ish'd three,

Who died two days before, and now had
found

An unknown barren beach for burial-
ground

110 And as he gazed, his dizzy brain spun fast.
And down he sunk, and as he sunk, the
sand

Swam round and round, and all his senses
pass'd.

He fell upon his side, and his stretch'd
hand

Droop'd dripping on the oar (their jury-
mast).¹

¹ temporary mast

¹ Byron and Ekenhead, an officer in the British navy, swam across the Hellespont on May 3, 1810. See Byron's poem, *Written After Swimming from Neuton to Abydos*.

And, like a wither'd lily, on the land
His slender frame and pallid aspect lay,
As fair a thing as e'er was form'd of clay.

111 How long in his damp trance young Juan lay
He knew not, for the earth was gone for him,
And time had nothing more of night nor day
For his congealing blood, and senses dim,
And how this heavy faintness pass'd away
He knew not, till each painful pulse and limb,
And tingling vein, seem'd throbbing back to life,
For Death, though vanquish'd, still retired with strife.

112 His eyes he open'd, shut, again unclosed,
For all was doubt and dizziness, he thought
He still was in the boat, and had but dozed,
And felt again with his despair o'er-wrought,
And wish'd it death in which he had reposed,
And then once more his feelings back were brought,
And slowly by his swimming eyes was seen
A lovely female face of seventeen.

113 'Twas bending close o'er his, and the small mouth
Seem'd almost prying into his for breath,
And chafing him, the soft warm hand of youth
Recall'd his answering spirits back from death;
And, bathing his chill temples, tried to soothe
Each pulse to animation, till beneath
Its gentle touch and trembling care, a sigh
To these kind efforts made a low reply

114 Then was the cordial pour'd, and mantle flung
Around his scarce-clad limbs; and the fair arm
Raised higher the faint head which o'er it hung;
And her transparent cheek, all pure and warm,
Pillow'd his death-like forehead; then she wrung
His dewy curls, long drench'd by every storm,

And watch'd with eagerness each throb that drew
A sigh from his heaved bosom—and hers, too.

115 And lifting him with care into the cave,
The gentle girl, and her attendant,—one Young, yet her elder, and of brow less grave,
And more robust of figure—then begun
To kindle fire, and as the new flames gave
Light to the rocks that roof'd them, which the sun
Had never seen, the maid, or whatsoe'er
She was, appear'd distinct, and tall, and fair.

116 Her brow was overhung with curls of gold,
That sparkled o'er the auburn of her hair,
Her clustering hair, whose longer locks were roll'd
In braids behind, and though her stature were
Even of the highest for a female mould,
They nearly reach'd her heel, and in her air
There was a something which bespoke command,
As one who was a lady in the land.

117 Her hair, I said, was auburn, but her eyes
Were black as death, their lashes the same hue,
Of downcast length, in whose silk shadow lies
Deepest attraction, for when to the view
Forth from its raven fringe the full glance flies,
Ne'er with such force the swiftest arrow flew;
'Tis as the snake late coil'd, who pours his length,
And hurls at once his venom and his strength.

118 Her brow was white and low, her cheek's pure dye
Like twilight rosy still with the set sun.
Short upper lip—sweet lips! that make us sigh
Ever to have seen such, for she was one
Fit for the model of a statuary
(A race of mere impostors, when all's done—
I've seen much finer women, ripe and real.
Than all the nonsense of their stone ideal)

- 119 I'll tell you why I say so, for 'tis just
 One should not rail without a decent
 cause.
 There was an Irish lady, to whose bust
 I ne'er saw justice done, and yet she was
 A frequent model; and if e'er she must
 Yield to stern Time and Nature's wrin-
 kling laws,
 They will destroy a face which mortal
 thought
 Ne'er compass'd, nor less mortal chisel
 wrought.
- 120 And such was she, the lady of the cave:
 Her dress was very different from the
 Spanish,
 Simpler, and yet of colors not so grave,
 For, as you know, the Spanish women
 banish
 Bright hues when out of doors, and yet,
 while wave
 Around them (what I hope will never
 vanish)
 The *basquina*¹ and the *mantilla*,² they
 Seem at the same time mystical and gay.
- 121 But with our damsel this was not the case:
 Her dress was many-color'd, finely spun;
 Her locks curl'd negligently round her
 face,
 But through them gold and gems pro-
 fusely shone:
 Her girdle sparkled, and the richest lace
 Flaw'd in her veil, and many a precious
 stone
 Flash'd on her little hand; but, what was
 shocking,
 Her small snow feet had slippers, but no
 stocking.
- 122 The other female's dress was not unlike,
 But of inferior materials: she
 Had not so many ornaments to strike,
 Her hair had silver only, bound to be
 Her dowry, and her veil, in form alike,
 Was coarser, and her air, though firm,
 less free.
 Her hair was thicker, but less long; her
 eyes
 As black, but quicker, and of smaller size.
- 123 And these two tended him, and cheer'd him
 both
 With food and raiment, and those soft
 attentions,
 Which are—(as I must own)—of female
 growth,
- And have ten thousand delicate inven-
 tions:
 They made a most superior mess of broth,
 A thing which poesy but seldom men-
 tions,
 But the best dish that e'er was cook'd
 since Homer's
 Achilles order'd dinnuer for new comers.¹
- 124 I'll tell you who they were, this female
 pair,
 Lest they should seem princesses in dis-
 guise,
 Besides, I hate all mystery, and that air
 Of clap-trap, which your recent poets
 prize,
 And so, in short, the girls they really were
 They shall appear before your curious
 eyes,
 Mistress and maid, the first was only
 daughter
 Of an old man, who lived upon the water.
- 125 A fisherman he had been in his youth,
 And still a sort of fisherman was he,
 But other speculations were, in sooth,
 Added to his connection with the sea,
 Perhaps not so respectable, in truth:
 A little smuggling, and some piracy,
 Left him, at last, the sole of many masters
 Of an ill-gotten million of piastres.²
- 126 A fisher, therefore, was he,—though of
 men,
 Like Peter the Apostle,³—and he fish'd
 For wandering merchant vessels, now and
 then,
 And sometimes caught as many as he
 wish'd,
 The cargoes he confiscated, and gain
 He sought in the slave-market too, and
 dish'd
 Full many a morsel for that Turkish trade,
 By which, no doubt, a good deal may be
 made.
- 127 He was a Greek, and on his isle had built
 (One of the wild and smaller Cyclades)
 A very handsome house from out his guilt,
 And there he lived exceedingly at ease.
 Heaven knows what cash he got, or blood
 he spilt.
 A sad old fellow was he, if you please;
 But this I know, it was a spacious building,
 Full of barbaric carving, paint, and gild-
 ing.

¹ Ajax, Ulysses, and Phoenix are brought before Achilles, who then leads them into the tent and sets meat and wine before them. See the *Iliad*, 9, 103 ff.

² A coin worth about a dollar.

³ See *Matthew*, 4 18-19

¹ A rich outer petticoat.

² A kind of veil, covering the head and shoulders

- 128 He had an only daughter, call'd Haidée,
The greatest heiress of the Eastern Isles;
Besides, so very beautiful was she,
Her dowry was as nothing to her smiles: 133
Still in her teens, and like a lovely tree
She grew to womanhood, and between
whiles -
Rejected several suitors, just to learn
How to accept a better in his turn.
- 129 And walking out upon the beach, below
The cliff, towards sunset, on that day she
found,
Insensible,—not dead, but nearly so,—
Don Juan, almost famish'd, and half
drown'd;
But being naked, she was shock'd. you
know,
Yet deem'd herself in common pity
bound,
As far as in her lay, "to take him in,
A stranger,"¹ dying, with so white a skin
- 130 But taking him into her father's house
Was not exactly the best way to save,
But like conveying to the cat the mouse,
Or people in a trance into their grave.
Because the good old man had so much
"vous,"²
Unlike the honest Arab thieves so brave,
He would have hospitably cured the 135
stranger
And sold him instantly when out of danger.
- 131 And therefore, with her maid, she thought
it best
(A virgin always on her maid relies)
To place him in the cave for present rest:
And when, at last, he open'd his black
eyes,
Their charity increased about their guest,
And their compassion grew to such a
size,
It open'd half the turnpike gates to
heaven—
(St. Paul says, 'tis the toll which must 136
be given)³
- 132 They made a fire,—but such a fire as they
Upon the moment could contrive with
such
Materials as were cast up round the bay,—
Some broken planks, and oars, that to
the touch
Were nearly tinder, since so long they lay
A mast was almost crumbled to a crutch;
But, by God's grace, here wrecks were in
such plenty,
- That there was fuel to have furnish'd
twenty.
- He had a bed of furs, and a pelisse,¹
For Haidée stripp'd her sables off to
make
His couch; and, that he might be more at
ease,
And warm, in case by chance he should
awake,
They also gave a petticoat apiece,
She and her maid,—and promised by
daybreak
To pay him a fresh visit, with a dish
For breakfast, of eggs, coffee, bread, and
fish.
- 134 And thus they left him to his lone repose.
Juan slept like a top, or like the dead,
Who sleep at last, perhaps (God only
knows),
Just for the present, and in his lull'd
head
Not even a vision of his former woes
Throb'd in accursed dreams, which
sometimes spread
Unwelcome visions of our former years,
Till the eye, cheated, opens thick with
tears.
- Young Juan slept all dreamless:—but the
maid,
Who smooth'd his pillow, as she left
the den
Look'd back upon him, and a moment staid.
And turn'd, believing that he call'd
again
He slumber'd, yet she thought, at least
she said
(The heart will slip, even as the tongue
and pen),
He had pronounced her name—but she
forgot
That at this moment Juan knew it not.
- And pensive to her father's house she
went,
Enjoining silence strict to Zoe, who
Better than her knew what, in fact, she
meant,
She being wiser by a year or two:
A year or two's an age when rightly spent,
And Zoe spent hers, as most women do,
In gaining all that useful sort of knowl-
edge
Which is acquired in Nature's good old
college.

¹ See *Matthew* 25 25
² intellect

³ See *Hebrews*, 10 34

¹ A kind of long outer garment

174 And thus a moon roll'd on, and fair
 Hardee
 Paid daily visits to her boy, and took
 Such plentiful precautions, that still he
 Remain'd unknown within his craggy
 nook;

At last her father's prows put out to sea,
 For certain merchantmen upon the look,
 Not as of yore to carry off an Io,
 But three Ragusan vessels bound for Scio

175 Then came her freedom, for she had no
 mother,
 So that, her father being at sea, she was
 Free as a married woman, or such other
 Female, as where she likes may freely
 pass,
 Without even the encumbrance of a
 brother.

The freest she that ever gazed on glass
 I speak of Christian lands in this com-
 parison,
 Where wives, at least, are seldom kept in
 garrison

176 Now she prolonged her visits and her
 talk
 (For they must talk), and he had learnt
 to say
 So much as to propose to take a walk,—
 For little had he wander'd since the day
 On which, like a young flower snapp'd
 from the stalk,
 Drooping and dewy on the beach he
 lay,—

And thus they walk'd out in the afternoon,
 And saw the sun set opposite the moon

177 It was a wild and breaker-beaten coast.
 With cliffs above, and a broad sandy
 shore,
 Guarded by shoals and rocks as by an
 host,
 With here and there a creek, whose
 aspect wore
 A better welcome to the tempest-tost,
 And rarely ceased the haughty billow's
 roar,
 Save on the dead long summer days, which
 make
 The outstretch'd ocean glitter like a lake.

178 And the small ripple spilt upon the beach
 Scarcely o'erpass'd the cream of your
 champagne,
 When o'er the brim the sparkling bumpers
 reach,
 That spring-dew of the spirit! the
 heart's rain!

Few things surpass old wine, and they
 may preach
 Who please,—the more because they
 preach in vain,—
 Let us have wine and women, mirth and
 laughter,
 Sermons and soda-water the day after

179 Man, being reasonable, must get drunk,
 The best of life is but intoxication
 Glory, the grape, love, gold, in these are
 sunk
 The hopes of all men, and of every
 nation,
 Without their sap, how branchless were
 the trunk
 Of life's strange tree, so fruitful on
 occasion!
 But to return.—(Get very drunk, and when
 You wake with headache, you shall see
 what then

180 Ring for your valet—bid him quickly
 bring
 Some hock and soda-water, then you'll
 know
 A pleasure worthy Xerxes the great king.
 For not the blest sherbet, sublimed with
 snow,
 Nor the first sparkle of the desert spring,
 Nor Burgundy in all its sunset glow.
 After long travel, ennui, love, or slaughter,
 Vie with that draught of hock and soda-
 water

The coast—I think it was the coast that I
 Was just describing—Yes, it was the
 coast—
 Lay at this period quiet as the sky.
 The sands untumbled, the blue waves
 unfost,
 And all was stillness, save the sea-bird's
 cry
 And dolphin's leap, and little billow
 crest
 By some low rock or shelf, that made it
 flet
 Against the boundary it scateely wet

182 And forth they wander'd, her sire being
 gone,
 As I have said, upon an expedition.
 And mother, brother, guardian, she had
 none,
 Save Zoe, who, although with due pre-
 cision
 She waited on her lady with the sun,
 Thought daily service was her only mis-
 sion,

Bringing warm water, wreathing her long
tresses,
And asking now and then for cast-off
dresses.

183 It was the cooling hour, just when the
rounded
Red sun sinks down behind the azure
hill,
Which then seems as if the whole earth it
bounded,
Circling all nature, hush'd, and dim, and
still,
With the far mountain-crescent half sur-
rounded
On one side, and the deep sea calm and
chill,
Upon the other, and the rosy sky,
With one star sparkling through it like
an eye.

184 And thus they wander'd forth, and hand
in hand,
Over the shining pebbles and the shells,
Glided along the smooth and harden'd
sand,
And in the worn and wild receptacles
Work'd by the storms, yet work'd as it
were plann'd,
In hollow halls, with sparry roofs and
cells,
They turn'd to rest; and, each clasp'd by
an arm,
Yielded to the deep twilight's purple
charm

185 They look'd up to the sky, whose floating
glow
Spread like a rosy ocean, vast and
bright,
They gazed upon the glittering sea below,
Whence the broad moon rose circling
into sight,
They heard the waves splash, and the
wind so low,
And saw each other's dark eyes darting
light
Into each other—and, beholding this,
Their lips drew near, and clung into a kiss.

186 A long, long kiss, a kiss of youth, and
love,
And beauty, all concentrating like rays
Into one focus, kindled from above;
Such kisses as belong to early days,
Where heart, and soul, and sense, in con-
cent move,
And the blood's lava, and the pulse
a blaze,

Each kiss a heart-quake,—for a kiss's
strength,
I think it must be reckon'd by its length.

187 By length I mean duration, theirs en-
dured
Heaven knows how long—no doubt they
never reckon'd;
And if they had, they could not have se-
cured
The sum of their sensations to a second
They had not spoken; but they felt al-
lured,
As if their souls and lips each other
beckon'd,
Which, being join'd, like swarming bees
they clung—
Their hearts the flowers from whence the
honey sprung

188 They were alone, but not alone as they
Who shut in chambers think it loneli-
ness,
The silent ocean, and the starlight bay,
The twilight glow, which momentarily grew
less,
The voiceless sands, and dropping caves,
that lay
Around them, made them to each other
press,
As if there were no life beneath the sky
Save theirs, and that their life could never
die.

189 They fear'd no eyes nor ears on that lone
beach,
They felt no terrors from the night,
they were
All in all to each other, though their
speech
Was broken words, they *thought* a
language there,—
And all the burning tongues the passions
teach
Found in one sigh the best interpreter
Of nature's oracle—first love,—that all
Which Eve has left her daughters since
her fall

189 Alas! the love of women! it is known
To be a lovely and a fearful thing;
For all of theirs upon that die is thrown,
And if 'tis lost, life hath no more to
bring
To them but mockeries of the past alone,
And their revenge is as the tiger's
spring,

Deadly, and quick, and crushing; yet, as
 real
 Torture is theirs, what they inflict they
 feel.

To make us understand each good old
 maxim,
 So good—I wonder Castlereagh don't tax
 'em.

200 They are right; for man, to man so oft
 unjust,
 Is always so to women, one sole bond
 Awaits them, treachery is all then trust,
 Taught to conceal, their bursting hearts
 despond
 Over their idol, till some wealthier lust
 Buys them in marriage—and what rests
 beyond?
 A thankless husband, next a faithless
 lover,
 Then dressing, nursing, praying, and all's
 over.

204 And now 'twas done—on the lone shore
 were plighted
 Their hearts, the stars, their nuptial
 torches, shed
 Beauty upon the beautiful they lighted.
 Ocean their witness, and the cave their
 bed,
 By their own feelings hallow'd and united,
 Their priest was Solitude, and they were
 wed
 And they were happy, for to their young
 eyes
 Each was an angel, and earth paradise

201 Some take a lover, some take drams or
 prayers,
 Some mind their household, others dis-
 sipation,
 Some run away, and but exchange their
 cares,
 Losing the advantage of a virtuous sta-
 tion,
 Few changes e'er can better their affairs,
 Thems being an unnatural situation,
 From the dull palace to the dirty hovel
 Some play the devil, and then write a
 novel.

From CANTO III
 1819-20 1821
 78 And now they¹ were diverted by their
 smile,
 Dwarfed, dancing-girls, black eunuchs,
 and a poet,—
 Which made then new establishment com-
 plete,
 The last was of great fame, and liked to
 show it.
 His verses rarely wanted then due feet—
 And for his theme—he seldom sung be-
 low it,
 He being paid to satirize or flatter,
 As the psalm says, “inditing a good mat-
 ter”²

202 Haidée was Nature's bride, and knew not
 this:
 Haidée was Passion's child, born where
 the sun
 Showers triple light, and scorches even the
 kiss
 Of his gazelle-eyed daughters, she was
 one
 Made but to love, to feel that she was
 his
 Who was her chosen what was said or
 done
 Elsewhere was nothing She had nought
 to fear,
 Hope, care, nor love beyond,—her heart
 beat *here*.

79 He praised the present, and abused the
 past,
 Reversing the good custom of old days,
 An Eastern anti-jacobin³ at last
 He turn'd, preferring pudding to no
 praise—
 For some few years his lot had been o'er-
 cast
 By his seeming independent in his lays,
 But now he sung the Sultan and the Pacha
 With truth like Southey, and with verse
 like Crashaw

203 And oh! that quickening of the heart, that
 beat!
 How much it costs us! yet each rising
 throb
 Is in its cause as its effect so sweet,
 That Wisdom, ever on the watch to rob
 Joy of its alchemy, and to repeat
 Fine truths; even Conscience, too, has
 a tough job

80 He was a man who had seen many changes,
 And always changed as true as any
 needle;

¹ Haidée and Juan, who hold a feast during the
 absence of Haidée's father

² The poet represents Southey

³ *Psalm*, 45 l.

⁴ The “Lakers,” Wordsworth, Coleridge, and
 Southey, became anti-Jacobins after the ex-
 cesses and failures of the French Revolution
 See *Don Juan*, Dedication, 1 (p 577)

His polar star being one which rather
ranges,
And not the fix'd—he knew the way to
wheedle;
So vile he 'scaped the doom which oft
avenges;
And being fluent (save indeed when
fee'd ill),
He lied with such a fervor of intention—
There was no doubt he earn'd his laureate
pension.

81 But he had genius,—when a turncoat has
it,
The "Vates irritabilis"¹ takes care
That without notice few full moons shall
pass it;
Even good men like to make the public
stare —
But to my subject—let me see—what was
it?—
Oh!—the third canto—and the pretty
pair—
Then loves, and feasts, and house, and
dress, and mode
Of living in their insular abode

82 Their poet, a sad trimmer,² but no less
In company a very pleasant fellow,
Had been the favorite of full many a mess
Of men, and made them speeches when
half mellow;
And though his meaning they could rarely
guess,
Yet still they deign'd to hucup or to
bellow
The glorious meed of popular applause
(Of which the first ne'er knows the second
cause.

83 But now being lifted into high society,
And having pick'd up several odds and
ends
Of free thoughts in his travels, for variety,
He deem'd, being in a lone isle, among
friends,
That without any danger of a riot, he
Might for long lying make himself
amends;
And singing as he sung in his warm youth,
Agree to a short amistice with truth

84 He had travell'd 'mongst the Arabs,
Turks, and Franks,
And knew the self-loves of the different
nations,

¹ Irritable soothsayer (Chapter 2 of Coleridge's
Biographia Literaria is on "The Supposed Ir-
ritability of Men of Genius")

² One who does not adhere to one set of opinions
in politics

And having lived with people of all ranks,
Had something ready upon most occa-
sions—
Which got him a few presents and some
thanks
He varied with some skill his adulations,
To "do at Rome as Romans do,"¹ a piece
Of conduct was which he observed in
Greece

85 Thus, usually, when he was asked to sing,
He gave the different nations something
national,
'Twas all the same to him—"God save
the king,"
On "*Ca ira*,"² according to the fashion
all
His muse made increment of anything,
From the high lyric down to the low
rational³
If Pindar sang horse-races, what should
hinder
Himself from being as pliable as Pindar?

86 In France, for instance, he would write a
chanson,⁴
In England a six canto quaito tale,
In Spain he'd make a ballad or romance
on
The last war—much the same in Por-
tugal,
In Germany, the Pegasus he'd prance on
Would be old (Goethe's—(see what says
De Stael),⁵
In Italy he'd ape the "Trecentisti,"⁶
In Greece, he'd sing some sort of hymn
like this t' ye

1

The isles of Greece, the isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose, and Phœbus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set

2

The Scian and the Teian muse,⁷
The hero's harp, the lover's lute,
Have found the fame your shores refuse,

¹ St. Augustine, *Epistles*, 76, 14

² It will succeed (A song of the French Revolu-
tionists)

³ A reference to Coleridge's praise of Southey in
his *Biographia Literaria*, I

⁴ song

⁵ Madame De Stael had recently published a
book on Germany, in which she said that
Goethe represented the entire literature of
Germany

⁶ Writers in the Italian style of the 14th cen-
tury

⁷ Homer, of the island of Scio and Anacreon, of
Teos Asia Minor

Their place of birth alone is mute
To sounds which echo further west
Than your sires' "Islands of the Blest."¹

3

The mountains look on Marathon —
And Marathon looks on the sea,
And musing there an hour alone,
I dream'd that Greece might still be free,
For standing on the Persians' grave,
I could not deem myself a slave

4

A king's fate on the rocky brow
Which looks o'er sea-born Salamis,
And ships, by thousands, lay below,
And men in nations;—all were his!
He counted them at break of day—
And when the sun set where were they?

5

And where are they? and where art thou,
My country? On thy voiceless shore
The heroic lay is tuneless now—
The heroic bosom beats no more!
And must thy lyre, so long divine,
Degenerate into hands like mine?

6

'Tis something, in the dearth of fame,
Though link'd among a fetter'd race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face,
For what is left the poet here?
For Greeks a blush—for Greece a tear

7

Must we but weep o'er days more blest?
Must we but blush?—Our fathers bled
Earth! render back from out thy breast
A remnant of our Spartan dead!
Of the three hundred grant but three,
To make a new Thermopylæ!

8

What, silent still? and silent all?
Ah! no,—the voices of the dead
Sound like a distant torrent's fall,
And answer, "Let one living head,
But one arise,—we come, we come!"
'Tis but the living who are dumb

9

In vain—in vain; strike other chords;
Fill high the cup with Samian wine!
Leave battles to the Turkish hordes,
And shed the blood of Scio's vine!
Hark, rising to the ignoble call—
How answers each bold Bacchanal!

10

You have the Pyrrhic dance! as yet,
Where is the Pyrrhic phalanx² gone?
Of two such lessons, why forget
The nobler and the manlier one?
You have the letters Cadmus gave—
Think ye he meant them for a slave!

11

Fill high the bowl with Samian wine!
We will not think of themes like these!
It made Anacreon's song divine.
He served—but served Polykrates—
A tyrant, but our masters then
Were still, at least, our countrymen

12

The tyrant of the Chersonese
' Was freedom's best and bravest friend;
That tyrant was Miltiades!
Oh! that the present hour would lend
Another despot of the kind!
Such chains as his were sure to bind

13

Fill high the bowl with Samian wine!
On Suli's rock, and Parga's shore,
Exists the remnant of a line
Such as the Doric mothers bore,
And there, perhaps, some seed is sown,
The Heracleidan³ blood might own.

14

Trust not for freedom to the Franks—
They have a king who buys and sells,
In native swords, and native ranks,
The only hope of courage dwells,
But Turkish force, and Latin fraud,
Would break your shield, however broad.

15

Fill high the bowl with Samian wine!
Our virgins dance beneath the shade—
I see their glorious black eyes shine,
But gazing on each glowing maid,
My own the burning tear-drop laves,
To think such breasts must suckle slaves.

16

Place me on Sunium's marbled steep,
Where nothing, save the waves and I,
May hear our mutual murmurs sweep,
There, swan-like, let me sing and die.⁴
A land of slaves shall ne'er be mine—
Dash down yon cup of Samian wine!

87 Thus sung, or would, or could, or should
have sung,

The modern Greek, in tolerable verse:
If not like Orpheus quite, when Greece was
young,

¹ Mythical islands said to lie in the Western Ocean, where the favorites of the gods dwell after death, in eternal joy. See Hesiod's *Works and Days*, 169.

² Xerxes, King of Persia (486-405 B. C.)

³ An ancient war dance in quick time

⁴ The phalanx as used by Pericles, the great Greek general (3rd cent. B. C.).

⁵ tracing back to Hercules.—*Id.*, ancient Greek

⁶ The swan was said to sing melodiously when about to die

Yet in these times he might have done
much worse.

His strain display'd some feeling—right
or wrong,

And feeling, in a poet, is the source
Of others' feeling; but they are such harms,
And take all colors—like the hands of
dyers

88 But words are things, and a small drop of
ink,

Falling like dew, upon a thought, pro-
duces

That which makes thousands, perhaps mil-
lions, think,

'Tis strange, the shortest letter which
man uses

Instead of speech, may form a lasting link
Of ages; to what straits old Time re-
duces

Frail man, when paper—even a rag like
this,

Survives himself, his tomb, and all that's
his!

89 And when his bones are dust, his grave a
blank,

His station, generation, even his nation,
Become a thing, or nothing, save to rank
In chronological commemoration,

Some dull MS oblivion long has sunk,
Or graven stone found in a barrack's
station

In digging the foundation of a closet,
May turn his name up, as a rare deposit.

90 And glory long has made the sages smile,
'Tis something, nothing, words, illusion,
wind—

Depending more upon the historian's style
Than on the name a person leaves be-
hind.

They owes to Homer what whist owes to
Hoyle

The present century was growing blind
To the great Marlborough's skill in giving
knocks,¹

Until his late life by Archdeacon Coxe

91 Milton's the prince of poets—so we say;
A little heavy, but no less divine

An independent being in his day—
Learn'd, mous, temperate in love and
wine;

But his life falling into Johnson's way:

¹ He defeated the French in the Battle of Blenheim, in 1704. See Southey's *The Battle of Blenheim* (p. 400), also Addison's *The Cambray Campaign*

² Johnson wrote a *Life of Milton*, published in his *Lives of the English Poets*, 1779-80

We're told this great high priest of all
the Nine¹

Was whipt at college—a harsh sire—odd
spouse,

For the first Mrs Milton left his house.

92 All these are, *certainly*, entertaining facts,
Like Shakespeare's stealing deer,² Lord
Bacon's bribes,³

Like Titus' youth,⁴ and Cæsar's earliest
acts,

Like Burns (whom Doctor Currie well
describes),

Like Cromwell's pranks,⁵—but although
truth exacts

These amiable descriptions from the
scribes,

As most essential to their hero's story,
They do not much contribute to his glory

93 All are not moralists, like Southey, when
He prated to the world of "Pantisoc-
racy."⁶

Or Wordsworth unexercised,⁷ unlied, who
then

Season'd his pedlar poems⁸ with democ-
racy,

Or Coleridge, long before his flighty pen

Let to *The Morning Post* its aristocracy,⁹
When he and Southey, following the same
path,

Espos'd two partners (milliners of
Bath)¹⁰

94 Such names at present cut a convict figure,
The very Botany Bay in moral geog-
raphy,

Their loyal treason, renegade rigor,
Are good manure for their more bare
biography,

Wordsworth's last quarto, by the way, is
bigger

Than any since the birthday of typog-
raphy,

¹ The nine Muses

² A fictitious anecdote popularly associated with Shakespeare's youth.

³ Bacon was charged with accepting bribes, and was therefore excluded from Parliament.

⁴ The youth of Titus Vespasianus, Roman Emperor (79-81) like that of Julius Cæsar and that of Burns, was noted for its voluptuousness.

⁵ The youthful Cromwell was noted for robbing orchards.

⁶ The name given to a scheme for an ideal community which Southey, Coleridge, and others planned in 1794 to establish in America.

⁷ Wordsworth was appointed Distributor of Stamps, but he never had any connection with the office.

⁸ A reference to Wordsworth's *Peter Bell*, the hero of which is a pedlar.

⁹ Coleridge began his contributions to *The Morning Post* in 1798.

¹⁰ Coleridge married Sarah Fricker, Southey, her sister Edith. They were not milliners at the time of their marriage in 1795.

- A drowsy frowzy poem, call'd *The Excursion*,¹
Writ in a manner which is my aversion.
- 95 He there builds up a formidable dyke
Between his own and others' intellect
But Wordsworth's poem, and his follow-
ers, like
Joanna Southcote's Shiloh,² and her
sect,
Are things which in this century don't
strike
The public mind,—so few are the elect,
And the new births of both their stale
vulgaries
Have proved but dropsies, taken for divin-
ities.
- 96 But let me to my story: I must own,
If I have any fault, it is digression—
Leaving my people to proceed alone,
While I soliloquize beyond expression
But these are my addresses from the
throne,
Which put off business to the ensuing
session
Forgetting each omission is a loss to
The world, not quite so great as Anaxagoras
- 97 I know that what our neighbors call
“*longueurs*,”³
(We've not so good a word, but have
the thing,
In that complete perfection which insures
An epic from Bob Southey every
spring),
Form not the true temptation which allures
The reader, but 'twould not be hard to
bring
Some fine examples of the *epopée*,⁴
To prove its grand ingredient is *ennui*.⁵
- 98 We learn from Horace, “Homer sometimes
sleeps,”⁶
We feel without him, Wordsworth
sometimes wakes,—
To show with what complacency he creeps,
With his dear “*Waggoners*,” around
his lakes
He wishes for “a boat” to sail the deeps—
Of ocean?—No, of air; and then he
makes
Another outcry for a “a little boat,”⁷
And drivels seas to set it well afloat.
- 99 If he must fain sweep o'er the ethereal
plain,
And Pegasus runs restive in his “Wag-
gon,”
'Could he not beg the loan of Charles's
Wain?
Or pray Medea for a single dragon?
Or if, too classic for his vulgar brain,
He fear'd his neck to venture such a
nag on,
And he must needs mount nearer to the
moon,
'Could not the blockhead ask for a balloon?
- 100 “Pedlars,” and “Boats,” and “Wag-
gons,”⁸ Oh! ye shades
Of Pope and Dryden, are we come to
this?
That trash of such sort not alone evades
'Contempt, but from the bathos' vast
abyss
Floats scumlike uppermost, and these
Jack 'Ades
Of sense and song above your graves
may hiss—
The “little boatman” and his “Peter
Bell”
Can sneer at him who drew “Achito-
phel!”⁹
- 101 T' our tale — The feast was over, the slaves
gone,
The dwarfs and dancing girls had all
retired,
The Arab lore and poet's song were done,
And every sound of revelry expired,
The lady and her lover, left alone,
The rosy flood of twilight's sky ad-
mired.—
Ave Maria! o'er the earth and sea,
That heavenhest hour of Heaven is
worthiest thee!
- 102 Ave Maria! blessed be the hour!
The time, the clime, the spot, where I
so oft
Have felt that moment in its fullest power
Sink o'er the earth so beautiful and
soft,
While swung the deep bell in the distant
tower,
Or the faint dying day-hymn stole aloft,
And not a breath crept through the rosy
air,
And yet the forest leaves seem'd stirr'd
with prayer.

¹ See p. 274.² Joanna Southcott was a visionary who prophesied that she would give birth to a second Shiloh, or Messiah, on Oct. 19, 1814. When that time came, she fell into a trance and died ten days later.³ tedious passages⁴ epic⁵ languid weariness⁶ See *Poetics*, §59.⁷ Peter Bell, at 1⁸ Charles's Wagon, the constellation known as the Dipper⁹ Dryden of whom Wordsworth was not fond. See Wordsworth's *Essay, Supplementary to the Preface*

- 103 Ave Maria! 'tis the hour of prayer! .
 Ave Maria! 'tis the hour of love!
 Ave Maria! may our spirits dare
 Look up to thine and to thy Son's above! 107
 Ave Maria! oh that face so fair!
 Those downcast eyes beneath the Al-
 mighty dove—
 What though 'tis but a pictured image?—
 strike—
 That painting is no idol,—'tis too like
- 104 Some kinder casuists are pleased to say,
 In nameless print—that I have no devo-
 tion;
 But set those persons down with me to
 pray,
 And you shall see who has the properest
 notion
 Of getting into heaven the shortest way, 108
 My altars are the mountains and the
 ocean,
 Earth, air, stars,—all that springs from
 the great Whole,
 Who hath produced, and will receive the
 soul .
- 105 Sweet hour of twilight!—in the solitude
 Of the pine forest, and the silent shore
 Which bounds Ravenna's immemorial
 wood,
 Rooted where once the Adrian wave
 flow'd o'er,
 To where the last Caesarean fortress¹
 stood,
 Evergreen forest! which Boccaccio's
 lore
 And Dryden's lay² made haunted ground
 to me,
 How have I loved the twilight hour and
 thee!
- 106 The shrill cicadas,³ people of the pine,
 Making their summer lives one ceaseless
 song,
 Were the sole echoes, save my steed's and
 mine,
 And vesper bell's that rose the boughs
 along;
 The spectre huntsman of Onesti's line,⁴
 His hell-dogs, and their chase, and the
 fair throng
 Which learn'd from this example not to
 fly
- From a true lover,—shadow'd my mind's
 eye.
- Oh, Hesperus! thou bringest all good
 things—
 Home to the weary, to the hungry cheer,
 To the young bird the parent's brooding
 wings,
 The welcome stall to the o'erlabor'd
 steer;
 Whate'er of peace about our hearthstone
 clings,
 Whate'er our household gods protect of
 dear,
 Are gather'd round us by thy look of rest;
 Thou bring'st the child, too, to the mother's
 breast
- Soft hour! which wakes the wish and melts
 the heart
 Of those who sail the seas, on the first
 day
 When they from their sweet friends are
 torn apart;
 Or fills with love the pilgrim on his way
 As the far bell of vesper makes him start,
 Seeming to weep the dying day's de-
 cay;
 Is this a fancy which our reason scorns?
 Ah! surely nothing dies but something
 mourns!
- 109 When Nero perish'd by the justest doom
 Which ever the destroyer yet destroy'd,
 Amidst the roar of liberated Rome,
 Of nations freed, and the world over-
 joy'd,
 Some hands unseen strew'd flowers upon
 his tomb.
 Perhaps the weakness of a heart not
 void
 Of feeling for some kindness done, when
 power
 Had left the wretch an uncorrupted hour.
- 110 But I'm digressing, what on earth has
 Nero,
 Or any such like sovereign buffoons
 To do with the transactions of my hero,
 More than such madmen's fellow man—
 the moon's?
 Sure my invention must be down at zero,
 And I grown one of many "wooden
 spoons"
 Of verse (the name with which we Can-
 tabs⁵ please
 To dub the last of honors in degrees).

¹ In Ravenna² *Theodore and Honoria*, a tale of a specter huntsman who haunted the region of Ravenna, adapted from Boccaccio's *The Decameron*, 5, 8.³ locusts⁴ Dryden's Theodore is Boccaccio's Onesti. The specter merely appeared to Onesti; it was not of his line⁵ Cantabrigians—I.e., those associated with the University of Cambridge.

111 I feel this tediousness will never do—

'Tis being *too* epic, and I must cut down
(In copying) this long canto unto two;

They'll never find it out, unless I own,
The fact, excepting some experienced few;
And then as an improvement 'twill be
shown:

I'll prove that such the opinion of the
critic is

From Aristotle *passim*.—See *Ποιητικῆς* ¹

From CANTO IV
1819-20 1821

1 Nothing so difficult as a beginning

In poesy, unless perhaps the end,
For oftentimes when Pegasus seems win-
ning

The race, he sprains a wing, and down
we tend,

Like Lucifer when hurl'd from heaven for
sinning,²

Our sin the same, and hard as his to
mend,

Being pride, which leads the mind to soar
too far,

Till our own weakness shows us what we
are.

2 But Time, which brings all beings to their
level,

And sharp Adversity, will teach at last
Man,—and, as we would hope,—perhaps
the devil,

That neither of their intellects are vast—
While youth's hot wishes in our red veins
revel,

We know not this—the blood flows on
too fast—

But as the torrent widens toward the
ocean,

We ponder deeply on each past emotion

3 As boy, I thought myself a clever fellow.

And wish'd that others held the same
opinion;

They took it up when my days grew more
mellow,

And other minds acknowledged my do-
minion:

Now my sere fancy "falls into the yellow
Leaf,"³ and Imagination droops her
pinion,

And the sad truth which hovers o'er my
desk

Turns what was once romantic to bur-
lesque.

4 And if I laugh at any mortal thing,

'Tis that I may not weep; and if I weep,
'Tis that our nature cannot always bring
Itself to apathy, for we must steep

Our hearts first in the depths of Lethe's
spring,

Ere what we least wish to behold will
sleep.

Thetis baptized her mortal son in Styx;

A mortal mother would on Lethe fix ¹

5 Some have accused me of a strange design
Against the creed and morals of the
land,

And trace it in this poem every line;

I don't pretend that I quite understand
My own meaning when I would be *very*
fine,

But the fact is that I have nothing
plann'd,

Unless it were to be a moment merry,

A novel word in my vocabulary.

6 To the kind reader of our sober clime

This way of writing will appear exotic,
Pulci was sire of the half-serious rhyme,

Who sang when chivalry was more Quix-
otic,

And revell'd in the fancies of the time,

True knights, chaste dames, huge giants,
kings despotic

But all these, save the last, being obsolete,
I chose a modern subject as more meet.

7 How I have treated it, I do not know,

Perhaps no better than they have
treated me,

Who have imputed such designs as show
Not what they saw, but what they
wish'd to see;

But if it gives them pleasure, be it so,

This is a liberal age, and thoughts are
free:

Meantime Apollo plucks me by the ear,

And tells me to resume my story here

8 Young Juan and his lady-love were left

To their own hearts' most sweet society,

Even Time the pitiless in sorrow cleft

With his rude scythe such gentle bosoms—
he

Sigh'd to behold them of their hours
bereft,

Though fœ to love; and yet they could
not be

Meant to grow old, but die in happy spring,
Before one charm or hope had taken wing

¹ Τὰ κατὰ *Ποιητικῆς*; (*Poetics*)

² See *Paradise Lost*, 4, 40

³ *Macbeth*, V, 3, 23.

¹ would choose Lethe

- 9 Their faces were not made for wrinkles,
 their
 Pure blood to stagnate, their great hearts
 to fail!
 The blank gray was not made to blast their
 hair,
 But like the climes that know nor snow
 nor hail,
 They were all summer; lightning might
 assail
 And shiver them to ashes, but to trail
 A long and snake-like life of dull decay
 Was not for them—they had too little clay.
- 10 They were alone once more; for them to be
 Thus was another Eden; they were never
 Weary, unless when separate the tree
 Cut from its forest root of years—the
 river
 Damm'd from its fountain—the child from
 the knee
 And breast maternal wean'd at once for-
 ever,—
 Would wither less than these two torn
 apart;
 Alas! there is no instinct like the heart—
- 11 The heart—which may be broken happy
 they!
 Thrice fortunate! who of that fragile
 mould,
 The precious porcelain of human clay,
 Break with the first fall they can ne'er
 behold
 The long year link'd with heavy day on
 day,
 And all which must be borne, and never
 told;
 While life's strange principle will often lie
 Deepest in those who long the most to die.
- 12 "Whom the gods love die young" was said
 of yore,¹
 And many deaths do they escape by this
 The death of friends, and that which slays
 even more—
 The death of friendship, love, youth, all
 that is,
 Except mere breath, and since the silent
 shore
 Awaits at last even those who longest
 miss
 The old archer's shafts, perhaps the early
 grave
- 13 Haidée and Juan thought not of the dead—
 The heavens, and earth, and air seem'd
 made for them:
 They found no fault with Time, save that
 he fled;
 They saw not in themselves ought to con-
 demn;
 Each was the other's mirror, and but read
 Joy sparkling in their dark eyes like a
 gem,
 And knew such brightness was but the re-
 flection
 Of their exchanging glances of affection
- 14 The gentle pressure, and the thrilling
 touch,
 The least glance better understood than
 words,
 Which still said all, and ne'er could say too
 much,
 A language, too, but like to that of birds,
 Known but to them, at least appearing
 such
 As, but to lovers a true sense affords;
 Sweet playful phrases, which would seem
 absurd
 To those who have ceased to hear such, or
 ne'er heard,—
- 15 All these were theirs, for they were chil-
 dren still,
 And children still they should have ever
 been,
 They were not made in the real world to fill
 A busy character in the dull scene,
 But like two beings born from out a rill,
 A nymph and her beloved, all unseen
 To pass their lives in fountains and on
 flowers,
 And never know the weight of human
 hours.
- 16 Moons changing had roll'd on, and change-
 less found
 Those their bright rise had lighted to
 such joys
 As rarely they beheld throughout their
 round;
 And these were not of the vain kind
 which cloy,
 For theirs were buoyant spirits, never
 bound
 By the mere senses; and that which de-
 stroys
 Most love, possession, unto them appear'd
 A thing which each endearment more en-
 dear'd.

¹ By Menander in *Die Eupatou*, Fragment 4.
 by Plautus in *Bacchides*, IV, 7 18-19 and by
 Hypereus, quoted by Stobaeus, in *Florilegium*
 120, 13. See Wordsworth's *The Excursion*, I,
 502 (p 274). For an illustration of this sen-
 timent, see the story of Cleobis and Biton, in
 Herodotus's *Historia*, I, 81.

- 17 Oh beautiful! and rare as beautiful!
 But theirs was love in which the mind
 delights
 To lose itself, when the old world grows
 dull,
 And we are sick of its hack sounds and
 sights,
 Intrigues, adventures of the common
 school,
 Its petty passions, marriages, and flights,
 Where Hymen's torch but brands one
 strumpet more,
 Whose husband only knows her not a
 whore.
- 18 Hard words, harsh truth; a truth which
 many know
 Enough—The faithful and the fairy
 pair,
 Who never found a single hour too slow,
 What was it made them thus exempt
 from care?
 Young innate feelings all have felt below,
 Which perish in the rest, but in them
 were
 Inherent—what we mortals call romantic,
 And always envy, though we deem it
 frantic.
- 19 This is in others a factitious state,
 An opium dream¹ of too much youth
 and reading,
 But was in them their nature or their fate:
 No novels e'er had set their young hearts
 bleeding,
 For Haidée's knowledge was by no means
 great,
 And Juan was a boy of saintly breeding,
 So that there was no reason for their loves
 More than for those of nightingales or
 doves.
- 20 They gazed upon the sunset. 'tis an hour
 Dear unto all, but dearest to *their* eyes.
 For it had made them what they were the
 power
 Of love had first o'erwhelm'd them from
 such skies,
 When happiness had been their only dower,
 And twilight saw them link'd in pas-
 sion's ties;
 Charm'd with each other, all things
 charm'd that brought
 The past still welcome as the present
 thought.
- 21 I know not why, but in that hour tonight,
 Even as they gazed, a sudden tremor
 came,
- 22 That large black prophet eye seem'd to
 dilate
 And follow far the disappearing sun,
 As if their last day of a happy date
 With his broad, bright, and dropping
 orb were gone;
 Juan gazed on her as to ask his fate—
 He felt a grief, but knowing cause for
 none,
 His glance inquired of hers for some
 excuse
 For feelings causeless, or at least abstruse
- 23 She turn'd to him, and smiled, but in that
 sort
 Which makes not others smile, then
 turn'd aside:
 Whatever feeling shook her, it seem'd
 short,
 And master'd by her wisdom or her
 pride,
 When Juan spoke, too—it might be in
 sport—
 Of this their mutual feeling, she re-
 phed—
 "If it should be so,—but—it cannot be—
 Or I at least shall not survive to see."
- 24 Juan would question further, but she
 press'd
 His lips to hers, and silenced him with
 this,
 And then dismiss'd the omen from her
 breast,
 Defying augury with that fond kiss,
 And no doubt of all methods 'tis the best—
 Some people prefer wine—'tis not
 amiss;
 I have tried both, so those who would a
 part take
 May choose between the headache and the
 heartache
- 25 One of the two according to your choice.
 Woman or wine, you'll have to undergo;
 Both maladies are taxes on our joys:

¹ Possibly Byron refers to Coleridge's *Kubla Khan* (p 358)

- But which to choose, I really hardly
know;
And if I had to give a casting voice,
For both sides I could many reasons
show,
And then decide, without great wrong to
either,
It were much better to have both than
neither.
- 26 Juan and Haidée gazed upon each other
With swimming looks of speechless ten-
derness,
Which mix'd all feelings—friend, child,
lover, brother—,
All that the best can mingle and express
When two pure hearts are pour'd in one
another,
And love too much, and yet cannot love
less;
But almost sanctify the sweet excess
By the immortal wish and power to bless
- 27 Mix'd in each other's arms, and heart in
heart,
Why did they not then die!—they had
lived too long
Should an hour come to bid them breathe
apart;
Years could but bring them cruel things
or wrong,
The world was not for them, nor the
world's art
For beings passionate as Sappho's song.
Love was born *with* them, *in* them, so in-
tense,
It was their very spirit—not a sense
- 28 They should have lived together deep in
woods,
Unseen as sings the nightingale,¹ they
were
Unfit to mix in these thick solitudes
Call'd social, haunts of Hate, and Vice,
and Care;
How lonely every freeborn creature
broods!
The sweetest song-birds nestle in a pair.
The eagle soars alone; the gull and crow
Flock o'er their carrion, just like men
below
- 29 Now pillow'd cheek to cheek, in loving
sleep,
Haidée and Juan their siesta took,
A gentle slumber, but it was not deep,
For ever and anon a something shook
- Juan, and shuddering o'er his frame would
creep;
And Haidée's sweet lips murmur'd like
a brook
A worldless music, and her face so fair
Stirr'd with her dream, as rose-leaves with
the air,
- 30 Or as the stirring of a deep clear stream
Within an Alpine hollow, when the wind
Walks o'er it, was she shaken by the dream,
The mystical usurper of the mind—
O'erpowering us to be whate'er may seem
Good to the soul which we no more can
bind:
Strange state of being! (for 'tis still to be),
Senseless to feel, and with seal'd eyes to
see.
- 31 She dream'd of being alone on the sea-
shore,
Cham'd to a rock, she knew not how,
but stir
She could not from the spot, and the loud
roar
Grew, and each wave rose roughly.
threatening her;
And o'er her upper lip they seem'd to
pour,
Until she sobb'd for breath, and soon
they were
Foaming o'er her lone head, so fierce and
high—
Each broke to drown her, yet she could not
die
- 32 Anon—she was released, and then she
stray'd
O'er the sharp shingles with her bleeding
feet,
And stumbled almost every step she made
And something roll'd before her in a
sheet,
Which she must still pursue howe'er
afraid:
'Twas white and indistinct, nor stopp'd
to meet
Her glance nor grasp, for still she gazed
and grasp'd,
And ran, but it escaped her as she clasp'd
- 33 The dream changed:—in a cave she stood,¹
its walls
Were hung with marble icicles; the work
Of ages on its water-fretted halls,
Where waves might wash, and seals
might breed and lurk;

¹ See *The Two Gentlemen of Verona*, V 4 26¹ See the description of the cave in Byron's
The Island 4 121 ff

Her hair was dripping, and the very
balls
Of her black eyes seem'd turn'd to tears,
and murk
The sharp rocks look'd below each drop
they caught,
Which froze to marble as it fell,—she
thought

34 And wet, and cold, and lifeless at her feet,
Pale as the foam that froth'd on his dead
brow,
Which she assay'd in vain to clear (how
sweet
Were once her cares, how idle seem'd
they now!),
Lay Juan, nor could aught renew the beat
Of his quench'd heart, and the sea
dirges low
Rang in her sad ears like a mermaid's
song,
And that brief dream appear'd a life too
long.

35 And gazing on the dead, she thought his
face
Faded, or alter'd into something new—
Like to her father's features, till each trace
More like and like to Lambro's aspect
grew—
With all his keen worn look and Grecian
grace;
And starting, she awoke, and what to
view?
Oh! Powers of Heaven! what dark eye
meets she there
'Tis—'tis her father's—fixed upon the
pair!

36 Then shrieking, she arose, and shrieking
fell,
With joy and sorrow, hope and fear, to
see
Him whom she deem'd a habitant where
dwell
The ocean-buried, risen from death, to be
Perchance the death of one she loved too
well;
Dear as her father had been to Haidée.
It was a moment of that awful kind—
I have seen such—but must not call to
mind

37 Up Juan sprang to Haidée's bitter shriek,
And caught her falling, and from off the
wall
Snatch'd down his sabre, in hot haste to
wreak

Vengeance on him who was the cause of
all:
Then Lambro who till now forebore to
speak,
Smiled scornfully, and said, "Within
my call,
A thousand scimitars await the word,
Put up, young man, put up your silly
sword!"

38 And Haidée clung around him, "Juan,
'tis—
'Tis Lambro—'tis my father! Kneel
with me—
He will forgive us—yes—it must be—yes—
Oh! dearest father, in this agony
Of pleasure and of pain—even while I kiss
Thy garment's hem! with transport, can
it be
That doubt should mingle with my filial
joy?
Deal with me as thou wilt, but spare this
boy!"

39 High and inscrutable the old man stood,
Calm in his voice, and calm within his
eye—
Not always signs with him of calmest
mood
He look'd upon her, but gave no reply.
Then turn'd to Juan, in whose cheek the
blood
Off came and went, as there resolved to
die;
In arms, at least, he stood, in act to spring
On the first foe whom Lambro's call might
bring

40 "Young man, your sword," so Lambro
once more said
Juan replied, "Not while this arm is
free!"
The old man's cheek grew pale, but not
with dread,
And drawing from his belt a pistol, he
Replied, "Your blood be then on your own
head!"
Then look'd close at the flint, as if to see
'Twas fresh—for he had lately used the
lock—
And next proceeded quietly to cock

41 It has a strange quick jar upon the ear,
That cocking of a pistol, when you know
A moment more will bring the sight to bear

¹ To kiss the garments was a means of expressing veneration for the person who wore them
See Matthew 14:36

- Upon your person, twelve yards off,
or so;
A gentlemanly distance, not too near,
If you have got a former friend for foe, 46 The father paused a moment, then with-
But after being fired at once or twice, drew
The ear becomes more Irish, and less nice His weapon, and replaced it; but stood
still,
And looking on her, as to look her through,
"Not I," he said, "have sought this
stranger's ill,
Not I have made this desolation: few
Would bear such outrage, and forbear to
kill,
But I must do my duty—how thou hast
Done thine, the present vouches for the
past
- 42 Lambro presented, and one instant more
Had stopp'd this Canto, and Don Juan's
breath,
When Haridee threw herself her boy be-
fore,
Stern as her sire "On me," she cried,
"let death
Descend—the fault is mine, this fatal
shoe
He found—but sought not I have
pledged my faith,
I love him—I will die with him I knew
Your nature's firmness—know your daugh-
ter's too."
- 43 A minute past, and she had been all tears,
And tenderness, and infancy, but now
She stood as one who champion'd human
fears—
Pale, statue-like, and stern, she woo'd
the blow,
And tall beyond her sex, and then com-
peers,
She drew up to her height, as if to show
A fauer mark, and with a fix'd eye
seann'd
Her father's face—but never stopp'd his
hand
- 44 He gazed on her, and she on him, 'twas
strange
How like they look'd! the expression was
the same;
Serenely savage, with a little change
In the large dark eye's mutual-darted
flame,
For she, too, was as one who could avenge,
If cause should be—a lioness, though
tame,
Her father's blood before her father's face
Boil'd up, and proved her truly of his race
- 45 I said they were alike, their features and
Their stature, differing but in sex and
years.
Even to the delicacy of their hand
There was resemblance, such as true
blood wears;
And now to see them, thus divided, stand
In fix'd ferocity, when joyous tears,
And sweet sensations, should have wel-
comed both,
- 47 "Let him disarm, or, by my father's head,
His own shall roll before you like a
ball!"
He raised his whistle as the word he said,
And blew, another answer'd to the call.
And rushing in disorderly, though led,
And arm'd from boot to turban, one and
all,
Some twenty of his train came, rank on
rank.
He gave the word, "Arrest or slay the
Frank"
- 48 Then, with a sudden movement, he with-
drew
His daughter, while compress'd within
his clasp,
'Twixt her and Juan interposed the crew.
In vain she struggled in her father's
grasp—
His arms were like a serpent's coil: then
flew
Upon their prey, as darts an angry asp,
The file of pirates save the foremost, who
Had fallen, with his right shoulder half cut
through
- 49 The second had his cheek laid open, but
The third, a wary, cool old swordsman, took
The blows upon his cutlass, and then put
His own well in, so well, ere you could
look,
His man was floor'd, and helpless at his
foot,
With the blood running like a little brook
From two smart sabre gashes, deep and
red—
One on the arm, the other on the head
- 50 And then they bound him where he fell,
and bore
Juan from the apartment with a sign

Old Lambro bade them take him to the shore,
 Where lay some ships which were to sail
 at nine.
 They laid him in a boat, and plied the oar
 Until they reach'd some galliots,¹ placed
 in line;
 On board of one of these, and under
 hatches,
 They stow'd him, with strict orders to the
 watches.

51 The world is full of strange vicissitudes,
 And here was one exceedingly unpleasant:

A gentleman so rich in the world's goods,
 Handsome and young, enjoying all the
 present,
 Just at the very time when he least broods
 On such a thing, is suddenly to sea sent,
 Wounded and chain'd, so that he cannot
 move,
 And all because a lady fell in love

52 Here I must leave him, for I grow pathetic,
 Moved by the Chinese nymph of tears,
 green tea¹

Than whom Cassandra was not more pro-
 phetic;

For if my pure libations exceed three,
 I feel my heart become so sympathetic,
 That I must have recourse to black
 Bohea.²

'Tis pity wine should be so deleterious,
 For tea and coffee leave us much more
 serious,

53 Unless when qualified with thee, Cognac!³
 Sweet Naiad of the Phlegethontic rill!⁴
 Ah! why the liver wilt thou thus attack,
 And make, like other nymphs, thy lovers
 ill?

I would take refuge in weak punch, but
 rack

(In each sense⁵ of the word), whene'er
 I fill

My mild and midnight beakers to the brim.
 Wakes me next morning with its syno-
 nym.⁶

54 I leave Don Juan for the present, safe—
 Not sound, poor fellow, but severely
 wounded,

¹ A small, swift galley moved by sails and oars

² An inferior kind of black tea

³ A kind of French brandy

⁴ Phlegethon, the river of fire in Hades

⁵ That is, *punch* and *disorder*.

⁶ That is, a headache.

Yet could his corporal pangs amount to
 half

Of those with which his Haidée's bosom
 bounded!

She was not one to weep, and rave, and
 chafe,

And then gave way, subdued because sur-
 rounded;

Her mother was a Moorish maid from Fez,
 Where all is Eden, or a wilderness

55 There the large olive rains its amber store
 In marble founts; there grain, and flour,
 and fruit,

Gush from the earth until the land runs
 o'er;

But there, too, many a poison-tree has
 root,

And midnight listens to the lion's roar.

And long, long deserts scorch the camel's
 foot,

Or heaving whelm the helpless caravan,
 And as the soil is, so the heart of man

56 Afric is all the sun's, and as her earth
 Her human clay is kindled, full of
 power

For good or evil, burning from its birth.
 The Moorish blood partakes the planet's
 hour.

And like the soil beneath it will bring
 forth

Beauty and love were Haidée's mother's
 dower;

But her large dark eye show'd deep Pas-
 sion's force,

Though sleeping like a lion near a source

57 Her daughter, temper'd with a milder ray,
 Like summer clouds all silvery, smooth,
 and fair,

Till slowly charged with thunder they dis-
 play

Terror to earth, and tempest to the air,
 Had held till now her soft and milky way.

But overwrought with passion and des-
 pair,

The fire burst forth from her Numidian
 veins,

Even as the Simoom sweeps the blasted
 plains

58 The last sight which she saw was Juan's
 gore,

And he himself o'ermaster'd and cut
 down;

His blood was running on the very floor

Where late he trod, her beautiful, her
 own;

- Thus much she view'd an instant and no more,—
 Her struggles ceased with one convulsive groan;
 On her sire's arm, which until now scarce held
 Her writhing, fell she like a cedar fell'd
- 59 A vein had burst, and her sweet lips' pure dyes
 Were dabbled with the deep blood which ran o'er,
 And her head droop'd, as when the hly lies
 O'ercharged with iam her summon'd handmaids bore
 Their lady to her couch with gushing eyes,
 Of herbs and cordials they produced their store,
 But she defied all means they could employ,
 Like one life could not hold, nor death destroy.
- 60 Days lay she in that state unchanged, though chill—
 With nothing livid, still her lips were red,
 She had no pulse, but death seem'd absent still,
 No hideous sign proclaim'd her surely dead,
 Corruption came not in each mind to kill
 All hope, to look upon her sweet face bred
 New thoughts of life, for it seem'd full of soul—
 She had so much, earth could not claim the whole
- 61 The ruling passion, such as marble shows
 When exquisitely chisell'd, still lay there,
 But fix'd as marble's unchanged aspect throws
 O'er the fair Venus, but forever fair,
 O'er the Laocoon's all eternal throes,
 And ever-dying Gladiator's air,¹
 Their energy like life forms all their fame,
 Yet looks not life, for they are still the same
- 62 She woke at length, but not as sleepers wake,
 Rather the dead, for life seem'd something new,
 A strange sensation which she must partake
 Perforce, since whatsoever met her view
 Struck not on memory, though a heavy ache
- Lay at her heart, whose earliest beat still true
 Brought back the sense of pain without the cause,
 For, for a while, the furies made a pause.
- 63 She look'd on many a face with vacant eye,
 On many a token without knowing what,
 She saw them watch her without asking why,
 And reck'd not who around her pillow sat;
 Not speechless, though she spoke not; not a sigh
 Relieved her thoughts, dull silence and quick chat
 Were tried in vain by those who served, she gave
 No sign, save breath, of having left the grave.
- 64 Her handmaids tended, but she heeded not,
 Her father watch'd, she turn'd her eyes away,
 She recognized no being, and no spot,
 However dear or cherish'd in their day,
 They changed from room to room—but all forgot—
 Gentle, but without memory she lay,
 At length those eyes, which they would fain be weaning
 Back to old thoughts, wax'd full of fearful meaning
- 65 And then a slave bethought her of a harp,
 The harper came, and tuned his instrument,
 At the first notes, irregular and sharp,
 On him her flashing eyes a moment bent,
 Then to the wall she turn'd as if to warp
 Her thoughts from sorrow through her heart re-sent,
 And he began a long low island song
 Of ancient days, ere tyranny grew strong.¹
- 66 Anon her thin wan fingers beat the wall
 In time to his old tune, he changed the theme,
 And sung of love, the fierce name struck through all
 Her recollection, on her flash'd the dream
 Of what she was, and is, if ye could call
 To be so being, in a gushing stream
 The tears rush'd forth from her o'erclouded brain,
 Like mountain mists at length dissolved in rain.

¹ See *Childe Harold's Pilgrimage*, 4. 140 (p. 548).¹ Cf. David's playing before Saul, 1 Samuel, 16. 16-23. See also Browning's *Saul*.

- 67 Short solace, vain relief!—thought came too quick,
And whirled her brain to madness; she arose
As one who ne'er had dwelt among the sick,
And flew at all she met, as on her toes,
But no one ever heard her speak or shriek,
Although her paroxysm drew towards its close,—
Hers was a frenzy which disdain'd to save,
Even when they smote her, in the hope to save.
- 68 Yet she betray'd at times a gleam of sense; Nothing could make her meet her father's face,
Though on all other things with looks intense
She gazed, but none she ever could retrace;
Food she refused, and raiment, no pretence
Avail'd for either, neither change of place,
Nor time, nor skill, nor remedy, could give her
Senses to sleep—the power seem'd gone forever.
- 69 Twelve days and nights she wither'd thus; at last,
Without a groan, or sigh, or glance, to show
A parting pang, the spirit from her passed:
And they who watch'd her nearest could not know
The very instant, till the change that cast
Her sweet face into shadow, dull and slow,
Glazed o'er her eyes—the beautiful, the black—
Oh! to possess such lustre—and then lack!
- 70 She died, but not alone; she held within
A second principle of life, which might
Have dawn'd a fair and sinless child of sin;
But closed its little being without light,
And went down to the grave unborn, wherein
Blossom and bough he wither'd with one blight;
In vain the dews of Heaven descend above
The bleeding flower and blasted fruit of love
- 71 Thus lived—thus died she; never more on her
Shall sorrow light, or shame She was not made
- Through years or moons the inner weight to bear,
Which colder hearts endure till they are laid
By age in earth. her days and pleasures were
Brief, but delightful—such as had not staid
Long with her destiny; but she sleeps well¹
By the sea-shore, whereon she loved to dwell
- 72 That isle is now all desolate and bare,
Its dwellings down, its tenants pass'd away;
None but her own and father's grave is there,
And nothing outward tells of human clay,
Ye could not know where lies a thing so fair,
No stone is there to show, no tongue to say,
What was; no dirge, except the hollow sea's,
Mourns o'er the beauty of the Cyclades.
- 73 But many a Greek maid in a loving song
Sighs o'er her name; and many an islander
With her sire's story makes the night less long;
Valor was his, and beauty dwelt with her:
If she loved rashly, her life paid for wrong—
A heavy price must all pay who thus err,
In some shape, let none think to fly the danger,
For soon or late Love is his own avenger.
-
- From CANTO XI
1822-23 1823
- 53 Juan knew several languages—as well
He might—and brought them up with skill, in time
To save his fame with each accomplish'd belle,
Who still regretted that he did not rhyme
There wanted but this requisite to swell
His qualities (with them) into sublime:
Lady Fitz-Frisky, and Miss Mævia Man-
nish,
Both long'd extremely to be sung in Spanish.

¹ See *Macbeth*, III, 2, 23

- 54 However, he did pretty well, and was
Admitted as an aspirant to all
The coteries, and, as in Banquo's glass,¹
At great assemblies or in parties small,
He saw ten thousand living authors pass,
That being about their average numeral,
Also the eighty "greatest living poets,"
As every paltry magazine can show *its*.
- 55 In twice five years the "greatest living poet,"
Like to the champion in the fifty ring,
Is call'd on to support his claim, or show
it,
Although 'tis an imaginary thing.
Even I—albeit I'm sure I did not know it.
Nor sought of foolscap subjects to be
king—
Was reckon'd, a considerable time,
The grand Napoleon of the realms of
rhyme
- 56 But Juan was my Moscow, and Faliero
My Leipsic, and my Mont Saint Jean
seems Cain.²
"La Belle Alliance"³ of dunces down at
zero,
Now that the Lion's fall'n, may rise
again:
But I will fall at least as fell my hero;
Nor reign at all, or as a monarch reign,
Or to some lonely isle of gaolers go,
With turncoat Southey for my turnkey
Lowe.
- 57 Sir Walter reign'd before me; Moore and
Campbell
Before and after: but now grown more
holy,
The Muses upon Sion's hill must ramble
With poets almost clergymen, or wholly.
And Pegasus has a psalmodic amble
Beneath the very Reverend Rowley
Powley,
Who shoes the glorious animal with stilts,
A modern Ancient Pistol—by the hilts!⁴
- 58 Still he excels that artificial hard
Laborer⁵ in the same vineyard, though
the vine
- Yields him but vinegar for his reward,—
That neutralized dull Dorus of the Nine;
That swarthy Sporus, neither man nor
bard;
That ox of verse,¹ who *ploughs* for
every line:—
Cambyzes' roaring Romans² beat at least
The howling Hebrews of Cybele's priest.—
- 59 Then there's my gentle Euphues,³ who,
they say,
Sets up for being a sort of *moral me*;
He'll find at rather difficult some day
To turn out both, or either, it may be.
Some persons think that Coleridge hath
the sway;
And Wordsworth has supporters, two
or three;
And that deep-mouth'd Boetian⁴ "Sav-
age Landor"
Has taken for a swan rogue Southey's
gander
- 60 John Keats, who was kill'd off by one
critique,⁵
Just as he really promised something
great,
If not intelligible, without Greek
Contrived to talk about the gods of
late,
Much as they might have been supposed
to speak.
Poor fellow! His was an untoward
fate;
'Tis strange the mind, that fiery particle,⁶
Should let itself be snuff'd out by an
article.
- 61 The list grows long of live and dead pre-
tenders
To that which none will gain—or none
will know

¹ Milman recently had been appointed Professor of Poetry at Oxford.

² The shouting soldiers in Croly's *Cataline*, I, 2. Croly is Powley of st. 57.

³ Bryan Waller Procter (Barry Cornwall), who had been said by Jeffrey, in *The Edinburgh Review*, Jan., 1820 (Vol. 33, p. 153), to possess the better qualities of Byron—elegance, delicacy, and tenderness—without the profligacy, horror, mocking of virtue and of honor, and mixture of buffoonery and grandeur.

⁴ The Boetians were proverbial for dullness. Landor had recently published a volume of Latin poems as the work of Savagius Landor. Savage was his middle name.

⁵ A reference to the article on *Endymion* in *The Quarterly Review*, April, 1818 (Vol. 19, pp. 204-08). See Byron's *Who Kill'd John Keats* (p. 613) and Shelley's Preface to *Adonais* (see Critical Note on Shelley's *Adonais*) and stanzas 36-37 (p. 735). The article referred to was written by J. W. Croker (p. 913), but it did not kill Keats. See Keats's letter to George and Georgiana Keats, October, 1818 (p. 864).

⁶ See Horace's *Satires*, II, 2, 79.

¹ The glass in which Macbeth saw Banquo and his descendants as kings of Scotland.—*Macbeth*, IV, 1, 119-20.

² That is, Byron's heroes, Juan, Faliero, and Cain, were great literary disasters for him, as the battles mentioned were disasters for Napoleon.

³ The handsome Alliance. A reference to the Lake poets—Wordsworth, Coleridge, and Southey.

⁴ See I *Henry IV*, II, 4, 197.

⁵ Henry Hart Milman (1791-1868), who Byron mistakenly thought wrote the critique which "killed John Keats." See st. 60 and n. 5.

The conqueror at least, who, ere Time
renders

His last award, will have the long grass
grow

Above his burnt-out brain, and sapless em-
bers.

If I might augur, I should rate but low
Their chances,—they're too numerous,
like the thirty

Mock tyrants, when Rome's annals wax'd
but dirty¹

62 Thus is the literary *louter* empire,
Where the prætorian bands² take up the
matter,—

A "dreadful trade," like his who "gath-
ers samphire,"³

The insolent soldiery to soothe and flat-
ter.

With the same feelings as you'd coax a
vampire

Now, were I once at home, and in good
satire,

I'd try conclusions with those Janizaries,⁴
And show them *what* an intellectual war
is

63 I think I know a trick or two, would
turn

Then flanks,—but it is hardly worth
my while

With such small gain to give myself con-
cern

Indeed I've not the necessary bile,

My natural temper's really aught but
stern,

And even my Muse's worst reproach's a
smile,

And then she drops a brief and modern
curtsy,

And glides away, assured she never hurts
ye

64 My Juan, whom I left in deadly peril
Amongst live poets and blue ladies,⁵

pass'd

With some small profit through that field
so steep,

¹ For an account of the body of pretenders to the Roman Empire, in the 3rd century, popularly called 'The Thirty Tyrants,' see Gibbon's *The History of the Decline and Fall of the Roman Empire*, ch. 10.

² The prætorian cohorts, a body of troops stationed just outside the walls of Rome and acting as a special guard of the Emperor. At times they controlled the selection of Emperor. See Gibbon's *History*, ch. 5.

³ *King Lear*, IV, 6, 15.

⁴ A former body of Turkish infantry constituting the Sultan's guard and the main part of the standing army. Before it was abolished in 1826, it became very powerful and turbulent.

⁵ Literary pedants. See p. 585b, n. 1.

Being tired in time, and neither least
nor last,

Left it before he had been treated very ill,
And henceforth found himself more
gaily class'd

Amongst the higher spirits of the day,
The sun's true son, no vapor, but a ray

65 His morns he pass'd in business—which
dissected,

Was like all business, a laborious noth-
ing

That leads to lassitude, the most infected
And Centaur Nessus garb of mortal
clothing,

And on our sofas makes us lie dejected,
And talk in tender horrors of our loath-
ing

All kinds of toil, save for our country's
good—

Which grows no better, though 'tis time it
should

66 His afternoons he pass'd in visits, lunch-
eons,

Lounging, and boxing, and the twilight
hour

In riding round those vegetable punchcons
Call'd "Parks," where there is neither

fruit nor flower

Enough to gratify a bee's slight munch-
ings,

But after all it is the only "bower"¹

(In Moore's phrase) where the fashion-
able fair

Can form a slight acquaintance with fresh
air

67 Then dress, then dinner, then awakes the
world!

Then glare the lamps, then whirl the
wheels, then roar

Through street and square fast flashing
chamots hail'd

Like harness'd meteors, then along the
floor

Chalk mimes painting, then festoons are
twirl'd,

Then roll the brazen thunders of the
door,

Which opens to the thousand happy few
An earthly Paradise of "Or Mou."²

68 There stands the noble hostess, nor shall
sink

With the three-thousandth curtsy, there
the waltz,

The only dance which teaches girls to think,

¹ In Moore's "phrase" a bower is a secret place
for two.

² Gilded Bronze

- Makes one in love even with its very faults.
Saloon, room, hall, o'erflow beyond their brink,
And long the latest of arrivals halts,
'Midst royal dukes and dames condemn'd to climb,
And gain an inch of staircase at a time.
- 69 Thrice happy he who, after a survey
Of the good company, can win a corner,
A door that's *in* or boudoir *out* of the way,
Where he may fix himself like small "Jack Horner,"
And let the Babel round run as it may,
And look on as a mourner, or a scorner,
Or an approver, or a mere spectator,
Yawning a little as the night grows later.
- 70 But this won't do, save by and by; and he
Who, like Don Juan, takes an active share,
Must steer with care through all that glittering sea
Of gems and plumes and pearls and silks, to where
He deems it is his proper place to be;
Dissolving in the waltz to some soft air,
Or prouder prancing with mercurial skill,
Where Science marshals forth her own quadrille.
- 71 Or, if he dance not, but hath higher views
Upon an heiress or his neighbor's bride.
Let him take care that that which he pursues
Is not at once too palpably desecrated
Full many an eager gentleman oft rues
His haste; impatience is a blundering guide,
Amongst a people famous for reflection,
Who like to play the fool with circumspection.
- 72 But, if you can contrive, get next at supper;
Or if forestall'd, get opposite and ogle:—
Oh, ye ambrosial moments! always upper
In mind, a sort of sentimental bogle,¹
Which sits for ever upon memory's crupper,
The ghost of vanish'd pleasures once in vogue! Ill
Can tender souls relate the rise and fall
Of hopes and fears which shake a single ball.
- 73 But these precautionary hints can touch
Only the common run, who must pursue,
¹ goblin
- And watch, and ward,¹ whose plans a word too much
Or little overturns, and not the few
Or many (for the number's sometimes such)
Whom a good mien, especially if new,
Or fame, or name, for wit, war, sense, or nonsense,
Permits whate'er they please, or *did* not long since.
- 74 Our hero, as a hero, young and handsome,
Noble, rich, celebrated, and a stranger,
Like other slaves of course must pay his ransom,
Before he can escape from so much danger
As will environ a conspicuous man Some
Talk about poetry, and "rack and manger,"²
And ugliness, disease, as toil and trouble,—
I wish they knew the life of a young noble
.
- 86 But "*carpe diem*,"³ Juan, "*carpe, carpe!*"
Tomorrow sees another race as gay
And transient, and devour'd by the same harpy.
"*Life's a poor player*,"⁴—then "*play out the play*,"
Ye villains!⁵ and above all keep a sharp eye
Much less on what you do than what you say.
Be hypocritical, be cautious, be
Not what you *seem*, but always what you *see*
- 87 But how shall I relate in other cantos
Of what befell our hero in the land,
Which 'tis the common cry and he to vaunt as
A moral country? But I hold my hand—
For I disdain to write an Atalantis;
But 'tis well at once to understand
You are *not* a moral people, and you know it
Without the aid of too sincere a poet.
- 88 What Juan saw and underwent shall be
My topic, with of course the due restriction
Which is required by proper courtesy;
And recollect the work is only fiction,
¹ guard
² The phrase means *wants, disorder*
³ "*Carpe diem, quam minimum credulo postero*"
—Horace, *Odes*, I, 11, 8 (*Seize the day, trust the future as little as possible*)
⁴ *Macbeth*, V, 5, 24
⁵ 1 *Henry IV*, II, 4, 463.

And that I sing of neither mine nor me,
Though every scribe, in some slight turn
of diction,
Will hunt allusions never *meant*. Ne'er
doubt
This—when I speak, I *don't hint*, but *speak*
out.

89 Whether he married with the third or
fourth
Offspring of some sage husband-hunting
countess,
Or whether with some virgin of more
worth
(I mean in Fortune's matrimonial
bounties)
He took to regularly peopling Earth,
Of which your lawful, awful wedlock
fount is—
Or whether he was taken in for damages,
For being too exclusive in his homages,—

90 Is yet within the unread events of time
Thus far, go forth, thou lay, which I
will back
Against the same given quantity of rhyme,
For being as much the subject of attack
As ever yet was any work sublime,
By those who love to say that white is
black
So much the better!—I may stand alone,
But would not change my free thoughts for
a throne

WHEN A MAN HATH NO FREEDOM TO
FIGHT FOR AT HOME
1820 1824

When a man hath no freedom to fight for
at home,
Let him combat for that of his neigh-
bors,
Let him think of the glories of Greece and
of Rome,
And get knock'd on his head for his
labors

5 To do good to mankind is the chivalrous
plan,
And is always as nobly requited;
Then battle for freedom wherever you can,
And, if not shot or hang'd, you'll get
knighted

THE WORLD IS A BUNDLE OF HAY
1821 1830

The world is a bundle of hay,
Mankind are the asses who pull,
Each tugs it a different way.
And the greatest of all is John Bull

WHO KILL'D JOHN KEATS?¹
1821 1830

"Who kill'd John Keats?"
"I," says *The Quarterly*,
So savage and Tantalously,
" 'Twas one of my feats."

5 "Who shot the arrow?"
"The poet-priest Milman
(So ready to kill man),
Or Southey, or Barrow."

FOR ORFORD AND FOR WALDEGRAVE
1821 1830

For Orford and for Waldegrave
You give much more than me you *gave*;
Which is not fairly to believe,
My Murray!

5 Because if a live dog, 'tis said,
Be worth a lion fairly sped,
A *live lord* must be worth *two* dead,
My Murray!

And if, as the opinion goes,
10 Verse hath a better sale than prose,—
(Certes, I should have more than those,
My Murray!

But now this sheet is nearly cramm'd,
So, if *you will*, I shan't be sham'd,
15 And if you *won't*,—*you* may be damn'd,
My Murray

THE VISION OF JUDGMENT²
1821 1822

1 Saint Peter sat by the celestial gate:
His keys were rusty, and the lock was
dull,
So little trouble had been given of late,
Not that the place by any means was
full,
But since the Gallic era "eighty-eight"³
The devils had ta'en a longer, stronger
pull,
And "a pull all together," as they say
At sea—which drew most souls another
way.

2 The angels all were singing out of tune,
And hoarse with having little else to do,
Excepting to wind up the sun and moon,
Or curb a runaway young star or two,
Or wild colt of a comet, which too soon
Broke out of bounds o'er the ethereal
blue,

¹ See Byron's *Don Juan*, XI, 60 and n. 5 (p. 610)

² See Southey's *A Vision of Judgment* (p. 400)

³ The French Revolution, which began in 1788

- Splitting some planet with its playful tail,
As boats are sometimes by a wanton whale.
- 3 The guardian seraphs had retired on high,
Finding their charges past all care below;
Terrestrial business fill'd nought in the sky
Save the recording angel's black bureau,
Who found, indeed, the facts to multiply
With such rapidity of vice and woe,
That he had stripp'd off both his wings in quills,
And yet was in arrears of human ill.
- 4 His business so augmented of late years,
That he was forced, against his will no doubt
(Just like those cherubs, earthly ministers),
For some resource to turn himself about,
And claim the help of his celestial peers,
To aid him ere he should be quite worn out
By the increased demand for his remarks—
Six angels and twelve saints were named his clerks.
- 5 This was a handsome board—at least for heaven;
And yet they had even then enough to do,
So many conquerors' cars were daily driven,
So many kingdoms fitted up anew,
Each day too slew its thousands six or seven,
Till at the crowning carnage, Waterloo,
They threw their pens down in divine disgust—
The page was so besmear'd with blood and dust
- 6 This by the way, 'tis not mine to record
What angels shrink from even the very devil
On this occasion his own work abhorr'd,
So surfeited with the infernal revel
Though he himself had sharpen'd every sword,
It almost quench'd his innate thirst of evil.
(Here Satan's sole good work deserves insertion—
'Tis, that he has both generals¹ in reversion.)²
- 7 Let's skip a few short years of hollow peace,
Which peopled earth no better, hell as wont,
And heaven none—they form the tyrant's lease,
With nothing but new names subscribed upon 't;
'Twill one day finish: meantime they increase,
"With seven heads and ten horns,"
and all in front,
Like Saint John's foretold beast,³ but ours
are born
Less formidable in the head than horn.
- 8 In the first year of freedom's second dawn²
Died George the Third, although no tyrant, one
Who shielded tyrants, till each sense withdrawn
Left him nor mental nor external sun
A better farmer ne'er brush'd dew from lawn.
A worse king never left a realm undone!
He died—but left his subjects still behind,
One half as mad—and t'other no less blind.
- 9 He died!—his death made no great stir on earth
His burial made some pomp, there was profusion
Of velvet, gilding, brass, and no great dearth
Of aught but tears—save those shed by collusion.
For these things may be bought at their true worth;
Of elegy there was the due infusion—
Bought also, and the torches, cloaks, and banners,
Heralds, and relics of old Gothic manners,³
- 10 Form'd a sepulchral melodrama Of all
The fools who flock'd to swell or see the show,
Who cared about the corpse? The funeral
Made the attraction, and the black the woe.
There throb'd not there a thought which pierced the pall;
And when the gorgeous coffin was laid low,

¹See *Revelation*, 13²The year 1820, in which the revolutionary spirit broke out all over southern Europe³That is, of the Age of Chivalry, which was noted for its display¹Wellington and Napoleon²That is, his by right of future possession

- It seem'd the mockery of hell to fold
The rottenness of eighty years in gold.
- 11 So mix his body with the dust! It might
Return to what it *must* far sooner, were
The natural compound left alone to fight
Its way back into earth, and fire, and
air,
But the unnatural balsams merely blight
What nature made him at his birth, as bare
As the mere million's base unmummied
clay—
Yet all his spices but prolong decay!
- 12 He's dead—and upper earth with him has
done;
He's buried; save the undertaker's bill,
Or lapidary scrawl,¹ the world is gone
For him, unless he left a German will.²
But where's the proctor who will ask his
son's?³
In whom his qualities are reigning still,
Except that household virtue, most un-
common,
Of constancy to a bad, ugly woman
- 13 "God save the king!" It is a large
economy
In God to save the like, but if he will
Be saving, all the better, for not one am I
Of those who think damnation better
still.
I hardly know too if not quite alone am I
In this small hope of bettering future ill
By encumbersing, with some slight re-
striction,
The eternity of hell's hot jurisdiction.
- 14 I know this is unpopular, I know
'Tis blasphemous, I know one may be
damn'd
For hoping no one else may e'er be so;
I know my catechism, I know we're
cramm'd
With the best doctrine till we quite o'er-
flow;
I know that all save England's church
have shamm'd,
And that the other twice two hundred
churches
And synagogues have made a *damn'd* bad
purchase
- ¹ Inscription on a tombstone
² The Georges belonged to the German house of
Hanover. Byron frequently sneered at the
Germans.
³ A thrust at George IV, who was thought
capable of following the example of George II
in concealing his father's will. See *Don Juan*,
XI, 78, 3. The proctor was a special officer
of the court
- 15 God help us all! God help me too! I am,
God knows, as helpless as the devil can
wish,
And not a whit more difficult to damn,
Than is to bring to land a late-hook'd
fish,
Or to the butcher to purvey the lamb,
Not that I'm fit for such a noble dish,
As one day will be that immortal fry
Of almost everybody born to die.
- 16 Saint Peter sat by the celestial gate,
And nodded o'er his keys, when, lo!
there came
A wondrous noise he had not heard of
late—
A rushing sound of wind, and stream,
and flame,
In short, a roar of things extremely
great,
Which would have made aught save a
saint exclaim;
But he, with first a start and then a wink,
Said, "There's another star gone out, I
think!"
- 17 But ere he could return to his repose,
A cherub flapp'd his right wing o'er his
eyes—
At which St. Peter yawn'd, and rubb'd his
nose:
"Saint porter," said the angel, "pruthee
rise!"
Waving a goodly wing, which glow'd, as
glows
An earthly peacock's tail, with heavenly
dyes:
To which the saint replied, "Well, what's
the matter?"
"Is Lucifer come back with all this
clatter?"
- 18 "No," quoth the cherub; "George the
Third is dead."
"And who is George the Third?" re-
plied the apostle
"What George? what Third?"—"The
king of England," said
The angel. "Well! he won't find kings
to jostle
Him on his way; but does he wear his
head?
Because the last we saw here had a
tussle,
And ne'er would have got into heaven's
good graces,
Had he not flung his head in all our
faces.

- 19 "He was, if I remember, king of France,¹
That head of his, which could not keep
a crown
On earth, yet ventured in my face to ad-
vance
A claim to those of martyrs—like my
own:
If I had had my sword, as I had once
When I cut ears off, I had cut him down,
But having but my *keys*, and not my brand,
I only knock'd his head from out his hand.
- 20 "And then he set up such a headless howl,
That all the saints came out and took
him in,
And there he sits by St. Paul, cheek by
jowl;
That fellow Paul—the parvenu² The
skin
Of St Bartholomew, which makes his cowl
In heaven, and upon earth redeem'd his
sin,
So as to make a martyr, never sped
Better than did this weak and wooden head.
- 21 "But had it come up here upon its shoul-
ders,
There would have been a different tale to
tell:
The fellow-feeling in the saint's beholders
Seems to have acted on them like a spell,
And so this very foolish head heaven
solders
Back on its trunk: it may be very well,
And seems the custom here to overthrow
Whatever has been wisely done below."
- 22 The angel answer'd, "Peter' do not pout
The king who comes has head and all
entire,
And never knew much what it was about,
He did as doth the puppet—by its wire,
And will be judged like all the rest, no
doubt.
My business and your own is not to
inquire
Into such matters, but to mind our cue—
Which is to act as we are bid to do."
- 23 While thus they spake, the angelic caravan,
Arriving like a rush of mighty wind,
(leaving the fields of space, as doth the
swan
Some silver stream (say Ganges, Nile,
or Inde,
Or Thames, or Tweed), and 'midst them
an old man
- 24 But bringing up the rear of this bright host
A Spirit of a different aspect waved
His wings, like thunder-clouds above some
coast
Whose barren beach with frequent
wrecks is paved,
His brow was like the deep when tempest-
toss'd,
Fierce and unfathomable thoughts en-
graved
Eternal wrath on his immortal face,
And *where* he gazed a gloom pervaded
space.
- 25 As he drew near, he gazed upon the gate
Ne'er to be enter'd more by him or sin,
With such a glance of supernatural hate,
As made Saint Peter wish himself with-
in,
He patter'd with his keys at a great rate,
And sweated through his apostolic skin
Of course his perspiration was but *ebor*,¹
Or some such other spiritual liquor
- 26 The very cherubs huddled all together,
Like birds when soars the falcon; and
they felt
A tingling to the tip of every feather,
And form'd a circle like Orion's belt
Around their poor old charge, who scarce
knew whither
His guards had led him, though they
gently dealt
With royal manes (for by many stories,
And true, we learn the angels are all
Tories)
- 27 As things were in this posture, the gate
flew
Asunder, and the flashing of its hinges
Flung over space an universal hue
Of many-color'd flame, until its tinges
Reach'd even our speck of earth, and made
a new
Aurora borealis spread its fringes
O'er the North Pole, the same seen, when
ice-bound,
By Captain Parry's crew, in "Melville's
Sound."
- 28 And from the gate thrown open issued
beaming
A beautiful and mighty Thing of Light,
¹ ethereal fluid that flowed in the veins of the
gods

¹ Louis XVI, who was guillotined in January, 1793.

² upstart

Radiant with glory, like a banner stream-
ing

Victorious from some world-o'erthrow-
ing fight

My poor comparisons must needs be
teeming

With earthly likenesses, for here the
night

Of clay obscures our best conceptions,
saving

Johanna Southcote,¹ or Bob Southey
raving

29 'Twas the archangel Michael, all men
know

The make of angels and archangels, since
There's scarce a scribbler has not one to
show,

From the fiends' leader to the angels'
prince;

There also are some altar-pieces, though
I really can't say that they much evince
One's inner notions of immortal spirits,
But let the connoisseurs explain *their*
merits

30 Michael flew forth in glory and in good,
A goodly work of him from whom all
glory

And good arise, the portal past—he stood,
Before him the young cherubs and saints
hoary—

(I say *young*, begging to be understood
By looks, not years, and should be very
sorry

To state, they were not older than St. Peter,
But merely that they seem'd a little
sweeter).

31 The cherubs and the saints bow'd down
before

That arch-angelic hierarch, the first
Of essences angelical, who wore
The aspect of a god, but this ne'er
mused

Pride in his heavenly bosom, in whose core
No thought, save for his Maker's serv-
ice, durst

Intrude, however glorified and high,
He knew him but the viceroy of the sky.

32 He and the sombre, silent Spirit met—
They knew each other both for good and
ill;

Such was their power, that neither could
forget

His former friend and future foe; but
still

There was a high, immortal, proud regret
In either's eye, as if 'twere less their will
Than destiny to make the eternal years
Their date of war, and their "champ
clos"² the spheres.

33 But here they were in neutral space: we
know

From Job, that Satan hath the power to
pay

A heavenly visit thrice a year or so;
And that the "sons of God,"² like those
of clay,

Must keep him company, and we might
show

From the same book, in how polite a way
The dialogue is held between the Powers
Of Good and Evil—but 'twould take up
house.

34 And this is not a theologic tract,
To prove with Hebrew and with Arabic,
If Job be allegory or a fact,
But a true narrative, and thus I pick
From out the whole but such and such an
act

As sets aside the slightest thought of
trick

'Tis every tittle true, beyond suspicion,
And accurate as any other vision.

35 The spirits were in neutral space, before
The gate of heaven, like eastern thresh-
holds is

The place where Death's grand cause is
argued o'er,

And souls despatch'd to that world or to
this,

And therefore Michael and the other wore
A civil aspect, though they did not kiss,

Yet still between his Darkness and his
Brightness

There pass'd a mutual glance of great
politeness.

36 The Archangel bow'd, not like a modern
beau,

But with a graceful Oriental bend,
Pressing one radiant arm just where below

The heart in good men is supposed to
tend;

He turn'd as to an equal, not too low,
But kindly; Satan met his ancient friend

With more hauteur, as might an old Cas-
tilian

Poor noble meet a mushroom rich civilian.

¹ She believed that she was to give birth to a new
Messiah. See Byron's *Don Juan*, III, 95, 4,
and n 2 (p 599)

² closed field for combat at a tourney
² Job. 1:8

- 37 He merely bent his diabolic brow
 An instant; and then raising it, he stood
 In act to assert his right or wrong, and
 show
 Cause why King George by no means
 could or should
 Make out a case to be exempt from woe
 Eternal, more than other kings, endued 42
 With better sense and hearts, whom his-
 tory mentions,
 Who long have "paved hell with their good
 intentions."¹
- 38 Michael began: "What wouldst thou with
 this man,
 Now dead, and brought before the Lord?
 What ill
 Hath he wrought since his mortal race
 began,
 That thou canst claim him? Speak'
 and do thy will,
 If it be just if in this earthly span
 He hath been greatly failing to fulfil
 His duties as a king and mortal, say,
 And he is thine; if not, let him have way."
- 39 "Michael'" replied the Prince of Air.
 even here
 Before the gate of him thou servest, must
 I claim my subject and will make appear
 That as he was my worshipper in dust,
 So shall he be in spirit, although dear
 To thee and thine, because nor wine nor
 lust
 Were of his weaknesses; yet on the throne
 He reign'd o'er millions to serve me alone.
- 40 "Look to *our* earth, or rather *mine*; it was,
 Once, *more* thy master's. but I triumph
 not
 In this poor planet's conquest; nor, alas!
 Need he thou servest envy me my lot.
 With all the myriads of bright worlds
 which pass
 In worship round him, he may have
 forgot
 Yon weak creation of such paltry things:
 I think few worth damnation save their
 kings,—
- 41 "And these but as a kind of quit-rent,² to
 Assert my right as lord; and even had
 I such an inclination, 'twere (as you
 Well know) superfluous, they are grown
 so bad,
- That hell has nothing better left to do
 Than leave them to themselves: so much
 more mad
 And evil by their own internal curse,
 Heaven cannot make them better, nor I
 worse.
- 42 "Look to the earth, I said, and say again
 When this old, blind, mad, helpless,
 weak, poor worm
 Began in youth's first bloom and flush to
 reign,
 The world and he both wore a different
 form,
 And much of earth and all the watery plain
 Of ocean call'd him king through many
 a storm
 His isles had floated on the abyss of time,
 For the rough virtues chose them for their
 clime.
- 43 "He came to his sceptre young; he leaves
 it old:
 Look to the state in which he found his
 realm,
 And left it; and his annals too behold,
 How to a minion first he gave the helm,²
 How grew upon his heart a thirst for
 gold,
 The beggar's vice, which can but over-
 whelm
 The meanest hearts; and for the rest, but
 glance
 Thine eye along America and France
- 44 'Tis true, he was a tool from first to last
 (I have the workmen safe); but as a
 tool
 So let him be consumed. From out the
 past
 Of ages, since mankind have known the
 rule
 Of monarchs—from the bloody rolls
 amass'd
 Of sin and slaughter—from the Cæsar's
 school,
 Take the worst pupil, and produce a reign
 More drench'd with gore, more cumber'd
 with the slam
- 45 "He ever warr'd with freedom and the
 free:
 Nations as men, home subjects, foreign
 foes,
 So that they utter'd the word 'Liberty'

¹ A proverb found in most modern languages. It was a saying of Samuel Johnson's. See Boswell's *The Life of Samuel Johnson* (Oxford ed., 1904), I, 681.

² fixed rent paid by a tenant in commutation of services

¹ George III reigned from 1760 to 1820.

² John Stuart, Earl of Bute (1713-92), who as Secretary of State and as Prime Minister exercised a considerable influence upon George IV

- Found George the Third their first opponent. Whose
History was ever stain'd as his will be
With national and individual woes?
I grant his household abstinence, I grant
His neutral virtues, which most monarchs
want,
- 46 "I know he was a constant consort, own
He was a decent sire, and middling lord
All this is much, and most upon a throne,
As temperance, if at Apicius' board,
Is more than at an anchorite's supper
shown.
I grant him all the kindest can accord;
And this was well for him, but not for those
Millions who found him what oppression
chose
- 47 "The New World shook him off, the Old
yet groans
Beneath what he and his prepared, if not
Completed; he leaves heirs on many
thrones
To all his vices, without what begot
Compassion for him—his tame virtues,
drones
Who sleep, or despots who have now
forgot
A lesson which shall be re-taught them,
wake
Upon the thrones of earth, but let them
quake!
- 48 "Five millions of the primitive, who hold
The faith which makes ye great on
earth,¹ implored
A *part* of that vast *all* they held of old,—
Freedom to worship—not alone your
Lord,
Michael, but you, and you, Saint Peter!
Cold
Must be your souls, if you have not
abhorr'd
The foe to Catholic participation
In all the license of a Christian nation
- 49 "True! he allow'd them to pray God,
but as
A consequence of prayer, refused the
law
Which would have placed them upon the
same base
With those who did not hold the saints
in awe."
But here Saint Peter started from his
place,
- And cried, "You may the prisoner with-
draw:
Ere heaven shall ope her portals to this
Guelph,¹
While I am guard, may I be damn'd my-
self!
- 50 "Sooner will I with Cerberus exchange
My office (and *his* is no sinecure)
Than see this royal Bedlam bigot range
The azure fields of heaven, of that he
sure!"
— "Saint!" replied Satan, "you do well to
avenge
The wrongs he made your satellites en-
dure;
And if to this exchange you should be
given,
I'll try to coax *our* Cerberus up to
heaven!"
- 51 Here Michael interposed "Good saint!
and devil!
Pray, not so fast, you both outrun dis-
cretion
Saint Peter! you were wont to be more
civil!
Satan! excuse this warmth of his ex-
pression,
And condescension to the vulgar's level
Even saints sometimes forget themselves
in session
Have you got more to say?"—"No."—
"If you please,
I'll trouble you to call your witnesses."
- 52 Then Satan turn'd and waved his swarthy
hand,
Which stirr'd with its electric qualities
Clouds farther off than we can understand,
Although we find him sometimes in our
Infernal thunder shook both sea and land
skies;
In all the planets, and hell's batteries
Let off the artillery, which Milton mentions
As one of Satan's most sublime inven-
tions.²
- 53 This was a signal unto such damn'd souls
As have the privilege of their damnation
Extended far beyond the mere controls
Of worlds past, present, or to come; no
station
Is theirs particularly in the rolls
Of hell assign'd; but where their in-
clination

¹ Roman Catholics, whom George III refused to admit to political office

¹ The House of Hanover was descended from the Guelphs.

² See *Paradise Lost*, 6, 484 ff.

- Or business carries them in search of
 game,
 They may range freely—being damn'd the
 same
- 54 They're proud of this—as very well they
 may,
 It being a sort of knighthood, or gilt
 key
 Stuck in their loins,¹ or like to an
 "entré"²
 Up the back stairs, or such free-masonry
 I borrow my comparisons from clay,
 Being clay myself Let not those spirits
 be
 Offended with such base low likenesses;
 We know their posts are nobler far than
 these
- 55 When the great signal ran from heaven to
 hell—
 About ten million times the distance
 reckon'd
 From our sun to its earth, as we can tell
 How much time it takes up, even to a
 second,
 For every ray that travels to dispel
 The fogs of London, through which,
 dimly beacon'd,
 The weathercocks are gilt some thrice a
 year,
 If that the *summer* is not too severe.
- 56 I say that I can tell—'twas half a minute,
 I know the solar beams take up more
 time
 Ere, pack'd up for their journey, they
 begin it,
 But then their telegraph is less sublime,
 And if they ran a race, they would not
 win it
 'Gainst Satan's couriers bound for their
 own clime
 The sun takes up some years for every ray
 To reach its goal—the devil not half a day.
- 57 Upon the verge of space, about the size
 Of half-a-crown, a little speck appear'd
 (I've seen a something like it in the skies
 In the *Ægean*, ere a squall); it near'd,
 And, growing bigger, took another guise;
 Like an aerial ship it tack'd, and steer'd,
 Or *was* steer'd (I am doubtful of the
 grammar
 Of the last phrase, which makes the stanza
 stammer;—
- 58 But take your choice); and then it grew a
 cloud;
 And so it was—a cloud of witnesses
 But such a cloud! No land e'er saw a
 crowd
 Of locusts numerous as the heavens saw
 these,
 They shadow'd with their myriads space,
 their loud
 And varied cries were like those of wild
 geese
 (If nations may be liken'd to a goose),
 And realized the phrase of "hell broke
 loose"¹
- 59 Here crash'd a sturdy oath of stout John
 Bull,
 Who damn'd away his eyes as hereto-
 fore.
 There Paddy brogued "By Jasus!"—
 "What's your wull?"
 The temperate Scot exclaim'd the
 French ghost swore
 In certain terms I shan't translate in full,
 As the first coachman will, and 'midst
 the war,
 The voice of Jonathan was heard to ex-
 press,
 "Our president is going to war, I guess"
- 60 Besides there were the Spaniard, Dutch,
 and Dane,
 In short, an universal shoal of shades,
 From Otaheite's isle to Salisbury Plain,
 Of all climes and professions, years and
 trades,
 Ready to swear against the good king's
 reign,
 Bitter as clubs in cards are against
 spades
 All summon'd by this grand "subpœna,"
 to
 Try if kings mayn't be damn'd like me or
 you.
- 61 When Michael saw this host, he first grew
 pale,
 As angels can, next, like Italian twi-
 light,
 He turn'd all colors—as a peacock's tail,
 Or sunset streaming through a Gothic
 skylight
 In some old abbey, or a trout not stale,
 Or distant lightning on the horizon by
 night,
 Or a fresh rainbow, or a grand review
 Of thirty regiments in red, green, and blue.

¹ A gold key is an insignia of the office of Lord Chamberlain and of other court officials.

² right of entry

¹ See *Paradise Lost*, 4, 918. Other references are cited in Murray's *A New English Dictionary* under *hell*, 10.

- 62 Then he address'd himself to Satan
 "Why—
 My good old friend, for such I deem you,
 though
 Our different parties make us fight so shy,
 I ne'er mistake you for a *personal* foe,
 Our difference is *political*, and I
 Trust that, whatever may occur below,
 You know my great respect for you and
 this
 Makes me regret whate'er you do amiss—
- 63 "Why, my dear Lucifer, would you abuse
 My call for witnesses? I did not mean
 That you should half of earth and hell
 produce;
 'Tis even superfluous, since two honest,
 clean,
 True testimonies are enough we lose
 Our time, nay, our eternity, between
 The accusation and defence if we
 Hear both, 'twill stretch our immortality "
- 64 Satan replied, "To me the matter is
 Indifferent, in a personal point of view
 I can have fifty better souls than this
 With far less trouble than we have gone
 through
 Already, and I merely argued his
 Late majesty of Britain's case with you
 Upon a point of form you may dispose
 Of him, I've kings enough below, God
 knows!"
- 65 Thus spoke the Demon (late call'd "multi-
 faced")¹
 By multo-scrubbling Southey) "Then
 we'll call
 One or two persons of the myriads placed
 Around our congress, and dispense with
 all
 The rest," quoth Michael "Who may be
 so graced
 As to speak first? there's choice enough
 —who shall
 It be?" Then Satan answer'd, "There
 are many;
 But you may choose Jack Wilkes as well as
 any "
- 66 A merry, cock-eyed, curious-looking sprite
 Upon the instant started from the
 throng,
 Dress'd in a fashion now forgotten quite,
 For all the fashions of the flesh stick
 long
 By people in the next world: where unite
- All the costumes since Adam's, right or
 wrong,
 From Eve's fig-leaf down to the petticoat,
 Almost as scanty, of days less remote
- 67 The spirit look'd around upon the crowds
 Assembled, and exclaim'd, "My friends
 of all
 The spheres, we shall catch cold amongst
 these clouds,
 So let's to business why this general
 call?
 If those are freeholders I see in shrouds,
 And 'tis for an election that they bawl,
 Behold a candidate with untorn'd coat!
 Saint Peter, may I count upon your vote?"
- 68 "Sir," replied Michael, "you mistake;
 these things
 Are of a former life, and what we do
 Above is more august, to judge of kings
 Is the tribunal met so now you know "
 "Then I presume those gentlemen with
 wings,"
 Said Wilkes, "are cherubs, and that
 soul below
 Looks much like George the Third, but to
 my mind
 A good deal older—Bless me! is he blind?"
- 69 "He is what you behold him, and his doom
 Depends upon his deeds," the Angel
 said;
 "If you have aught to arraign in him, the
 tomb
 Gives license to the humblest beggar's
 head
 To lift itself against the loftiest"—
 "Some,"
 Said Wilkes, "don't wait to see them
 laid in lead,
 For such a liberty—and I for one,
 Have told them what I thought beneath the
 sun."
- 70 "Above the sun repeat, then, what thou
 hast
 To urge against him," said the Arch-
 angel "Why,"
 Replied the spirit, "since old scores are
 past,
 Must I turn evidence? In faith, not I.
 Besides, I beat him hollow at the last,"²

¹ Byron called Southey a turncoat and a renegade for transferring his allegiance to the Tory party. See at 67, also *Don Juan*, Dedication l. 1 p. 577.

² In 1772 Wilkes had been successful as a Member of Parliament in passing a motion to expunge from the records the resolution under which he had been expelled from the House in 1764.

- With all his Lords and Commons: in the sky
I don't like ripping up old stories, since
His conduct was but natural in a prince.
- 71 "Foolish, no doubt, and wicked, to oppress
A poor unlucky devil without a shilling,
But then I blame the man himself much
less
Than Bute and Grattan, and shall be
unwilling
To see him punish'd here for their excess,
Since they were both damn'd long ago,
and still in
Their place below: for me, I have for-
given,
And vote his 'habeas corpus' into heaven "
- 72 "Wilkes," said the Devil, "I understand
all this;
You turn'd to half a countier ere you
died,
And seem to think it would not be amiss
To grow a whole one on the other side
Of Charon's ferry, you forget that *his*
Reign is concluded, whatsoever betide,
He won't be sovereign more you've lost
your labor,
For at the best he will be but your neigh-
bor.
- 73 "However, I knew what to think of it,
When I beheld you in your jesting way,
Flitting and whispering round about the
spit
Where Belial, upon duty for the day,
With Fox's laird¹ was basting William
Pitt,
His pupil, I knew what to think, I say
That fellow even in hell breeds farther ill,
I'll have him *gagg'd*—'twas one of his own
bills.²
- 74 "Call Junius!" From the crowd a shadow
stalk'd,
And at the name there was a general
squeeze,
So that the very ghosts no longer walk'd
In comfort, at their own aerial ease,
But were all ram'm'd, and jam'm'd (but to
be balk'd,
As we shall see), and jostled hands and
knees,
Like wind compress'd and pent within a
bladder,
Or like a human colic, which is sadder
- 75 The shadow came—a tall, thin, gray-hair'd
figure,
That look'd as it had been a shade on
earth;
Quick in its motions, with an air of vigor,
But nought to mark its breeding or its
birth;
Now it wax'd little, then again grew
bigger,
With now an air of gloom, or savage
mirth,
But as you gazed upon its features, they
'changed every instant—to *what*, none
could say.
- 76 The more intently the ghosts gazed, the less
Could they distinguish whose the fea-
tures were:¹
The Devil himself seem'd puzzled even to
guess,
They varied like a dream—now here, now
there,
And several people swore from out the
press,
They knew him perfectly, and one could
swear
He was his father, upon which another
Was sure he was his mother's cousin's
brother
- 77 Another, that he was a duke, or knight,
An orator, a lawyer, or a priest,
A nabob,² a man-midwife, but the wight
Mysterious changed his countenance at
least
As oft as they their minds, though in full
sight
He stood, the puzzle only was increased.
The man was a phantasmagoria in
Himself—he was so volatile and thin.
- 78 The moment that you had pronounced him
one,
Presto! his face changed, and he was
another,
And when that change was hardly well
put on,
It varied, till I don't think his own
mother
(If he had a mother) would her son
Have known, he shifted so from one to
t'other,
Till guessing from a pleasure grew a task,
At this epistolary "Iron Mask "

¹ A reference to the corpulence of Fox

² A reference to the Treason and Sedition bills of 1795 known as the Pitt and Grenville Acts which aimed at restricting the liberty of the press and the liberty of speech

¹ More than fifty persons have been suggested as the possible authors of the Letters of Junius. The list includes Burke, Francis, Tooke, Will mot, and others. The authorship has not yet been determined

² governor of a Hindu province man of great wealth

- 79 For sometimes he like Cerberus would seem—
 “Three gentlemen at once”¹ (as sagely says
 Good Mrs Malaprop); then you might deem
 That he was not even *one*; now many rays
 Were flashing round him, and now a thick steam
 Hid him from sight—like fogs on London days:
 Now Burke, now Tooke, he grew to people’s fancies,
 And certes² often like Sir Philip Francis
- 80 I’ve an hypothesis—’tis quite my own,
 I never let it out till now, for fear
 Of doing people harm about the throne,
 And injuring some minister or peer.
 On whom the stigma might perhaps be blown,
 It is—my gentle public, lend thine ear!
 ’Tis, that what Junius we are wont to call
 Was *really, truly*, nobody at all.
- 81 I don’t see wherefore letters should not be
 Written without hands, since we duly view
 Them written without heads, and books, we see,
 Are fill’d as well without the latter too:
 And really till we fix on somebody
 For certain sure to claim them as his due,
 Their author, like the Niger’s mouth, will bother
 The world to say if *there* be mouth or author.
- 82 “And who and what art thou?” the Archangel said.
 “For *that* you may consult my title-page,”³
 Replied this mighty shadow of a shade
 “If I have kept my secret half an age,
 I scarce shall tell it now.”—“Canst thou upbraid,”
 Continued Michael, “George Rex, or allege
 Aught further?” Junius answer’d, “You had better
 First ask him for *his* answer to my letter:
- 83 “My charges upon record will outlast
 The brass of both his epitaph and tomb.”
 “Repent’st thou not,” said Michael, “of some past
 Exaggeration? something which may doom
 Thyself if false, as him if true? Thou wast
 Too bitter—is it not so?—in thy gloom
 Of passion?”—“Passion!” cried the phantom dim,
 “I loved my country, and I hated him
- 84 “What I have written, I have written” let
 The rest be on his head or mine!” So spoke
 Old “Nominis Umbra,” and while speaking yet,
 Away he melted in celestial smoke
 Then Satan said to Michael, “Don’t forget
 To call George Washington, and John Horne Tooke,
 And Franklin,”—but at this time there was heard
 A cry for room, though not a phantom stirr’d.
- 85 At length with jostling, elbowing, and the aid
 Of cherubim appointed to that post,
 The devil Asmodeus to the circle made
 His way, and look’d as if his journey cost
 Some trouble. When his burden down he laid,
 “What’s this?” cried Michael; “why, ’tis not a ghost?”
 “I know it,” quoth the incubus;² “but he
 Shall be one, if you leave the affair to me.
- 86 “Confound the renegade! I have spram’d
 My left wing, he’s so heavy, one would think
 Some of his works about his neck were chain’d.
 But to the point: while hovering o’er the brink
 Of Skiddaw (where as usual it still rain’d),
 I saw a taper, far below me, wink,
 And stooping, caught this fellow at a libel—
 No less on history than the Holy Bible.
- 87 “The former is the devil’s scripture, and
 The latter yours, good Michael: so the affair
 Belongs to all of us, you understand

¹ Sheridan, *The Rivals*, IV, 2, 298² certainly³ The title-page read *Letters of Junius, Stat Nominis Umbra* [He stands the shadow of a name] See Lucan’s *Pharsalia*, I, 135¹ See John 19 22² evil spirit

- I snatch'd him up just as you see him there,
And brought him off for sentence out of hand.
I've scarcely been ten minutes in the air—
At least a quarter it can hardly be.
I dare say that his wife is still at tea."
- 88 Here Satan said, "I know this man of old,
And have expected him for some time here;
A siller fellow you will scarce behold,
Or more conceited in his petty sphere.
But surely it was not worth while to fold
Such trash below your wing, Asmodeus dear:
We had the poor wretch safe (without being bored
With carriage) coming of his own accord
- 89 "But since he's here, let's see what he has done"
"Done!" cried Asmodeus, "he anticipates
The very business you are now upon,
And scribbles as if head clerk to the Fates
Who knows to what his ribaldry may run,
When such an ass as this, like Balaam's, prates?"
"Let's hear," quoth Michael, "what he has to say
You know we're bound to that in every way"
- 90 Now the bard, glad to get an audience, which
By no means often was his case below,
Began to cough, and hawk, and hem, and pitch
His voice into that awful note of woe
To all unhappy hearers within reach
Of poets when the tide of rhyme 's in flow;
But stuck fast with his first hexameter.²
Not one of all whose gony feet would stir
- 91 But ere the spavin'd dactyls could be spur'd
Into recitative, in great dismay
Both cherubim and seraphim were heard
To murmur loudly through their long array,
And Michael rose ere he could get a word
Of all his founder'd verses under way,
And cried, "For God's sake, stop, my friend!
'twere best—
- Non Di, non homines*¹—you know the rest."
- 92 A general bustle spread throughout the throng,
Which seem'd to hold all verse in detestation;
The angels had of course enough of song
When upon service; and the generation
Of ghosts had heard too much in life, not long
Before, to profit by a new occasion.
The monarch, mute till then, exclaim'd,
"What! what!
Pye come again? No more—no more of that!"
- 93 The tumult grew; an universal cough
Convulsed the skies, as during a debate,
When Castlereagh has been up long enough
(Before he was first minister of state,
I mean—the slaves hear now), some cried
"Off! off!"
As at a farce, till, grown quite desperate,
The bard Saint Peter pray'd to interpose
(Himself an author) only for his prose
- 94 The varlet was not an ill-favor'd knave,
A good deal like a vulture in the face,
With a hook nose and a hawk's eye, which gave
A smart and sharper-looking sort of grace
To his whole aspect, which, though rather grave,
Was by no means so ugly as his case,
But that, indeed, was hopeless as can be,
Quite a poetic felony "*de se*"²
- 95 Then Michael blew his trumpet, and still'd the noise
With one still greater, as is yet the mode
On earth besides, except some grumbling voice,
Which now and then will make a slight inroad
Upon decorous silence, few will twice
Lift up their lungs when fairly over-crow'd,
And now the bard could plead his own bad cause,
With all the attitudes of self-applause
- 96 He said (I only give the heads)—he said,
He meant no harm in scribbling; 'twas his way
Upon all topics; 'twas, besides, his bread,

¹ See *Numbers*, 22:28² Southey's *A Vision of Judgment* was written in dactylic hexameter measure. See p. 409¹ neither gods nor men nor booksellers have granted to poets to be mediocre—Horace, *Art Poetica* 372² felony upon himself,—*A. C. Sullivan*

- Of which he butter'd both sides, 'twould
 delay
 Too long the assembly (he was pleased to
 dread),
 And take up rather more time than a
 day,
 To name his works—he would but cite a
 few—
Wat Tyler—*Rhymes on Blenheim*—*Water-
 loo*
- 97 He had written praises of a regicide,¹
 He had written praises of all kings what-
 ever,
 He had written for republics far and wide,
 And then against them bitterer than
 ever,²
 For pantisocracy³ he once had cried
 Aloud, a scheme less moral than 'twas
 clever,
 Then grew a hearty anti-jacobin⁴—
 Had turn'd his coat—and would have
 turn'd his skin
- 98 He had sung against all battles, and again⁵
 In their high praise and glory, he had
 call'd
 Reviewing "the ungentle craft," and
 then
 Become as base a critic as e'er crawl'd—
 Fed, paid, and pamper'd by the very men
 By whom his muse and morals had been
 man'd⁶
 He had written much blank verse, and
 blander prose,
 And more of both than anybody knows
- 99 He had written Wesley's life—here turn-¹⁰²
 ing round
 To Satan, "Sir, I'm ready to write
 yours,
 In two octavo volumes, nicely bound,
- 100 Satan bow'd, and was silent "Well, if
 you,
 With amiable modesty, decline
 My offer, what says Michael? There are
 few
 Whose memoirs could be render'd more
 divine
 Mine is a pen of all work, not so new
 As it was once, but I would make you
 shine
 Like your own trumpet By the way, my
 own
 Has more of brass in it, and is as well
 blown.
- 101 "But talking about trumpets, here's my
Vision"¹
 Now you shall judge all people, yes,
 you shall
 Judge with my judgment, and by my deci-
 sion
 Be guided who shall enter heaven or fall.
 I settle all these things by intuition,
 Times present, past, to come, heaven,
 hell, and all,
 Like King Alphonso² When I thus see
 double,
 I save the Deity some worlds of trouble"
- 102 He ceased, and drew forth an MS; and no
 Persuasion on the part of devils, saints,
 Or angels, now could stop the torrent, so
 He read the first three lines of the con-
 tents,
 But at the fourth, the whole spiritual show
 Had vanish'd, with variety of scents,
 Ambrosial and sulphureous, as they
 sprang.
 Like lightning, off from his "melodious
 twang"³
- 103 Those grand heroics acted as a spell—
 The angels stopp'd their ears and plied
 their pinions;
- ¹ His *A Vision of Judgment*. See p. 400.
² "King Alphonso, speaking of the Ptolemean system, said that had he been consulted at the creation of the world, he would have spared the Maker some absurdities."—Byron
³ John Aubrey (1626-97), *Miscellanies Upon Various Subjects* (1857), 81. The passage in which the expression occurs is quoted in Scott's *The Antiquary*, ch. 9.
- ¹ One of Southey's early poems is entitled *Inscription for the Apartment in Chepstow Castle, where Henry Martin, the Regicide, Was Imprisoned Thirty Years*
² In *Wat Tyler*, written in 1794, Southey expressed strong republican ideas. In *The Poet's Pilgrimage to Waterloo*, written in 1816, he rejoiced over the downfall of the French Republic.
³ The name given to a scheme for an ideal community which Southey, Coleridge, and others planned in 1794 to establish in America. It was perfectly moral.
⁴ One opposed to democratic, or revolutionary, principles.
⁵ Southey, *The Life of Henry Kirke White* (1808), 1, 23. The term *gentle craft* is now frequently applied to the sport of angling, formerly it was applied to the trade of shoe-making. See Dekker's *The Shoemaker's Holiday* or *A Pleasant Comedy of the Gentle Craft* (1599).
⁶ Southey became a regular contributor to *The Quarterly Review* in 1809.

The devils ran howling, deafen'd, down to hell;

The ghosts fled, gibbering, for their own dominions

(For 'tis not yet decided where they dwell,
And I leave every man to his opinions),
Michael took refuge in his trump—but, lo!
His teeth were set on edge, he could not blow!

104 Saint Peter, who has hitherto been known
For an impetuous saint, upraised his keys,

And at the fifth line knock'd the poet down,

Who fell like Phaeton, but more at ease,
Into his lake, for there he did not drown.

A different web being by the Destinies
Woven for the Laureate's final wreath,
whene'er

Reform shall happen either here or there

105 He first sank to the bottom—like his works,
But soon rose to the surface—like himself;

For all corrupted things are buoy'd like corks,

By their own rottenness, light as an elf,
Or wisp that flits o'er a morass—he larks,
It may be, still, like dull books on a shelf,

In his own den, to scrawl some "Life" or
"Vision,"

As Welborn says—"the devil turn'd precisian"

106 As for the rest, to come to the conclusion
Of this true dream, the telescope is gone
Which kept my optics free from all delusion,

And show'd me what I in my turn have shown;

All I saw farther, in the last confusion,
Was, that King George shipp'd into heaven for one;

And when the tumult dwindled to a calm,
I left him practicing the hundredth psalm

STANZAS WRITTEN ON THE ROAD
BETWEEN FLORENCE AND PISA
1821 1830

Oh, talk not to me of a name great in story;

The days of our youth are the days of our glory;

And the myrtle and ivy¹ of sweet two-and-twenty
Are worth all your laurels, though ever so plenty.

5 What are garlands and crowns to the brow
that is wrinkled?

'Tis but as a dead-flower with May-dew besprinkled

Then away with all such from the head
that is hoary!

What care I for the wreaths that can *only*
give glory!

Oh Fame!—if I e'er took delight in thy praises,

10 'Twas less for the sake of thy high-sounding phrases,

Than to see the bright eyes of the dear one discover,

She thought that I was not unworthy to love her.

There chiefly I sought thee, there only I found thee,

Her glance was the best of the rays that surround thee,

15 When it sparkled o'er aught that was bright in my story,

I knew it was love, and I felt it was glory

ON THIS DAY I COMPLETE MY
THIRTY-SIXTH YEAR
1824 1824

'Tis time this heart should be unmoved,
Since others it hath ceased to move
Yet, though I cannot be beloved,
Still let me love!

5 My days are in the yellow leaf,²
The flowers and fruits of love are gone;
The worm, the canker, and the grief
Are mine alone!

The fire that on my bosom preys
10 Is lone as some volcanic isle,
No torch is kindled at its blaze—
A funeral pile.

The hope, the fear, the jealous care,
The exalted portion of the pain

15 And power of love, I cannot share,
But wear the chain.

But 'tis not *thus*—and 'tis not *here*—
Such thoughts should shake my soul, nor
now,

¹ Massinger *A New Way to Pay Old Debts*, I, 1, 6

² The myrtle was a symbol of love, the ivy, of constancy in friendship
³ See *Macbeth*, V, 2, 22

20 Where glory decks the hero's bier,
Or binds his brow.

The sword, the banner, and the field,
Glory and Greece, around me see!
The Spartan, borne upon his shield,¹
Was not more free.

25 Awake! (not Greece—she *is* awake!)
Awake, my spirit! Think through *whom*
Thy life-blood tracks its parent lake,²
And then strike home!

30 Tread those reviving passions down,
Unworthy manhood!—unto thee
Indifferent should the smile or frown
Of beauty be.

If thou regrettest thy youth, *why live?*
The land of honorable death
35 Is here:—up to the field, and give
Away thy breath!

Seek out—less often sought than found—
A soldier's grave, for thee the best,
Then look around, and choose thy ground,
40 And take thy rest

PERCY BYSSHE SHELLEY
(1792-1822)

QUEEN MAB
1812 1813

From SECTION II

If solitude hath ever led thy steps
To the wild ocean's echoing shore,
And thou hast lingered there,
Until the sun's broad orb
Seemed resting on the burnished wave,
Thou must have marked the hues
Of purple gold that motionless
Hung o'er the sinking sphere.
Thou must have marked the billowy
clouds,
10 Edged with intolerable radiance,
Towering like rocks of jet
Crowned with a diamond wreath.
And yet there is a moment,
When the sun's highest point
15 Peeps like a star o'er ocean's western edge.
When those far clouds of feathery gold,
Shaded with deepest purple, gleam
Like islands on a dark blue sea;

¹ The killed or wounded Spartan was carried from the battle-field on his shield.

² Byron's mother was a descendant of James I; his father traced his ancestry to heroes of the time of the Norman Conquest

20 Then has thy fancy soared above the earth,
And furled its wearied wing
Within the Fairy's fane.

Yet not the golden islands
Gleaming in yon flood of light,
Nor the feathery curtains
25 Stretching o'er the sun's bright couch,
Nor the burnished ocean-waves
Paving that gorgeous dome,
So fair, so wonderful a sight
As Mab's ethereal palace could afford
30 Yet likest evening's vault, that fairy Hall!
As Heaven, low resting on the wave, it
spread

Its floors of flashing light,
Its vast and azure dome,
Its fertile golden islands
35 Floating on a silver sea,
Whilst suns their mingling beamings darted
Through clouds of circumambient darkness,
And pearly battlements around
Looked o'er the immense of Heaven

40 The magic car no longer moved.
The Fairy and the Spirit
Entered the Hall of Spells
Those golden clouds
That rolled in glittering billows
45 Beneath the azure canopy
With the ethereal footsteps trembled not,
The light and crimson mists,
Floating to strains of thrilling melody
Through that unearthly dwelling.
50 Yielded to every movement of the will,
Upon their passive swell the Spirit leaned,
And, for the varied bliss that pressed
around,

Used not the glorious privilege
Of virtue and of wisdom

55 "Spirit!" the Fairy said,
And pointed to the gorgeous dome,
"This is a wondrous sight
And mocks all human grandeur,
But, were it virtue's only need to dwell
60 In a celestial palace, all resigned
To pleasurable impulses, unmind
Within the prison of itself, the will
Of changeless Nature would be unfulfilled
Learn to make others happy. Spirit, come!
65 This is thine high reward—the past shall
rise;

Thou shalt behold the present; I will teach
The secrets of the future."

The Fairy and the Spirit
Approached the overhanging battlement.—
70 Below lay stretched the universe!

There, far as the remotest line
 That bounds imagination's flight,
 Countless and unending orbs
 In mazy motion intermingled,
 75 Yet still fulfilled immutably
 Eternal Nature's law
 Above, below, around,
 The circling systems formed
 A wilderness of harmony,
 80 Each with undeviating aim,
 In eloquent silence, through the depths of
 space
 Pursued its wondrous way.

There was a little light
 That twinkled in the misty distance:
 None but a spirit's eye,
 Might ken that rolling orb;
 None but a spirit's eye
 And in no other place
 But that celestial dwelling, might behold
 90 Each action of this earth's inhabitants
 But matter, space, and time
 In those aerial mansions cease to act,
 And all-prevailing wisdom, when it reaps
 The harvest of its excellence, o'erbounds
 95 Those obstacles of which an earthly soul
 Fears to attempt the conquest

The Fairy pointed to the earth.
 The Spirit's intellectual eye
 Its kindred beings recognized.
 100 The thronging thousands, to a passing
 view,
 Seemed like an ant-hill's citizens
 How wonderful! that even
 The passions, prejudices, interests,
 That sway the meanest being—the weak
 touch
 105 That moves the finest nerve,
 And in one human brain
 Causes the faintest thought, becomes a
 link
 In the great chain of Nature!

"Spirit! ten thousand years
 Have scarcely passed away.
 Since, in the waste where now the savage
 drinks
 185 His enemy's blood, and, aping Europe's
 sons,
 Wakes the unholy song of war,
 Arose a stately city,
 Metropolis of the western continent
 There, now, the mossy column-stone,
 190 Indented by Time's unrelaxing grasp,
 Which once appeared to brave

All, save its country's ruin,—
 There the wide forest scene,
 Rude in the uncultivated loveliness
 195 Of gardens long run wild,—
 Seems, to the unwilling sojourner, whose
 steps
 Chance in that desert has delayed,
 Thus to have stood since earth was what
 it is.
 Yet once it was the busiest haunt,
 200 Whither, as to a common centre, flocked
 Strangers, and ships, and merchant-
 dise
 Once peace and freedom blessed
 The cultivated plain:
 But wealth, that curse of man,
 205 Blighted the bud of its prosperity.
 Virtue and wisdom, truth and liberty,
 Fleed, to return not, until man shall know
 That they alone can give the bliss
 Worthy a soul that claims
 210 Its kindred with eternity

"There's not one atom of yon earth
 But once was living man,
 Nor the minutest drop of rain,
 That hangeth in its thinnest cloud,
 But flowed in human veins,
 And from the burning plains
 Where Libyan monsters yell,
 From the most gloomy glens
 Of Greenland's sunless clime,
 To where the golden fields
 Of fertile England spread
 Their harvest to the day,
 Thou canst not find one spot
 Whereon no city stood

"How strange is human pride!
 225 I tell thee that those living things,
 To whom the fragile blade of grass,
 That springeth in the morn
 And perisheth ere noon,
 Is an unbounded world;
 I tell thee that those viewless beings,
 Whose mansion is the smallest particle
 Of the impassive atmosphere,
 Think, feel, and live like man;
 235 That their affections and antipathies,
 Like his, produce the laws
 Ruling their moral state;
 And the minutest throb
 240 That through their frame diffuses
 The slightest, faintest motion,
 Is fixed and indispensable
 As the majestic laws
 That rule yon rolling orbs."

From SECTION V

"Hence commerce springs, the venal inter-
 change
 Of all that human art or Nature yield,
 40 Which wealth should purchase not, but
 want demand,
 And natural kindness hasten to supply
 From the full fountain of its boundless
 love,
 Forever stifled, drained, and tainted now.
 'Commerce' beneath whose poison-breath-
 ing shade
 45 No solitary virtue dares to spring,
 But poverty and wealth with equal hand
 Scatter then withering curses, and un-
 fold
 The doors of premature and violent death
 To prung famine and full-fed disease,
 50 To all that shares the lot of human life,
 Which, poisoned body and soul, scarce
 drags the chain
 That lengthens as it goes and clanks be-
 hind
 "Commerce has set the mark of selfishness,
 The signet of its all-enslaving power
 55 Upon a shining ore, and called it gold
 Before whose image bow the vulgar
 great,
 The vainly rich, the miserable proud,
 The mob of peasants, nobles, priests, and
 kings,
 And with blind feelings reverence the
 power
 60 That grinds them to the dust of misery
 But in the temple of their hining hearts
 Gold is a living god, and rules in scorn
 All earthly things but virtue
 "Since tyrants, by the sale of human life,
 65 Heap luxuries to their sensualism, and
 fame
 To their wide-wasting and insatiate pride,
 Success has sanctioned to a credulous world
 The ruin, the disgrace, the woe of war
 His hosts of blind and unresisting dupes
 70 The despot numbers, from his cabinet
 These puppets of his schemes he moves at
 will,
 Even as the slaves by force or famine
 driven,
 Beneath a vulgar master, to perform
 A task of cold and brutal drudgery;—
 75 Hardened to hope, insensible to fear,
 Scarce living pulleys of a dead machine,
 Mere wheels of work and articles of trade,
 That grace the proud and noisy pomp of
 wealth!

"The harmony and happiness of man
 80 Yields to the wealth of nations, that which
 lifts
 His nature to the heaven of its pride,
 Is bartered for the poison of his soul,
 The weight that drags to earth his towering
 hopes,
 Blighting all prospect but of selfish gain,
 85 Withering all passion but of slavish fear,
 Extinguishing all free and generous love
 Of enterprise and daring, even the pulse
 That fancy kindles in the beating heart
 To mingle with sensation, it despoils,—
 90 Leaves nothing but the sordid lust of self,
 The grovelling hope of interest and gold,
 Unqualified, unmingled, unredeemed
 Even by hypocrisy.
 And statesmen boast
 Of wealth! The wordy eloquence, that
 lives
 95 After the ruin of their hearts, can gild
 The bitter poison of a nation's woe,
 Can turn the worship of the servile mob
 To their corrupt and glaring idol, fame.
 From virtue, trampled by its iron tread,
 100 Although its dazzling pedestal be raised
 Amid the horrors of a limb-strewn field,
 With desolated dwellings smoking round
 The man of ease, who, by his warm fire-side,
 To deeds of charitable intercourse,
 And bare fulfilment of the common laws
 105 Of decency and prejudice, confines
 The struggling nature of his human heart,
 Is duped by their cold sophistry, he sheds
 A passing tear perchance upon the wreck
 110 Of earthly peace, when near his dwelling's
 door
 The frightful waves are driven,—when his
 son
 Is murdered by the tyrant, or religion
 Drives his wife raving mad But the poor
 man,
 Whose life is misery, and fear, and care;
 115 Whom the morn wakens but to fruitless
 toil,
 Who ever hears his famished offspring's
 scream,
 Whom their pale mother's uncomplaining
 gaze
 Forever meets, and the proud rich man's
 eye
 Flashing command, and the heart-breaking
 scene
 120 Of thousands like himself;—he little heeds
 The rhetoric of tyranny, his hate
 Is quenchless as his wrongs, he laughs to
 scorn
 The vain and bitter mockery of words,

Feeling the horror of the tyrant's deeds,
 125 And unrestrained but by the arm of power,
 That knows and dreads his enmity.

"The iron rod of penury still compels
 Her wretched slaves to bow the knee to 170
 wealth,

And poison, with unprofitable toil,
 130 A life too void of solace to confirm
 The very chains that bind him to his doom
 Nature, impartial in munificence,
 Has gifted man with all-subduing will
 Matter, with all its transitory shapes,
 135 Lies subjected and plastic at his feet,
 That, weak from bondage, tremble as they
 tread.

How many a rustic Milton has passed by.
 Stifling the speechless longings of his
 heart,

In unremitting drudgery and care!
 140 How many a vulgar Cato has compelled
 His energies, no longer tameless then.
 To mould a pin, or fabricate a nail!
 How many a Newton, to whose passive ken
 Those mighty spheres that gem infinity
 145 Were only specks of dust, fixed in Heaven
 To light the midnights of his native town!

"Yet every heart contains perfection's
 germ."

The wisest of the sages of the earth,
 That e'er from the stores of reason drew
 150 Science and truth, and virtue's dreadless
 tone,

Were but a weak and inexperienced boy,
 Proud, sensual, unimpassioned, unimbu'd
 With pure desire and universal love.
 Compared to that high being, of cloudless
 brain,

155 Untainted passion, elevated will,
 Which Death (who even would linger long
 in awe

Within his noble presence, and beneath
 His changeless eyebeam) might alone sub-
 due

Him, every slave now dragging through
 the filth

160 Of some corrupted city his sad life.
 Pining with famine, swoln with luxury.
 Blunting the keenness of his spiritual
 sense

With narrow schemings and unworthy
 cares,

Or madly rushing through all violent
 crime,

165 To move the deep stagnation of his soul.—
 Might imitate and equal.

¹ See Godwin's *An Enquiry Concerning Political Justice*, 1. 5 (p. 218b, 35 ff.)

But mean lust
 Has bound its chains so tight about the
 earth,

That all within it but the virtuous man
 Is venal: gold or fame will surely reach
 The price prefixed by Selfishness, to all
 But him of resolute and unchanging
 will;

Whom, not the plaudits of a servile crowd,
 Nor the vile joys of tainting luxury,
 Can bribe to yield his elevated soul

175 To Tyranny or Falsehood, though they
 wield

With blood-red hand the sceptre of the
 world.

"There is a nobler glory, which survives
 215 Until our being fades, and, solacing
 All human care, accompanies its change,
 Deserts not virtue in the dungeon's gloom,
 And, in the precincts of the palace, guides
 Its footsteps through that labyrinth of
 crime;

220 Imbues his lineaments with dauntlessness,
 Even when, from Power's avenging hand,
 he takes

Its sweetest, last, and noblest title—death,
 —The consciousness of good, which neither
 gold,

Nor sordid fame, nor hope of heavenly
 bliss

225 Can purchase, but a life of resolute good,
 Unalterable will, quenchless desire
 Of universal happiness, the heart
 That beats with it in unison, the brain
 Whose ever wakeful wisdom toils to
 change

Reason's rich stores for its eternal weal

"But hoary-headed Selfishness has felt
 250 Its death-blow, and is tottering to the
 grave:

A brighter morn awaits the human day,
 When every transfer of earth's natural
 gifts

Shall be a commerce of good words and
 works;

When poverty and wealth, the thirst of
 fame,

275 The fear of infamy, disease and woe,
 War with its million horrors, and fierce
 hell

Shall live but in the memory of Time,
 Who, like a penitent libertine, shall start,
 Look back, and shudder at his younger
 years"

SECTION VIII

"The present and the past thou hast beheld:

It was a desolate sight. Now, Spirit, learn

The secrets of the future.—Time!

Unfold the brooding pinion of thy gloom.
5 Render thou up thy half-devoured babe,
And from the cradles of eternity,
Where millions he lulled to their portioned sleep

By the deep murmuring stream of passing things,

Tear thou that gloomy shroud—Spirit, behold

10 Thy glorious destiny!"

Joy to the Spirit came
Through the wide rent in Time's eternal veil,

Hope was seen beaming through the mists of fear

Earth was no longer Hell,
15 Love, freedom, health, had given
Their ripeness to the manhood of its prime,
And all its pulses beat
Symphonious to the planetary spheres:¹

Then dulcet music swelled
20 Concordant with the life-strings of the soul;

It throbbed in sweet and languid beatings there,

Catching new life from transitory death,—
Like the vague sighings of a wind at even,
That wakes the wavelets of the slumbering sea

25 And dies on the creation of its breath,
And sinks and rises, falls and swells by fits

Was the pure stream of feeling

That sprung from these sweet notes,

And o'er the Spirit's human sympathies
30 With mild and gentle motion calmly flowed

Joy to the Spirit came,—

Such joy as when a lover sees

The chosen of his soul in happiness,

And witnesses her peace

35 Whose woe to him were bitterer than death,
Sees her unfaded cheek

Glow mantling in first luxury of health,
Thrills with her lovely eyes,

Which like two stars amid the heaving main

40 Sparkle through liquid bliss.

¹ The ancients believed that the movement of the celestial spheres produced music

Then in her triumph spoke the Faery Queen:

"I will not call the ghost of ages gone
To unfold the frightful secrets of its lore;
The present now is past,

45 And those events that desolate the earth
Have faded from the memory of Time,
Who dares not give reality to that
Whose being I annul. To me is given
The wonders of the human world to keep,

50 Space, matter, time, and mind. Futurity
Exposes now its treasure; let the sight
Renew and strengthen all thy failing hope.
O human Spirit! spur thee to the goal
Where virtue fixes universal peace,

55 And 'midst the ebb and flow of human things,

Show somewhat stable, somewhat certain still,

A lighthouse o'er the wild of dreary waves.

"The habitable earth is full of bliss,
Those wastes of frozen billows that were hurled

60 By everlasting snowstorms round the poles,

Where matter dared not vegetate or live,
But ceaseless frost round the vast solitude
Bound its broad zone of stillness, are un-

loosed,
And fragrant zephyrs there from spicy

65 Ruffle the placid ocean-deep, that rolls
Its broad, bright surges to the sloping sand,

Whose roar is wakened into echoes sweet
To murmur through the Heaven-breathing groves

And melodize with man's blest nature there.

70 "Those deserts of immeasurable sand,
Whose age-collected fervors scarce allowed
A bird to live, a blade of grass to spring,
Where the shrill chirp of the green lizard's love

Broke on the sully silentness alone,

75 Now teem with countless rills and shady woods,
Cornfields and pastures, and white cot-

tages,

And where the startled wilderness beheld
A savage conqueror stained in kindred blood,

A tigress sat with the flesh of lambs

80 The unnatural famine of her toothless cubs,

Whilst shouts and howlings through the desert rang,

- Sloping and smooth the daisy-spangled ¹²⁰ lawn,
Offering sweet incense to the sunrise, smiles
To see a babe before his mother's door,
⁸⁵ Sharing his morning's meal
With the green and golden basilisk¹
That comes to lick his feet.
- "Those trackless deeps, where many a
weary sail
Has seen above the illimitable plain,
⁹⁰ Morning on night, and night on morning
rise,
Whilst still no land to greet the wanderer
spread
Its shadowy mountains on the sun-bright
sea,
Where the loud roarings of the tempest-
waves
So long have mingled with the gusty wind
⁹⁵ In melancholy loneliness, and swept
The desert of those ocean solitudes
But vocal to the sea-bird's harrowing
shriek,
The bellowing monster, and the rushing
storm,
Now to the sweet and many-mingling
sounds
¹⁰⁰ Of kindest human impulses respond
Those lonely realms bright garden-isles
begem,
With lightsome clouds and shining seas
between,
And fertile valleys, resonant with bliss,
Whilst green woods overcanopy the wave,
¹⁰⁵ Which like a toil-worn laborer leaps to
shore,
To meet the kisses of the flow'rets there
- "All things are recreated, and the flame
Of simultaneous² love inspires all life
The fertile bosom of the earth gives
suck
¹¹⁰ To myriads, who still grow beneath her
care,
Rewarding her with their pure perfectness
The balmy breathings of the wind inhale
Her virtues, and diffuse them all abroad
Health floats amid the gentle atmosphere.
¹¹⁵ Glows in the fruits, and mantles on the
stream.
No storms deform the beaming brow of
Heaven,
Nor scatter in the freshness of its pride
The foliage of the ever-verdant trees;
But fruits are ever ripe, flowers ever fair,
- And Autumn proudly bears her matron
grace,
Kindling a flush on the fair cheek of
Spring,
Whose virgin bloom beneath the ruddy
fruit
Reflects its tint, and blushes into love.
- "The lion now forgets to thirst for blood.
¹²⁵ There might you see him sporting in the
sun
Beside the dreadless kid,¹ his claws are
sheathed,
His teeth are harmless, custom's force has
made
His nature as the nature of a lamb
Like passion's fruit, the nightshade's
tempting bane
¹³⁰ Poisons no more the pleasure it bestows.
All bitterness is past, the cup of joy
Unmingled mantles to the goblet's brim,²
And courts the thirsty lips it fled before.
- "But chief, ambiguous man, he that can
know
¹³⁵ More misery, and dream more joy than all;
Whose keen sensations thrill within his
breast
To mingle with a loftier instinct there,
Lending their power to pleasure and to
pain,
Yet raising, sharpening, and refining each;
¹⁴⁰ Who stands amid the ever-varying world,
The burthen or the glory of the earth;
He chief perceives the change, his being
notes
The gradual renovation, and defines
Each movement of its progress on his
mind.
- "Man, where the gloom of the long polar
night
¹⁴⁵ Lowers o'er the snow-clad rocks and
frozen soil,
Where scarce the hardiest herb that braves
the frost
Basks in the moonlight's ineffectual glow,
Shrank with the plants, and darkened with
the night,
¹⁵⁰ His chilled and narrow energies, his heart,
Insensible to courage, truth, or love,
His stunted stature and imbecile frame,
Marked him for some abortion of the earth,
Fit compeer of the bears that roamed
around,
¹⁵⁵ Whose habits and enjoyments were his
own:

¹ A fabulous serpent, or lizard, whose breath or
look was fatal

² harmonious

¹ See *Isaiah*, 11 :3-8.

² See *Psalms*, 23 :5.

- His life a feverish dream of stagnant woe,
 Whose meagre wants, but scantily fulfilled,
 Apprised him ever of the joyless length
 Which his short being's wretchedness had
 reached,
 160 His death a pang which famine, cold and
 toil
 Long on the mind, whilst yet the vital
 spark
 Clung to the body stubbornly, had brought
 All was inflicted here that Earth's revenge
 Could wreak on the infringers of her law;
 165 One curse alone was spared—the name
 of God.
- "Nor where the tropics bound the realms
 of day
 With a broad belt of mingling cloud and
 flame,
 Where blue mists through the unmoving
 atmosphere
 Scattered the seeds of pestilence, and fed
 170 Unnatural vegetation, where the land
 Teemed with all earthquake, tempest and
 disease,
 Was man a nobler being, slavery
 Had crushed him to his country's blood-
 stained dust,
 Or he was bartered for the fame of power,
 175 Which, all internal impulses destroying,
 Makes human will an article of trade,
 Or he was changed with Christians for
 their gold,
 And dragged to distant isles, where to the
 sound
 Of the flesh-mangling scourge, he does the
 work
 180 Of all-polluting luxury and wealth,
 Which doubly visits on the tyrants' heads
 The long-protracted fulness of their woe,
 Or he was led to legal butchery,
 To turn to worms beneath that burning
 sun,
 185 Where kings first leagued against the rights
 of men,
 And priests first traded with the name of
 God.¹
- "Even where the milder zone afforded
 man
 A seeming shelter, yet contagion there,
 Blighting his being with unnumbered ills,
 190 Spread like a quenchless fire; nor truth
 till late
 Availed to arrest its progress, or create
 That peace which first in bloodless victory
 waved
- Her snowy standard o'er this favored
 clime:
 There man was long the train-bearer of
 slaves,
 195 The mimic of surrounding misery,
 The jackal of ambition's hon-rage,
 The bloodhound of religion's hungry zeal.
- "Here now the human being stands adorn-
 ing
 This loveliest earth with taintless body
 and mind,
 200 Blessed from his birth with all bland im-
 pulses,
 Which gently in his noble bosom wake
 All kindly passions and all pure desires
 Him, still from hope to hope the bliss
 pursuing
 Which from the exhaustless lore of human
 weal
 205 Dawns on the virtuous mind, the thoughts
 that rise
 In time-destroying infiniteness, gift
 With self-enshrined eternity, that mocks
 The unprevailing hoariness of age;
 And man, once fleeting o'er the transient
 scene
 210 Swift as an unremembered vision, stands
 Immortal upon earth no longer now
 He slays the lamb that looks him in the
 face,
 And horribly devours his mangled flesh,
 Which, still avenging Nature's broken
 law,
 215 Kindled all putrid humors in his frame,
 All evil passions, and all vain belief,
 Hatred, despair, and loathing in his mind,
 The germs of misery, death, disease, and
 crime
 No longer now the winged habitants,
 220 That in the woods their sweet lives sing
 away.
 Flee from the form of man, but gather
 round,
 And prime then sunny feathers on the
 hands
 Which little children stretch in friendly
 sport
 Towards these dreadless partners of their
 play
 225 All things are void of terror Man has
 lost
 His terrible prerogative, and stands
 An equal amidst equals' happiness
 And science dawn, though late, upon the
 earth,
 Peace cheers the mind, health renovates
 the frame;
 230 Disease and pleasure cease to mingle here,

¹ In Africa, the source of the British slave trade

Reason and passion cease to combat there,
 Whilst each unfettered o'er the earth extend
 Their all-subduing energies, and wield
 The sceptre of a vast dominion there;
 235 Whilst every shape and mode of matter
 lends
 Its force to the omnipotence of mind,
 Which from its dark mine drags the gem
 of truth
 To decorate its paradise of peace "

MUTABILITY
 1815 1816

We are as clouds that veil the midnight
 moon,
 How restlessly they speed, and gleam,
 and quiver,
 Streaking the darkness radiantly!—yet
 soon
 Night closes round, and they are lost
 forever

5 Or like forgotten lyres, whose dissonant
 strings
 Give various response to each varying
 blast,
 To whose frail frame no second motion
 brings
 One mood or modulation like the last

We rest—a dream has power to poison
 sleep,
 10 We rise—one wandering thought pol-
 lutes the day.
 We feel, conceive or reason, laugh or
 weep,
 Embrace fond woe, or cast our cares
 away

It is the same!—For, be it joy or sorrow,
 The path of its departure still is free
 15 Man's yesterday may ne'er be like his
 morrow;
 Nought may endure but Mutability

TO _____
 1816 1816

Oh! there are spirits of the air,
 And genii of the evening breeze,
 And gentle ghosts, with eyes as fair
 As star-beams among twilight trees—
 5 Such lovely ministers to meet
 Oft hast thou turned from men thy lonely
 feet.

¹ This poem is thought to be addressed to Shelley's own spirit, although Mrs. Shelley states that it is addressed to Coleridge

With mountain winds, and babbling
 springs,
 And moonlight seas, that are the voice
 Of these inexplicable things,
 10 Thou didst hold commune, and rejoice
 When they did answer thee; but they
 Cast, like a worthless boon, thy love away.

And thou hast sought in starry eyes
 Beams that were never meant for thine.
 15 Another's wealth:—fame sacrifice
 To a fond faith! still dost thou pine?
 Still dost thou hope that greeting hands,
 Voice, looks, or lips, may answer thy
 demands?

Ah! wherefore didst thou build thine hope
 20 On the false earth's inconstancy?
 Did thine own mind afford no scope
 Of love, or moving thoughts to thee,
 That natural scenes or human smiles
 Could steal the power to wind thee in their
 wiles?

25 Yes, all the faithless smiles are fled
 Whose falsehood left thee broken-
 hearted;
 The glory of the moon is dead,
 Night's ghosts and dreams have now
 departed,
 Thine own soul still is true to thee,
 30 But changed to a foul fiend through misery

This fiend, whose ghastly presence ever
 Beside thee like thy shadow hangs,
 Dream not to chase,—the mad endeavor
 Would scourge thee to severer pangs
 35 Be as thou art Thy settled fate,
 Dark as it is, all change would aggravate

TO WORDSWORTH
 1815 1816

Poet of Nature, thou hast wept to know
 That things depart which never may re-
 turn:
 Childhood and youth, friendship and love's
 first glow.
 Have fled like sweet dreams, leaving thee
 to mourn
 5 These common woes I feel One loss is
 mine
 Which thou too feel'st, yet I alone deplore
 Thou wert as a lone star, whose light did
 shine
 On some frail bark in winter's midnight
 roar:
 Thou hast like to a rock-built refuge stood
 10 Above the blind and battling multitude
 In honored poverty thy voice did weave

Songs consecrate to truth and liberty,—
Deserting these, thou leavest me to grieve.
Thus having been, that thou shouldst cease
to be

FEELINGS OF A REPUBLICAN ON THE
FALL OF BONAPARTE
1815 1816

I hated thee, fallen tyrant! I did groan
To think that a most unambitious slave,
Like thou, shouldst dance and revel on the
grave
Of Liberty Thou mightst have built thy
throne
5 Where it had stood even now thou didst
prefer
A frail and bloody pomp which Time has
swept
In fragments towards oblivion Massacre
For this I prayed, would on thy sleep have
erept,
Treason and Slavery, Rapine, Fear, and
Lust,
10 And stifled thee, their minister I know
Too late, since thou and France are in the
dust,
That Virtue owns a more eternal foe
Than Force or Fraud old Custom, legal
Crime,
And bloody Faith the foulest birth of Time

ALASTOR¹

OR

THE SPIRIT OF SOLITUDE
1815 1816

Earth, Ocean, Air, beloved brotherhood!
If our great Mother² has imbued my soul
With aught of natural piety to feel
Your love, and recompense the boon with
mine,
5 If dewy morn, and odorous noon, and
even,
With sunset and its gorgeous ministers,
And solemn midnight's tingling silentness,
If Autumn's hollow sighs in the sere wood,
And Winter robing with pure snow and
crowns
10 Of starry ice the gray grass and bare
boughs,
If Spring's voluptuous pantings when she
breathes
Her first sweet kisses, have been dear to
me;
If no bright bird, insect, or gentle beast
I consciously have injured, but still loved

¹ *Alastor* is a Greek word meaning *evil genius*.
It is here made synonymous with the spirit of
solitude

² Nature

15 And cherished these my kindred, then
forgive
This boast, beloved brethren, and withdraw
No portion of your wonted favor now!

Mother of this unfathomable world!
Favor my solemn song, for I have loved
20 Thee ever, and thee only, I have watched
Thy shadow, and the darkness of thy
steps,
And my heart ever gazes on the depth
Of thy deep mysteries. I have made my
bed
In charnels and on coffins,¹ where black
death
25 Keeps record of the trophies won from
thee,
Hoping to still these obstinate question-
ings
Of thee and thine, by forcing some lone
ghost,
Thy messenger, to render up the tale
Of what we are In lone and silent hours,
30 When night makes a weird sound of its
own stillness,
Like an inspired and desperate alchemist
Staking his very life on some dark hope,
Have I mixed awful talk and asking looks
With my most innocent love, until strange
tears
35 Unting with those breathless kisses, made
Such magic as compels the charmed night
To render up thy charge and, though
ne'er yet
Thou hast unveiled thy inmost sanctuary,
Enough from incommunicable dream,
40 And twilight phantasms, and deep noon-
day thought,
Has shone within me, that serenely now
And moveless, as a long-forgotten lyre
Suspended in the solitary dome
Of some mysterious and deserted faun,
45 I wait thy breath, Great Parent, that my
strain
May modulate with murmurs of the air,
And motions of the forests and the sea,
And voice of living beings, and woven
hymns
Of night and day, and the deep heart of
man

50 There was a Poet whose untimely tomb
No human hands with pious reverence
reared,
But the charmed eddies of autumnal winds
Built o'er his mouldering bones a pyramid
Of mouldering leaves in the waste wilder-
ness.—

¹ Shelley is said to have done this

- 55 A lovely youth,—no mourning, maiden
decked
With weeping flowers, or votive cypress
wreath,¹
The lone couch of his everlasting sleep —
Gentle, and brave, and generous,—no lorn
bard
Breathed o'er his dark fate one melodious
sigh.
- 60 He lived, he died, he sung, in solitude
Strangers have wept to hear his passionate
notes,
And virgins, as unknown he passed, have
pined
And wasted for fond love of his wild
eyes
The fire of those soft orbs has ceased to
burn,
- 65 And Silence, too enamored of that voice.
Locks its mute music in her rugged cell

By solemn vision, and bright silver
dream,
His infancy was nurtured Every sight
And sound from the vast earth and am-
bient air,
- 70 Sent to his heart its choicest impulses
The fountains of divine philosophy
Fled not his thirsting lips, and all of great,
Or good, or lovely, which the sacred past
In truth or fable consecrates, he felt
- 75 And knew When early youth had passed,
he left
His cold fireside and alienated home
To seek strange truths in undiscovered
lands
Many a wide waste and tangled wilderness
Has lured his fearless steps; and he
has bought
- 80 With his sweet voice and eyes, from savage
men,
His rest and food Nature's most secret
steps
He like her shadow has pursued, where'er
The red volcano overcanopies
Its fields of snow and pinnacles of ice
- 85 With burning smoke, or where bitumen
lakes
On black bare pointed islets ever beat
With sluggish surge, or where the secret
caves
Rugged and dark, winding among the
springs
Of fire and poison, inaccessible
- 90 To avarice or pride, their starry domes
Of diamond and of gold expand above
Numberless and immeasurable halls,
- 100 Frequent¹ with crystal column, and clear
shrines
Of pearl, and thrones radiant with chryso-
lite.
Nor had that scene of ampler majesty
Than gems or gold, the varying roof of
heaven
And the green earth, lost in his heart its
claims
To love and wonder, he would linger long
In lonesome vales, making the wild his
home,
Until the doves and squirrels would par-
take
From his innocuous hand his bloodless
food,
Lured by the gentle meaning of his looks.
And the wild antelope, that starts when-
e'er
The dry leaf rustles in the brake,² sus-
pend
Her timid steps to gaze upon a form
More graceful than her own
- 105 His wandering step
Obedient to high thoughts, has visited
The awful ruins of the days of old
Athens, and Tyre, and Balbec, and the
waste
Where stood Jerusalem, the fallen towers
Of Babylon, the eternal pyramids,
Memphis and Thebes, and whatsoever of
strange,
Sculptured on alabaster obelisk,
Or jasper tomb, or mutilated sphinx,
- 110 Dark Æthiopia in her desert hills
Conceals Among the ruined temples
there,
Stupendous columns, and wild images
Of more than man, where marble dæ-
mons³ watch
The Zodiac's brazen mystery,⁴ and dead
men
- 115 Hang their mute thoughts on the mute
walls around,
He lingered, poring on memorials
Of the world's youth, through the long
burning day
Gazed on those speechless shapes, not,
when the moon
Filled the mysterious halls with floating
shades
- 120 Suspended he that task, but ever gazed
- 125 crowded, thronged
thicket
Supernatural beings of Greek mythology con-
ceived as holding a position between gods and
men.
Mythological figures arranged in the fashion of
the zodiac, on the walls, columns, etc. of the
temple of Denderah, a city in Upper Egypt.

¹ The cypress is an emblem of mourning, it is a common tree in graveyards

- And gazed, till meaning on his vacant
mind
Flashed like strong inspiration, and he
saw
The thrilling secrets of the birth of time.
- Meanwhile an Arab maiden brought his
food,
130 Her daily portion, from her father's
tent,
And spread her matting for his couch,
and stole
From duties and repose to tend his
steps—
Enamored, yet not daring for deep awe
To speak her love—and watched his nightly
sleep,
135 Sleepless herself, to gaze upon his lips
Parted in slumber, whence the regular
breath
Of innocent dreams arose; then, when
red morn
Made paler the pale moon, to her cold
home
Wildered, and wan, and panting, she re-
turned
- 140 The Poet, wandering on, through Arabia
And Persia, and the wild Carmanian
waste,
And o'er the aerial mountains which pour
down
Indus and Oxus from their icy caves,
In joy and exultation held his way,
145 Till in the vale of Cashmere, far within
Its loneliest dell, where odorous plants
entwine
Beneath the hollow rocks a natural bower,
Beside a sparkling rivulet he stretched
His languid limbs. A vision on his sleep
150 There came, a dream of hopes that never
yet
Had flushed his cheek. He dreamed a
veiled maid
Sat near him, talking in low solemn
tones.
Her voice was like the voice of his own
soul
Heard in the calm of thought, its music
long,
155 Like woven sounds of streams and breezes,
held
His inmost sense suspended in its web
Of many-colored woof and shifting hues.
Knowledge and truth and virtue were her
theme,
And lofty hopes of divine liberty,
160 Thoughts the most dear to him, and poesy,
Herself a poet. Soon the solemn mood
- Of her pure mind kindled through all her
frame
A permeating fire. wild numbers then
She raised, with voice stifled in tremulous
sobs
165 Subdued by its own pathos her fan hands
Were bare alone, sweeping from some
strange harp
Strange symphony, and in their branching
veins
The eloquent blood told an ineffable tale
The beating of her heart was heard to
fill
170 The pauses of her music, and her breath
Tumultuously accorded with those fits
Of intermitted song. Sudden she rose,
As if her heart impatiently endured
Its bursting burthen at the sound he
turned,
175 And saw by the warm light of their own
life
Her glowing limbs beneath the sinuous
veil
Of woven wind, her outspread arms now
bare,
Her dark locks floating in the breath of
night,
Her beamy bending eyes, her parted lips
180 Outstretched, and pale, and quivering
eagerly
His strong heart sunk and sickened with
excess
Of love. He reared his shuddering limbs
and quelled
His gasping breath, and spread his arms
to meet
Her panting bosom she drew back awhile,
185 Then, yielding to the irresistible joy,
With frantic gesture and short breathless
cry
Folded his frame in her dissolving arms
Now blackness veiled his dizzy eyes, and
night
Involved and swallowed up the vision;
sleep,
190 Like a dark flood suspended in its course,
Rolled back its impulse on his vacant
brain
- Roused by the shock he started from
his trance—
The cold white light of morning, the blue
moon
Low in the west, the clear and garish hills,
195 The distinct valley and the vacant woods,
Spread round him where he stood
Whither have fled
The hues of heaven that canopied his
bower

- Of yesternight? The sounds that soothed ²³⁵ his sleep,
 The mystery and the majesty of Earth,
²⁰⁰ The joy, the exultation? His wan eyes
 Gaze on the empty scene as vacantly
 As ocean's moon looks on the moon in
 heaven
 The spirit of sweet human love has sent
 A vision of the sleep of him who spurned
²⁰⁵ Her choicest gifts He eagerly pursues
 Beyond the realms of dream that fleeting
 shade,
 He overleaps the bounds Alas! Alas!
 Were limbs, and breath, and being inter-
 twined
 Thus treacherously? Lost, lost, forever
 lost,
²¹⁰ In the wide pathless desert of dim sleep,
 That beautiful shape! Does the dark gate
 of death
 Conduct to thy mysterious paradise,
 O Sleep? Does the bright arch of rain-
 bow clouds
 And pendent mountains seen in the calm
 lake
²¹⁵ Lead only to a black and watery depth,
 While death's blue vault, with loathliest
 vapors hung,
 Where every shade which the foul grave
 exhales
 Hides its dead eye from the detested day,
 Conducts, O Sleep, to thy delightful
 realms?
²²⁰ This doubt with sudden tide flowed on his
 heart;
 The insatiate hope which it awakened,
 stung
 His brain even like despair
- While daylight held
 The sky, the Poet kept mute conference
 With his still soul At night the passion
 came,
²²⁵ Like the fierce fiend of a daimonized
 dream,
 And shook him from his rest, and led him
 forth
 Into the darkness.—As an eagle grasped
 In folds of the green serpent, feels her
 breast
 Burn with the poison, and precipitates
²³⁰ Through night and day, tempest, and
 calm, and cloud,
 Frantic with dizzying anguish, her blind
 flight
 O'er the wide aery wilderness, thus driven
 By the bright shadow of that lovely dream,
 Beneath the cold glare of the desolate
 night,
- Through tangled swamps and deep pre-
 cipitous dells,
 Startling with careless step the moonlight
 snake,
 He fled, Red morning dawned upon his
 flight,
 Shedding the mockery of its vital hues
 Upon his cheek of death He wandered on
²⁴⁰ Till vast Aornos seen from Petra's steep
 Hung o'er the low horizon like a cloud,
 Through Balk, and where the desolated
 tombs
 Of Parthian kings scatter to every wind
 Their wasting dust,¹ wildly he wandered
 on,
²⁴⁵ Day after day a weary waste of hours,
 Bearing within his life the brooding care
 That ever fed on its decaying flame.
 And now his limbs were lean; his scat-
 tered hair,
 Sere by the autumn of strange suffering,
²⁵⁰ Sung diges in the wind, his listless hand
 Hung like dead bone within its withered
 skin,
 Life, and the lustre that consumed it,
 shone,
 As in a furnace burning secretly,
 From his dark eyes alone The cottagers,
²⁵⁵ Who ministered with human charity
 His human wants, beheld with wondering
 awe
 Their fleeting visitant The mountaineer,
 Encountering on some dizzy precipice
 That spectral form, deemed that the
 Spirit of Wind
²⁶⁰ With lightning eyes, and eager breath,
 and feet
 Disturbing not the drifted snow had
 paused
 In its career the infant would conceal
 His troubled visage in his mother's robe
 In terror at the glare of those wild eyes,
²⁶⁵ To remember their strange light in many
 a dream
 Of aftertimes; but youthful maidens,
 taught
 By nature, would interpret half the woe
 That wasted him, would call him with false
 names
 Brother, and friend, would press his pallid
 hand
²⁷⁰ At parting, and watch, dim through tears,
 the path
 Of his departure from their father's door
- At length upon the lone Chorasmian
 shore
 He paused, a wide and melancholy waste
¹ At Arhela a city in Assyria

- Of putrid marshes. A strong impulse
urged
375 His steps to the sea-shore. A swan was
there,
Beside a sluggish stream among the reeds.
It rose as he approached, and, with strong
wings
Scaling the upward sky, bent its bright
course
High over the immeasurable main
280 His eyes pursued its flight—"Thou hast
a home,
Beautiful bird; thou voyagest to thine
home,
Where thy sweet mate will twine her
downy neck
With thine, and welcome thy return with
eyes
Bright in the lustre of their own fond joy.
285 And what am I that I should linger here,
With voice far sweeter than thy dying
notes,¹
Spirit more vast than thine, frame more
attuned
To beauty, wasting these surpassing
powers
In the deaf air, to the blind earth, and
heaven
290 That echoes not my thoughts?" A gloomy
smile
(Of desperate hope wrinkled his quivering
lips
For sleep, he knew, kept most relentlessly
Its precious charge, and silent death ex-
posed,
Faithless perhaps as sleep, a shadowy lure.
295 With doubtful smile mocking its own
strange chains
- Startled by his own thoughts, he looked
around.
There was no fair fiend near him, not a
sight
Or sound of awe but in his own deep mind.
A little shallop floating near the shore
300 Caught the impatient wandering of his
gaze.
It had been long abandoned, for its sides
Gaped wide with many a rift, and its frail
joints
Swayed with the undulations of the tide
A restless impulse urged him to embark
305 And meet lone Death on the drear ocean's
waste.
For well he knew that mighty Shadow
loves
The slimy caverns of the populous deep
- The day was fair and sunny, sea and sky
Drank its inspiring radiance, and the
wind
310 Swept strongly from the shore, blackening
the waves.
Following his eager soul, the wanderer
Leaped in the boat; he spread his cloak
aloft
On the bare mast, and took his lonely seat,
And felt the boat speed o'er the tranquil
sea
315 Like a torn cloud before the hurricane
- As one that in a silver vision floats
Obedient to the sweep of odorous winds
Upon resplendent clouds, so rapidly
Along the dark and ruffled waters fled
320 The straining boat. A whirlwind swept
it on,
With fierce gusts and precipitating force.
Through the white ridges of the chafed sea
The waves arose Higher and higher still
Their fierce necks writhed beneath the
tempest's scourge
325 Like serpents struggling in a vulture's
grasp
Calm and rejoicing in the fearful war
Of wave running on wave, and blast on
blast
Descending, and black flood on whirlpool
driven
With dark obliterating course, he saw
330 As if their genn were the ministers
Appointed to conduct him to the light
Of those beloved eyes, the Poet safe,
Holding the steady helm Evening came on,
The beams of sunset hung then rainbow
hues
335 High 'mid the shifting domes of sheeted
spray
That canopied his path o'er the waste
deep,
Twilight, ascending slowly from the east,
Entwined in dusker wreaths her braided
locks
O'er the fair front and radiant eyes of
Day;
340 Night followed, clad with stars On every
side
More horribly the multitudinous streams
Of ocean's mountainous waste to mutual
war
Rushed in dark tumult thundering, as to
mock
The calm and spangled sky The little
boat
345 Still fled before the storm; still fled, like
foam
Down the steep cataract of a wintry river;

¹ The swan was said to sing melodiously when about to die

- Now pausing on the edge of the riven
wave;
Now leaving far behind the bursting mass
That fell, convulsing ocean: safely fled—
350 As if that frail and wasted human form,
Had been an elemental god
- At midnight
- The moon arose: and lo! the ethereal cliffs
Of Caucasus, whose icy summits shone
Among the stars like sunlight, and around
355 Whose caverned base the whirlpools and
the waves
Bursting and eddying irresistibly
Rage and resound forever—Who shall
save?—
The boat fled on,—the boiling torrent
drove,—
The crags closed round with black and
jagged arms,
360 The shattered mountain overhung the sea,
And faster still, beyond all human speed,
Suspended on the sweep of the smooth
wave,
The little boat was driven A cavern there
Yawned, and amid its slant and winding
depths
365 Ingulfed the rushing sea The boat fled
on
With unrelaxing speed—"Vision and
Love!"
The Poet cried aloud, "I have beheld
The path of thy departure Sleep and
death
Shall not divide us long!"
- The boat pursued
- 370 The windings of the cavern. Daylight
shone
At length upon that gloomy river's flow,
Now, where the fiercest war among the
waves
Is calm, on the unfathomable stream
The boat moved slowly. Where the moun-
tain, riven,
375 Exposed those black depths to the azure
sky,
Ere yet the flood's enormous volume fell
Even to the base of Caucasus, with sound
That shook the everlasting rocks, the mass
Filled with one whirlpool all that ample
chasm;
380 Stair above stair the eddying waters rose,
Circling immeasurably fast, and laved
With alternating dash the gnarled roots
Of mighty trees, that stretched their giant
arms
In darkness over it. I' the midst was left,
385 Reflecting, yet distorting every cloud,
- A pool of treacherous and tremendous
calm.
Seized by the sway of the ascending
stream,
With dizzy swiftness, round, and round,
and round,
Ridge after ridge the straining boat arose,
390 Till on the verge of the extreme curve,
Where, through an opening of the rocky
bank,
The waters overflow, and a smooth spot
Of glassy quiet mid those battling tides
Is left, the boat paused shuddering—
Shall it sink
395 Down the abyss? Shall the reverting
stress
Of that restless gulf embosom it?
Now shall it fall?—A wandering stream
of wind,
Breathed from the west, has caught the
expanded sail,
And, lo! with gentle motion, between
banks
400 Of mossy slope, and on a placid stream,
Beneath a woven grove it sails, and, hark!
The ghastly torrent mingles its far roar,
With the breeze murmuring in the musical
woods.
Where the embowering trees recede, and
leave
405 A little space of green expanse, the cove
Is closed by meeting banks, whose yellow
flowers
Forever gaze on their own drooping eyes,
Reflected in the crystal calm. The wave
Of the boat's motion marred their pensive
task,
410 Which nought but vagrant bird, or wanton
wind,
Or falling spear-grass, or their own decay
Had e'er disturbed before. The Poet
longed
To deck with their bright hues his withered
hair,
But on his heart its solitude returned,
415 And he forbore. Not the strong impulse
hid
In those flushed cheeks, bent eyes, and
shadowy frame
Had yet performed its ministry: it hung
Upon his life, as lightning in a cloud
Gleams, hovering ere it vanish, ere the
floods
420 Of night close over it.
- The noonday sun
- Now shone upon the forest, one vast mass
Of mingling shade, whose brown magnifi-
cence

- A narrow vale embosoms. There, huge ⁴⁶⁰ And each depending leaf, and every speck
 Scooped ^{caves,} in the dark base of their airy Of azure sky darting between their chasms;
 rocks, Nor aught else in the liquid mirror laves
⁴²⁵ Mocking its moans, respond and roar for- Its portraiture, but some inconstant star
 ever. Between one foliaged lattice twinkling fair,
 The meeting boughs and implicated¹ leaves ⁴⁶⁵ Or painted bird, sleeping beneath the moon,
 Wove twilight o'er the Poet's path, as led Or gorgeous insect floating motionless,
 By love, or dream, or god, or mightier Unconscious of the day, ere yet his wings
 Death, Have spread their glories to the gaze of
 He sought in Nature's dearest haunt, some noon
 bank,
- ⁴³⁰ Her cradle and his sepulchre. More dark ⁴⁷⁰ Hither the Poet came His eyes beheld
 And dark the shades accumulate Their own wan light through the reflected
 The oak, lines
 Expanding its immense and knotty arms, Of his thin hair, distinct in the dark depth
 Embraces the light beech The pyramids Of that still fountain, as the human heart,
 Of the tall cedar overarching, frame Gazing in dreams over the gloomy grave,
⁴³⁵ Most solemn domes within, and far below, Sees its own treacherous likeness there
 Like clouds suspended in an emerald sky, He heard
 The ash and the acacia floating hang ⁴⁷⁵ The motion of the leaves—the grass that
 Tremulous and pale Like restless ser- sprung
 pents, clothed Startled and glanced and trembled even to
 In rainbow and in fire, the parasites, feel
⁴⁴⁰ Starred with ten thousand blossoms, flow An unaccustomed presence—and the sound
 around Of the sweet brook that from the secret
 The gray trunks, and, as gamesome in- springs
 fants' eyes, Of that dark fountain rose. A Spirit
 With gentle meanings, and most innocent seemed
 wiles, ⁴⁸⁰ To stand beside him—clothed in no bright
 Fold their beams round the hearts of those robes
 that love, Of shadowy silver or enshrining light,
 These twine their tendrils with the wedded Borrowed from aught the visible world
 boughs, affords
⁴⁴⁵ Uniting their close union, the woven leaves Of grace, or majesty, or mystery,—
 Make net-work of the dark blue light of But, undulating woods, and silent well,
 day, ¹⁸⁵ And leaping rivulet, and evening gloom
 And the night's noontide clearness, mu- Now deepening the dark shades, for speech
 table assuming,
 As shapes in the weird clouds. Soft mossy Held commune with him, as if he and it
 lawns Were all that was, only—when his regard
 Beneath these canopies extend their swells, Was raised by intense pensiveness—two
⁴⁵⁰ Fragrant with perfumed herbs, and evel eyes,
 with blooms ⁴⁹⁰ Two starry eyes, hung in the gloom of
 Minute yet beautiful One darkest glen thought,
 Sends from its woods of musk-rose, twined And seemed with then serene and azure
 with jasmine, smiles
 A soul-dissolving odor, to invite To beckon him.
- To some more lovely mystery. Through the
 the dell,
⁴⁵⁵ Silence and Twilight here, twin-sisters, Obedient to the light
 keep That shone within his soul, he went, pur-
 Their noonday watch, and sail among the suing
 shades, The windings of the dell.—The rivulet
 Like vaporous shapes half-seen; beyond, a ⁴⁹⁵ Wanton and wild, through many a green
 well, ravine
 Dark, gleaming, and of most translucent Beneath the forest flowed. Sometimes it
 wave, fell
 Images all the woven boughs above, Among the moss with hollow harmony
 Dark and profound Now on the polished
¹ interwoven stones

- It danced, like childhood laughing as it
went:
500 Then, through the plain in tranquil wan-
derings crept,
Reflecting every herd and drooping bud
That overhung its quietness.—“O stream!
Whose source is inaccessible profound,
Whither do thy mysterious waters tend?
505 Thou imagest my life Thy darksome still-
ness,
Thy dazzling waves, thy loud and hollow
gulfs,
Thy searchless fountain, and invisible
course
Have each their type in me: and the wide
sky,
And measureless ocean may declare as soon
510 What oozy cavern or what wandering cloud
Contains thy waters, as the universe
Tell where these living thoughts reside,
when stretched
Upon thy flowers my bloodless limbs shall
waste
I’ the passing wind!”
- Beside the grassy shore
515 Of the small stream he went, he did im-
press
On the green moss his tremulous step, that
caught
Strong shuddering from his burning limbs
As one
Roused by some joyous madness from the
couch
Of fever, he did move; yet, not like
him,
520 Forgetful of the grave, where, when the
flame
Of his frail exultation shall be spent,
He must descend With rapid steps he
went
Beneath the shade of trees, beside the flow
Of the wild babbling rivulet; and now
525 The forest’s solemn canopies were changed
For the uniform and lightsome evening
sky
Gray rocks did peep from the spare moss,
and stemmed
The struggling brook tall spires of
windlestrae¹
Threw their thin shadows down the rugged
slope,
530 And nought but gnarled roots of ancient
pines
Branchless and blasted, clenched with
grasping roots
The unwilling soil. A gradual change was
here,
- Yet ghastly For, as fast years flow away,
The smooth brow gathers, and the hair
grows thin
535 And white, and where irradiate dewy eyes
Had shone, gleam stony orbs—so from
his steps
Bright flowers departed, and the beautiful
shade
Of the green groves, with all their odorous
winds
And musical motions. Calm, he still pur-
sued
540 The stream, that with a larger volume
now
Rolled through the labyrinthine dell; and
there
Fretted a path through its descending
curves
With its wintry speed. On every side now
rose
Rocks, which, in unimaginable forms,
545 Lifted their black and barren pinnacles
In the light of evening, and, its precipice
Obscuring the ravine, disclosed above,
Mid toppling stones, black gulfs and yawn-
ing caves,
Whose windings gave ten thousand various
tongues
550 To the loud stream Lo’ where the pass
expands
Its stony jaws, the abrupt mountain
breaks,
And seems, with its accumulated crags,
To overhang the world for wide expand
Beneath the wan stars and descending
moon
555 Islanded seas, blue mountains, mighty
streams,
Dim tracts and vast, robed in the lustrous
gloom
Of leaden-colored even, and fiery hills
Mingling their flames with twilight, on the
verge
Of the remote horizon The near scene,
560 In naked and severe simplicity,
Made contrast with the universe A pine
Rock-rooted, stretched athwart the vacancy
Its swinging boughs, to each inconstant
blast
Yielding one only response, at each pause
565 In most familiar cadence, with the howl
The thunder and the hiss of homeless
streams
Mingling its solemn song, whilst the broad
river,
Foaming and hurrying o’er its rugged
path,
Fell into that immeasurable void
570 Scattering its waters to the passing winds.

¹ A grass stalk used for making ropes

- Yet the gray precipice and solemn pine
And torrent were not all;—one silent nook
Was there. Even on the edge of that vast
mountain,
Upheld by knotty roots and fallen rocks,
575 It overlooked in its serenity
The dark earth, and the bending vault of
stars
It was a tranquil spot, that seemed to smile
Even in the lap of horror. Ivy clasped
The fissured stones with its entwining arms,
580 And did embower with leaves forever green,
And berries dark, the smooth and even
space
Of its inviolated floor; and here
The children of the autumnal whirlwind
bore,
In wanton sport, those bright leaves whose
decay,
585 Red, yellow, or ethereally pale,
Rivals the pride of summer. 'Tis the haunt
Of every gentle wind, whose breath can
teach
The wilds to love tranquillity One step,
One human step alone, has ever broken
590 The stillness of its solitude—one voice
Alone inspired its echoes,—even that voice
Which hither came, floating among the
winds,
And led the loveliest among human forms
To make their wild haunts the depository
595 Of all the grace and beauty that endured
Its motions, render up its majesty.
Scatter its music on the unfeeling storm,
And to the damp leaves and blue cavern
mould,
Nurses of rainbow flowers, and branching
moss,
600 Commit the colors of that varving cheek.
That snowy breast, those dark and droop-
ing eyes
- The dun and horned moon hung low, and
poured
A sea of lustre on the horizon's verge
That overflowed its mountains. Yellow
mist
605 Filled the unbounded atmosphere, and
drank
Wan moonlight even to fulness: not a star
Shone, not a sound was heard, the very
winds,
Danger's grim playmates, on that precipice
Slept, clasped in his embrace.—O, storm of
death!
610 Whose sightless speed divides this sullen
night
And thou, colossal Skeleton,¹ that, still
¹ Death
- Guiding its irresistible career
In thy devastating omnipotence,
Art king of this frail world, from the red
field
615 Of slaughter, from the reeking hospital,
The patriot's sacred couch, the snowy bed
Of innocence, the scaffold and the throne,
A mighty voice invokes thee. Ruin calls
His brother Death. A rare and regal prey
620 He hath prepared, prowling around the
world;
Glutted with which thou mayst repose, and
men
Go to their graves like flowers or creeping
worms,
Nor ever more offer at thy dark shrine
The unheeded tribute of a broken heart.
- 625 When on the threshold of the green
recess
The wanderer's footsteps fell, he knew
that death
Was on him. Yet a little, ere it fled,
Did he resign his high and holy soul
To images of the majestic past,
630 That paused within his passive being now,
Like winds that bear sweet music, when
they breathe
Through some dim latticed chamber. He
did place
His pale lean hand upon the rugged trunk
Of the old pine. Upon an ivied stone
635 Reclined his languid head; his limbs did
rest,
Diffused and motionless, on the smooth
brink
Of that obscurest chasm,—and thus he lay,
Surrendering to their final impulses
The hovering powers of life Hope and
Despair,
640 The torturers, slept; no mortal pain or
fear
Maired his repose, the influxes of sense,
And his own being unalloyed by pain,
Yet feeble and more feeble, calmly fed
The stream of thought, till he lay breathing
there
645 At peace, and faintly smiling His last
sight
Was the great moon, which o'er the west-
ern line
Of the wide world her mighty horn sus-
pended,
With whose dun beams inwoven darkness
seemed
To mingle Now upon the jagged hills
650 It rests, and still as the divided frame
Of the vast meteor sunk, the Poet's blood,
That ever beat in mystic sympathy

- With Nature's ebb and flow, grew feebler still:
And when two lessening points of light alone
655 Gleamed through the darkness, the alternate gasp
Of his faint respiration scarce did stir
The stagnate night—fill the minutest ray
Was quenched, the pulse yet lingered in his heart.
It paused—it fluttered But when heaven remained
660 Utterly black, the murky shades involved
An image, silent, cold, and motionless,
As their own voiceless earth and vacant air
Even as a vapor fed with golden beams
That ministered on sunlight, ere the west
665 Eclipses it, was now that wondrous frame—
No sense, no motion, no divinity—
A fragile lute, on whose harmonious strings
The breath of heaven did wander—a bright stream
Once fed with many-voiced waves—a dream
670 Of youth, which night and time have quenched forever—
Still, dark, and dry, and unremembered now.
- Oh, for Medea's wondrous alchemy,
Which wheresoe'er it fell made the earth gleam
With bright flowers, and the wintry boughs exhale
675 From vernal blooms fresh fragrance! Oh, that God,
Profuse of poisons, would concede the chalice¹
Which but one living man has drained,² who now,
Vessel of deathless wrath,³ a slave that feels
No proud exemption in the blighting curse
680 He bears, over the world wanders forever,
Lone as incarnate death! Oh, that the dream⁴
Of dark magician in his visioned cave,
Raking the cinders of a crucible
For life and power, even when his feeble hand
685 Shakes in its last decay, were the true law
Of this so lovely world! But thou art fled
Like some frail exhalation, which the dawn
- Robes in its golden beams,—ah! thou hast fled!
The brave, the gentle, and the beautiful,
690 The child of grace and genius. Heartless things
Are done and said i' the world, and many worms
And beasts and men live on, and mighty Earth
From sea and mountain, city and wilderness,
In vesper low or joyous orison,
695 Lifts still its solemn voice:—but thou art fled—
Thou canst no longer know or love the shapes
Of this phantasmal scene, who have to thee
Been purest ministers, who are, alas!
Now thou art not. Upon those pallid lips
700 So sweet even in their silence, on those eyes,
That image sleep in death, upon that form
Yet safe from the worm's outrage, let no tear
Be shed—not even in thought. Nor, when those hues
Are gone, and those divinest lineaments,
705 Worn by the senseless wind, shall live alone
In the frail pauses of this simple strain,
Let not high verse, mourning the memory
Of that which is no more, or painting's woe
Or sculpture, speak in feeble imagery
710 Their own cold powers Art and eloquence,
And all the shows o' the world, are frail and vain
To weep a loss that turns their lights to shade
It is a woe too "deep for tears,"⁵ when all
Is reft at once, when some surpassing Spirit,
715 Whose light adorned the world around it, leaves
Those who remain behind, not sob or groans,
The passionate tumult of a clinging hope;
But pale despair and cold tranquillity,
Nature's vast frame, the web of human things,
720 Birth and the grave, that are not as they were.

HYMN TO INTELLECTUAL BEAUTY 1816 1817

The awful shadow of some unseen Power
Floats though unseen among us, visiting
This various world with as inconstant wing

¹ That is, of immortality

² A Jew who refused to allow Christ to rest at his house on the way to Calvary, and was therefore condemned to wander upon earth until Christ's second coming For a full account of the widespread legend of the Wandering Jew, see *The Encyclopedia Britannica* (11th ed.).

³ See *Romans*, 9:22.

⁴ Of immortal youth

⁵ Wordsworth *Ode; Intimations of Immortality*, 204 (p. 307)

As summer winds that creep from flower to flower;

- 5 Like moonbeams that behind some piny mountain shower,
It visits with inconstant glance
Each human heart and countenance,
Like hues and harmonies of evening,—
Like clouds in starlight widely spread,—
10 Like memory of music fled,—
Like aught that for its grace may be
Dear, and yet dearer for its mystery.

Spirit of Beauty, that dost consecrate
With thine own hues all thou dost shine upon

- 15 Of human thought or form, where art thou gone?
Why dost thou pass away and leave our state,
This dim vast vale of tears, vacant and desolate?
Ask why the sunlight not forever
Weaves rainbows o'er yon mountain-river;
20 Why aught should fail and fade that once is shown;
Why fear and dream and death and birth
Cast on the daylight of this earth
Such gloom, why man has such a scope
For love and hate, despondency and hope?

- 25 No voice from some sublimer world hath ever
To sage or poet these responses¹ given;
Therefore the names of Demon,² Ghost,
and Heaven,
Remain the records of their vain endeavor—
Frail spells, whose uttered charm might
not avail to sever,
30 From all we hear and all we see,
Doubt, chance, and mutability
Thy light alone, like mist o'er mountains driven,
Or music by the night wind sent
Through strings of some still instrument,
35 Or moonlight on a midnight stream,
Gives grace and truth to life's unquiet dream.

Love, Hope, and Self-esteem, like clouds depart

¹ Responses to these questions.

² A supernatural being of Greek mythology conceived as holding a position between gods and men

And come, for some uncertain moments lent

- Man were immortal, and omnipotent,
40 Didst thou, unknown and awful as thou art,
Keep with thy glorious tram firm state within his heart
Thou messenger of sympathies
That wax and wane in lovers' eyes—
Thou, that to human thought art nourishment,
45 Like darkness to a dying flame,
Depart not as thy shadow came!
Depart not, lest the grave should be,
Like life and fear, a dark reality.

While yet a boy I sought for ghosts, and sped

- 50 Through many a listening chamber, cave and ruin,
And starlight wood, with fearful steps pursuing
Hopes of high talk with the departed dead
I called on poisonous names with which our youth is fed,
I was not heard—I saw them not—
55 When, musing deeply on the lot
Of life, at that sweet time when winds are wooing
All vital things that wake to bring
News of birds and blossoming,—
Sudden, thy shadow fell on me,
60 I shrieked, and clasped my hands in ecstasy!

I vowed that I would dedicate my powers
To thee and thine—have I not kept the vow?

With beating heart and streaming eyes,
even now

I call the phantoms of a thousand hours

- 65 Each from his voiceless grave: they have in visioned bowers
Of studious zeal or love's delight
Outwatched with me the envious night—
They know that never joy illumed my brow
Unlinked with hope that thou wouldst free

- 70 This world from its dark slavery,—
That thou, O awful Loveliness,
Wouldst give whatever these words cannot express.

The day becomes more solemn and serene
When noon is past; there is a harmony
75 In autumn, and a lustre in its sky,
Which through the summer is not heard or seen,

As if it could not be, as if it had not been!
Thus let thy power, which like the truth

Of nature on my passive youth
80 Descended, to my onward life supply
Its calm—to one who worships thee,
And every form containing thee,
Whom, Spirit fair, thy spells did bind
To fear himself, and love all human kind

MONT BLANC

LINES WRITTEN IN THE VALE OF CHAMOUNI
1816 1817

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark—now glittering—now reflecting gloom—
Now lending splendor, where from secret springs
5 The source of human thought its tribute brings
Of waters,—with a sound but half its own,
Such as a feeble brook will oft assume
In the wild woods, among the mountains lone,
Where waterfalls around it leap forever,
10 Where woods and winds contend, and a vast river
Over its rocks ceaselessly bursts and raves

Thus thou, Ravine of Aïve—dark, deep Ravine—
Thou many-colored, many-voiced vale,
Over whose pines, and crags, and caverns sail
15 Fast cloud-shadows and sunbeams awful scene.
Where Power in likeness of the Aïve comes down
From the ice-gulfs that gird his secret throne,
Bursting through these dark mountains like the flame
Of lightning through the tempest! thou dost lie,—
20 Thy giant brood of pines around thee clinging,
Children of elder time, in whose devotion
The chainless winds still come and ever came
To drink their odors, and their mighty swinging
To hear—an old and solemn harmony;
25 Thine earthly rainbows stretched across the sweep
Of the ethereal waterfall, whose veil

Robes some unsculptured image; the strange sleep
Which when the voices of the desert fail
Wraps all in its own deep eternity,—
30 Thy caverns echoing to the Arve's commotion,
A loud, lone sound no other sound can tame;
Thou art pervaded with that ceaseless motion,
Thou art the path of that unresting sound,
Dizzy Ravine! and when I gaze on thee
35 I seem as in a trance sublime and strange
To muse on my own separate fantasy,
My own, my human mind, which passively
Now renders and receives fast influencings,
Holding an unremitting interchange
40 With the clear universe of things around,
One legion of wild thoughts, whose wandering wings
Now float above thy darkness, and now rest
Where that or thou art no unbidden guest,
In the still cave of the witch Poesy,
45 Seeking among the shadows that pass by—
Ghosts of all things that are—some shade of thee,
Some phantom, some faint image, till the breast
From which they fled recalls them, thou art there!

Some say that gleams of a remoter world
50 Visit the soul in sleep,—that death is slumber,
And that its shapes the busy thoughts outnumber
Of those who wake and live.—I look on high,
Has some unknown Omnipotence unfurled
The veil of life and death? or do I lie
55 In dream, and does the mightier world of sleep
Spread far around and inaccessible
Its circles? For the very spirit fails,
Driven like a homeless cloud from steep to steep
That vanishes among the viewless gales!
60 Far, far above, piercing the infinite sky,
Mont Blanc appears,—still, snowy, and serene—
Its subject mountains then underneath forms
Pile around it, ice and rock; broad vales between
Of frozen floods, unfathomable deeps,
65 Blue as the overhanging heaven, that spread
And wind among the accumulated steeps,
A desert peopled by the storms alone

- Save when the eagle brings some hunter's
bone,
And the wolf tracks her there. How hid-
eously
70 Its shapes are heaped around! rude, bare,
and high,
Ghastly, and scared, and riven.—Is this
the scene
Where the old Earthquake-dæmon taught
her young
Rum? Were these then toys? or did a sea
Of fire envelop once this silent snow?
75 None can reply—all seems eternal now
The wilderness has a mysterious tongue
Which teaches awful doubt, or faith so
mild,
So solemn, so serene, that man may be,
But for such faith, with nature reconciled,
80 Thou hast a voice, great Mountain, to
repeal
Large codes of fraud and woe; not under-
stood
By all, but which the wise, and great, and
good
Interpret, or make felt, or deeply feel.
- The fields, the lakes, the forests, and the
streams,
85 Ocean, and all the living things that dwell
Within the dædal' earth, lightning, and
rain,
Earthquake, and fiery flood, and hurricane,
The torpor of the year when feeble dreams
Visit the hidden buds, or dreamless sleep
90 Holds every future leaf and flower, the
bound
With which from that detested trance they
leap;
The works and ways of men, their death
and birth,
And that of him and all that his may be;—
All things that move and breathe with toil
and sound
95 Are born and die, revolve, subside, and
swell
Power dwells apart in its tranquillity,
Remote, serene, and inaccessible.
And *this*, the naked countenance of earth,
On which I gaze, even these primeval
mountains
100 Teach the adverting mind The glaciers
creep
Like snakes that watch their prey, from
their far fountains,
Slow rolling on; there, many a precipice,
Frost and the Sun in scorn of mortal power
Have piled—dome, pyramid, and pinnacle,
105 A city of death, distinct with many a tower
marvellously formed
- And wall impregnable of beaming ice.
Yet not a city, but a flood of ruin
Is there, that from the boundaries of the
sky
Rolls its perpetual stream, vast pines are
strewing
110 Its destined path, or in the mangled soil
Branchless and shattered stand, the rocks,
drawn down
From yon remotest waste, have overthrown
The limits of the dead and living world,
Never to be reclaimed. The dwelling-place
115 Of insects, beasts, and birds, becomes its
spoil,
Their food and their retreat forever gone;
So much of life and joy is lost. The race
Of man flies far in dread, his work and
dwelling
Vanish, like smoke before the tempest's
stream,
120 And their place is not known. Below, vast
caves
Shine in the rushing torrents' restless
gleam,
Which from those secret chasms in tumult
welling
Meet in the vale, and one majestic river,
The breath and blood of distant lands, for-
ever
125 Rolls its loud waters to the ocean waves
Breathes its swift vapors to the circling air
- Mont Blanc yet gleams on high:—the
power is there,
The still and solemn power of many sights,
And many sounds, and much of life and
death
130 In the calm darkness of the moonless
nights,
In the lone glare of day, the snows descend
Upon that mountain, none beholds them
there,
Nor when the flakes burn in the sinking
sun,
Or the star-beams dart through them,
winds contend
135 Silently there, and heap the snow, with
breath
Rapid and strong, but silently! Its home
The voiceless lightning in these solitudes
Keeps innocently, and like vapor broods
Over the snow. The secret strength of things
140 Which governs thought, and to the infinite
dome
Of Heaven is as a law, inhabits thee!
And what were thou, and earth, and stars,
and sea,
If to the human mind's imaginings
Silence and solitude were vacancy?

LINES¹

1816 1823

The cold earth slept below;
 Above the cold sky shone;
 And all around, with a chilling sound,
 From caves of ice and fields of snow,
 5 The breath of night like death did flow
 Beneath the sinking moon.

The wintry hedge was black;
 The green grass was not seen;
 The birds did rest on the bare thorn's
 breast,
 10 Whose roots, beside the pathway track,
 Had bound their folds o'er many a crack
 Which the frost had made between.

Thine eyes glowed in the glare
 Of the moon's dying light,
 15 As a fen-fire's beam on a sluggish stream
 Gleams dimly—so the moon shone there,
 And it yellowed the strings of thy
 tangled hair,
 That shook in the wind of night

The moon made thy lips pale, beloved;
 20 The wind made thy bosom chill,
 The night did shed on thy dear head
 Its frozen dew, and thou didst lie
 Where the bitter breath of the naked
 sky
 Might visit thee at will.

TO MARY² ———

DEDICATION TO THE REVOLT OF ISLAM

1817 1818

So now my summer task is ended, Mary,
 And I return to thee, mine own heart's
 home;
 As to his Queen some victor Knight of
 Faëry,
 Earning bright spoils for her enchanted
 dome,
 5 Nor thou disdain, that ere my fame become
 A star among the stars of mortal night,
 If it indeed may cleave its natal gloom,
 Its doubtful promise thus I would unite
 With thy beloved name, thou child of love
 and light.

10 The toil which stole from thee so many an
 hour,
 Is ended,—and the fruit is at thy feet!
 No longer where the woods to frame a
 bower

¹ This poem is thought to refer to the death of Shelley's first wife Harriet, who drowned herself in November 1816

² Mary Wollstonecraft Godwin, Shelley's second wife

With interlaced branches mix and meet,
 Or where with sound like many voices
 sweet,
 15 Waterfalls leap among wild islands green,
 Which framed for my lone boat a lone
 retreat
 Of moss-grown trees and weeds, shall I be
 seen:
 But beside thee, where still my heart has
 ever been.

Thoughts of great deeds were mine, dear
 friend, when first
 20 The clouds which wrap this world from
 youth did pass
 I do remember well the hour which burst
 My spirit's sleep. A fresh May-dawn it
 was,
 When I walked forth upon the glittering
 grass,
 And wept, I knew not why, until there rose
 25 From the near schoolroom, voices, that,
 alas!
 Were but one echo from a world of woes—
 The harsh and grating strife of tyrants
 and of foes.

And then I clasped my hands and looked
 around,
 But none was near to mock my streaming
 eyes,
 30 Which poured their warm drops on the
 sunny ground—
 So, without shame, I spake:—"I will be
 wise,
 And just, and free, and mild, if in me lies
 Such power, for I grow weary to behold
 The selfish and the strong still tyrannize
 35 Without reproach or check" I then con-
 trolled
 My tears, my heart grew calm, and I was
 meek and bold.

And from that hour did I with earnest
 thought
 Heap knowledge from forbidden mines of
 lore;
 Yet nothing that my tyrants knew or
 taught
 40 I cared to learn, but from that secret store
 Wrought linked armor for my soul, before
 It might walk forth to war among man-
 kind;
 Thus power and hope were strengthened
 more and more
 Within me, till there came upon my mind
 45 A sense of loneliness, a thirst with which I
 pined

Alas, that love should be a blight and snare
 To those who seek all sympathies in one!¹
 Such once I sought in vain; then black
 despair,
 The shadow of a starless night, was thrown
 50 Over the world in which I moved alone.¹—
 Yet never found I one not false to me,
 Hard hearts, and cold, like weights of icy
 stone
 Which crushed and withered mine, that
 could not be
 Aught but a lifeless clod, until revived by
 thee.

55 Thou friend, whose presence on my wintry
 heart
 Fell, like bright spring upon some herb-
 less plain,
 How beautiful and calm and free thou
 wert
 In thy young wisdom, when the mortal
 chain
 Of Custom thou didst burst and rend in
 twain,²
 60 And walked as free as light the clouds
 among,
 Which many an envious slave then breathed
 in vain
 From his dim dungeon, and my spirit
 sprung
 To meet thee from the woes which had
 begirt it long!

No more alone through the world's wilder-
 ness,

65 Although I trod the paths of high intent,
 I journeyed now no more companionless,
 Where solitude is like despair, I went.
 There is the wisdom of a stern content
 When Poverty can blight the just and
 good,
 70 When Infamy dares mock the innocent,
 And cherished friends turn with the mul-
 titude
 To trample this was ours, and we un-
 shaken stood!

Now has descended a serener hour,
 And with inconstant fortune, friends re-
 turn;

75 Though suffering leaves the knowledge and
 the power
 Which says—Let scorn be not repaid with
 scorn.
 And from thy side two gentle babes are
 born

To fill our homes with smiles, and thus
 are we
 Most fortunate beneath life's beaming
 morn;
 80 And these delights, and thou, have been
 to me
 The parents of the song I consecrate to
 thee.

Is it that now my inexperienced fingers
 But strike the prelude of a loftier strain?
 Or must the lyre on which my spirit lingers
 85 Soon pause in silence, ne'er to sound again,
 Though it might shake the Anarch Cus-
 tom's reign,¹
 And charm the minds of men to Truth's
 own sway
 Holier than was Amphiion's? I would fain
 Reply in hope—but I am worn away,
 90 And Death and Love are yet contending
 for their prey.

And what art thou? I know, but dare not
 speak:

Time may interpret to his silent years
 Yet in the paleness of thy thoughtful
 cheek,
 And in the light thine ample forehead
 wears,

95 And in thy sweetest smiles, and in thy
 tears,
 And in thy gentle speech, a prophecy
 Is whispered, to subdue my fondest fears:
 And through thine eyes, even in thy soul
 I see

A lamp of vestal fire burning internally

100 They say that thou wert lovely from thy
 birth,
 Of glorious parents,² thou aspiring child
 I wonder not—for one then left this earth
 Whose life was like a setting planet mild,
 Which clothed thee in the radiance unde-
 filed

105 Of its departing glory; still her fame
 Shines on thee, through the tempests dark
 and wild

Which shake these latter days; and thou
 canst claim

The shelter, from thy sire, of an immortal
 name

One voice³ came forth from many a mighty
 spirit,

110 Which was the echo of three thousand
 years; .

¹ A reference to the year before he met Mary.

² She and Shelley eloped on July 28, 1814 dis-
 regarding Shelley's marriage to Harriet West
 brook.

³ Custom is here conceived as the destroyer of
 true relations between men.

² William Godwin and Mary Wollstonecraft
 each the author of political and social writ-
 ings of importance.

³ The voice of Truth

And the tumultuous world stood mute to
hear it,

- As some lone man who in a desert hears
The music of his home:—unwonted fears
Fell on the pale oppressors of our race,
115 And Faith, and Custom, and low-thoughted
cares,
Like thunder-stricken dragons, for a space
Left the torn human heart, their food and
dwelling-place

Truth's deathless voice pauses among man-
kind!

- If there must be no response to my cry—
120 If men must rise and stamp with fury
blind
On his pure name who loves them,—thou
and I,
Sweet friend! can look from our tran-
quillity
Like lamps into the world's tempestuous
night,—
Two tranquil stars, while clouds are pass-
ing by
125 Which wrap them from the foundering
seaman's sight,
That burn from year to year with unextin-
guished light.

DEATH

1817 1824

They die—the dead return not. Misery
Sits near an open grave and calls them
over,

A Youth with hoary hair and haggard
eye.

They are the names of kindred, friend,
and lover,

- 5 Which he so feebly calls; they all are
gone—

Fond wretch, all dead! those vacant names
alone,

This most familiar scene, my pain,
These tombs,—alone remain

Misery, my sweetest friend, oh, weep no
more!

- 10 Thou wilt not be consoled—I wonder
not!

For I have seen thee from thy dwelling's
door

Watch the calm sunset with them, and
this spot

Was even as bright and calm, but transi-
tory,—

And now thy hopes are gone, thy hair is
hoary;

- 15 This most familiar scene, my pain,
These tombs,—alone remain.

LINES TO A CRITIC

1817 1823

Honey from silkworms who can gather,
Or sulk from the yellow bee?
The grass may grow in winter weather
As soon as hate in me.

- 5 Hate men who cant, and men who pray,
And men who rail like thee,
An equal passion to repay
They are not coy like me

- Or seek some slave of power and gold,
10 To be thy dear heart's mate;
Thy love will move that bigot cold
Sooner than me, thy hate

A passion like the one I prove
Cannot divided be;

- 15 I hate thy want of truth and love—
How should I then hate thee?

OZYMANDIAS

1817 1818

I met a traveller from an antique land
Who said: "Two vast and trunkless legs
of stone

Stand in the desert Near them, on the
sand,

Half sunk, a shattered visage lies, whose
frown,

- 5 And wrinkled lip, and sneer of cold com-
mand,
Tell that its sculptor well those passions
read

Which yet survive, stamped on these life-
less things,

The hand! that mocked them, and the
heart! that fed!

And on the pedestal these words appear:

- 10 "My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and de-
spair!"

Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away "

THE PAST

1818 1824

Wilt thou forget the happy hours

Which we buried in Love's sweet bowers,
Heaping over their corpses cold

Blossoms and leaves, instead of mould?

- 5 Blossoms which were the joys that fell.
And leaves, the hopes that yet remain

Forget the dead, the past? Oh, yet

There are ghosts that may take revenge
for it;

1 Of the sculptor

2 Of Ozymandias.

Memories that make the heart a tomb,
 10 Regrets which glide through the spirit's
 gloom,
 And with ghastly whispers tell
 That joy, once lost, is pain

ON A FADED VIOLET
 1818 1821

The odor from the flower is gone,
 Which like thy kisses breathed on me
 The color from the flower is flown,
 Which glowed of thee, and only thee!

5 A shrivelled, lifeless, vacant form,
 It lies on my abandoned breast.
 And mocks the heart, which yet is warm,
 With cold and silent rest.

I weep, — my tears revive it not!
 10 I sigh, — it breathes no more on me.
 Its mute and uncomplaining lot
 Is such as mine should be

LINES WRITTEN AMONG THE
 EUGANEAN HILLS
 1818 1819

Many a green isle needs must be
 In the deep, wide sea of misery,
 Or the mariner, worn and wan,
 Never thus could voyage on
 5 Day and night, and night and day,
 Drifting on his dreary way,
 With the solid darkness black
 Closing round his vessel's track,
 Whilst above, the sunless sky,
 10 Big with clouds, hangs heavily,
 And behind, the tempest fleet
 Hurries on with lightning feet.
 Riving sail, and cord, and plank,
 Till the ship has almost drank
 15 Death from the o'er-brimming deep,
 And sinks down, down, like that sleep
 When the dreamer seems to be
 Weltering through eternity.
 And the dim low line before
 20 Of a dark and distant shore
 Still recedes, as ever still
 Longing with divided will
 But no power to seek or shun,
 He is ever drifted on
 25 O'er the unreposing wave
 To the haven of the grave.
 What, if there no friends will greet?
 What, if there no heart will meet
 His with love's impatient beat?
 30 Wander wheresoe'er he may,
 Can he dream before that day
 To find refuge from distress
 In friendship's smile, in love's caress?

Then 'twill wreak him little woe
 25 Whether such there be or no;
 Senseless is the breast, and cold,
 Which relenting love would fold;
 Bloodless are the veins, and chill,
 Which the pulse of pain did fill,
 40 Every little living nerve
 That from bitter words did swerve
 Round the tortured lips and brow,
 Are like sapless leaflets now
 Frozen upon December's bough

15 On the beach of a northern sea
 Which tempests shake eternally,
 As once the wretch there lay to sleep,
 Lies a solitary heap,
 One white skull and seven dry bones,
 50 On the margin of the stones,
 Where a few gray rushes stand,
 Boundaries of the sea and land
 Not is heard one voice of wail
 But the sea-mews, as they sail
 55 O'er the billows of the gale,
 Or the whirlwind up and down
 Howling, like a slaughtered town,
 When a king in glory rides
 Through the pomp of fratricides
 60 Those unburied bones around
 There is many a mournful sound,
 There is no lament for him,
 Like a sunless vapor, dim,
 Who once clothed with life and thought
 65 What now moves nor murmurs not

•
 Ay, many flowering islands he
 In the waters of wide agony
 To such a one this morn was led
 My bark by soft winds piloted
 70 'Mid the mountains Euganean
 I stood listening to the pæan
 With which the legioned rooks did hail
 The sun's uprise majestic,
 Gathering round with wings all hoar,
 75 Through the dewy mist they soar
 Like gray shades, till the eastern heaven
 Bursts, and then, as clouds of even,
 Flecked with fire and azure, he
 In the unfathomable sky,
 80 So then plumes of purple gram,¹
 Starred with drops of golden rain,
 Gleam above the sunlight woods,
 As in silent multitudes
 On the morning's fitful gale
 85 Through the broken mist they sail,
 And the vapors cloven and gleaming
 Follow, down the dark steep streaming,
 Till all is bright, and clear, and still,
 Round the solitary hill

¹ color

- 90 Beneath is spread like a green sea
The waveless plain of Lombardy,
Bounded by the vaporous air,
Islanded by cities fair,
Underneath Day's azure eyes
95 Ocean's nursing, Venice lies,
A peopled labyrinth of walls,
Amphitrite's destined halls
Which her hoary sire¹ now paves
With his blue and beaming waves
100 Lo! the sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline,
And before that chasm of light,
105 As within a furnace bright,
Column, tower, and dome, and spire,
Shine like obelisks of fire,
Pointing with inconstant motion
From the altar of dark ocean
110 To the sapphire-tinted skies,
As the flames of sacrifice
From the marble shrines did rise,
As to pierce the dome of gold
Where Apollo spoke of old
115 Sun-girt City, thou hast been
Ocean's child, and then his queen;²
Now is come a darker day,
And thou soon must be his prey,
If the power that raised thee here
120 Hallow so thy watery bier
A less drear ruin than than now,
With thy conquest-braided brow
Stooping to the slave of slaves
From thy throne among the waves,
125 Wilt thou be, when the sea-mew
Flies, as once before it flew,³
O'er thine isles depopulate,
And all is in its ancient state,
Save where many a palace gate
130 With green sea-flowers overgrown
Like a rock of Ocean's own,
Topples o'er the abandoned sea
As the tides change sullenly
The fisher on his watery way,
135 Wandering at the close of day,
Will spread his sail and seize his oar
Till he pass the gloomy shore,
Lest thy dead should, from their sleep
Bursting o'er the starlight deep,
140 Lead a rapid masque of death

¹ Oceanus

² A reference to the old annual custom of throwing a ring into the ocean in representation of the marriage of Venice and the Sea. See Wordsworth's *On the Extinction of the Venetian Republic* (p. 288)

³ At this time, 1818, the greater part of northern Italy, including the old free cities, was under the oppressive domination of Austria, the "Celtic Anarch" of l. 132

⁴ Before the founding of the city

- O'er the waters of his path.
Those who alone thy towers behold
Quivering through aerial gold,
As I now behold them here,
145 Would imagine not they were
Sepulchres, where human forms,
Like pollution-nourished worms,
To the corpse of greatness cling,
Murdered, and now mouldering
150 But if Freedom should awake
In her omnipotence, and shake
From the Celtic¹ Anarch's hold
All the keys of dungeons cold,
Where a hundred cities lie
155 Chained like thee, ingloriously,
Thou and all thy sister band
Might adorn this sunny land,
Twining memories of old time
With new virtues more sublime,
160 If not, perish thou and they!—
Clouds which stain truth's rising day
By her sun consumed away—
Earth can spare ye while like flowers,
In the waste of years and hours,
165 From your dust new nations spring
With more kindly blossoming

- Perish! let there only be
Floating o'er thy heartless sea,
As the garment of thy sky
170 Clothes the world immortally.
One remembrance, more sublime
Than the tattered pall of time,
Which scarce hides thy visage wan;—
That a tempest-cleaving swan²
175 Of the songs of Albion,
Driven from his ancestral streams
By the might of evil dreams,
Found a nest in thee, and Ocean
Welcomed him with such emotion
180 That its joy grew his, and sprung
From his lips like music flung
O'er a mighty thunder-fit,
Chastening terror. What though yet
Poetry's unfailing river,
185 Which through Albion winds forever
Lashing with melodious wave
Many a sacred poet's grave,
Mourn its latest nursing fled?
What though thou with all thy dead
190 Scarce can for this fame repay
Aught thine own? oh, rather say
Though thy sins and slaveries foul
Overcloud a sunlike soul?
As the ghost of Homer clings
195 Round Seamander's wasting springs;
As divinest Shakespeare's might

¹ Celtic is here applied to northern barbarians not natives of Italy

² A reference to Byron

Fills Avon and the world with light
 Like omniscient power which he
 Imaged 'mid mortality;
 200 As the love from Petrarch's urn,
 Yet amid yon hills doth burn,
 A quenchless lamp, by which the heart
 Sees things unearthly, —so thou art,
 Mighty spirit! so shall be
 205 The city that did refuge thee.

Lo, the sun floats up the sky
 Like thought-winged Liberty,
 Till the universal light
 Seems to level plain and height,
 210 From the sea a mist has spread,
 And the beams of morn lie dead
 On the towers of Venice now,
 Like its glory long ago.
 By the skirts of that gray cloud
 215 Many-domed Padua proud
 Stands, a peopled solitude,
 'Mid the harvest-shining plain,
 Where the peasant heaps his grain
 In the garner of his foe,
 220 And the milk-white oven slow
 With the purple vintage stram,
 Heaped upon the creaking wain,¹
 That the brutal Celt may swill
 Drunken sleep with savage will,
 225 And the sickle to the sword
 Lies unchanged, though many a lord
 Like a weed whose shade is poison,
 Overgrows this region's poison,²
 Sheaves of whom are ripe to come
 230 To destruction's harvest-home
 Men must reap the things they sow,
 Force from force must ever flow,
 Or worse, but 'tis a bitter woe
 That love or reason cannot change
 235 The despot's rage, the slave's revenge
 Padua, thou within whose walls
 Those mute guests at festivals,
 Son and mother, Death and Sin,
 Played at dice for Ezzelin,
 240 Till Death cried, "I win, I win!"³
 And Sin cursed to lose the wager,
 But Death promised, to assuage her,
 That he would petition for
 Her to be made vice-emperor.
 245 When the destined years were o'er,
 Over all between the Po
 And the eastern Alpine snow,
 Under the mighty Austrian⁴
 Sin smiled so as Sin only can,
 250 And since that time, ay, long before,

¹ wagon² plenty; rich harvest³ See *Galatians*, c. 7.⁴ See Coleridge's *The Rime of the Ancient*
Mariner, 197 (p. 338)⁵ Francis I, Emperor of Austria (1804-15)

Both have ruled from shore to shore,—
 That incestuous pair, who follow
 Tyrants as the sun the swallow,
 As Repentance follows Crime,
 255 And as changes follow Time.

In thine halls the lamp of learning,
 Padua, now no more is burning,
 Like a meteor, whose wild way
 Is lost over the grave of day,
 260 It gleams betrayed and to betray
 Once remotest nations came
 To adore that sacred flame,
 When it lit not many a hearth
 On this cold and gloomy earth.
 265 Now new fires from antique light
 Spring beneath the wide world's might
 But then spark lies dead in thee,
 Trampled out by Tyranny.
 As the Norway woodman quells,
 270 In the depth of piny dells,
 One light flame among the brakes,¹
 While the boundless forest shakes,
 And its mighty trunks are torn
 By the fire thus lowly born.
 275 The spark beneath his feet is dead,
 He starts to see the flames it fed
 Howling through the darkened sky
 With a myriad tongues victoriously,
 And sinks down in fear so thou,
 280 O Tyranny, beholdest now
 Light around thee, and thou hearest
 The loud flames ascend, and fearest
 Grovel on the earth, ay, hide
 In the dust thy purple pride!

285 Noon descends around me now:
 'Tis the noon of autumn's glow,
 When a soft and purple mist
 Like a vaporous amethyst,
 Or an air-dissolved star
 290 Mingling light and fragrance, far
 From the curved horizon's bound
 To the point of heaven's profound,²
 Fills the overflowing sky,
 And the plains that silent lie
 295 Underneath, the leaves unsodden
 Where the infant Frost has trodden
 With his morning-winged feet,
 Whose bright print is gleaming yet,
 And the red and golden vines,
 300 Piercing with their trellised lines
 The rough, dark-skirted wilderness;
 The dun and bladed grass no less,
 Pointing from this hoary tower
 In the windless air; the flower
 305 Glimmering at my feet; the line

¹ thickets² That is to the zenith.

Of the olive-sandalled¹ Apennine
 In the south dimly islanded;
 And the Alps, whose snows are spread
 High between the clouds and sun,
 310 And of living things each one,
 And my spirit, which so long
 Darkened this swift stream of song,—
 Interpenetrated lie
 By the glory of the sky.
 315 Be it love, light, harmony,
 Odor, or the soul of all
 Which from heaven like dew doth fall,
 Or the mind which feeds this verse
 Peopling the lone universe

320 Noon descends, and after noon
 Autumn's evening meets me soon,
 Leading the infantine moon,
 And that one star, which to her
 Almost seems to minister
 325 Half the crimson light she brings
 From the sunset's radiant springs.
 And the soft dreams of the morn
 (Which like winged winds had borne
 To that silent isle, which lies
 330 Mid remembered agonies,
 The frail bark of this lone being)
 Pass, to other sufferers fleeing,
 And its ancient pilot, Pain,
 Sits beside the helm again

335 Other flowering isles must be
 In the sea of life and agony
 Other spirits float and flee
 O'er that gulf even now, perhaps,
 On some rock the wild wave wraps,
 340 With folded wings they waiting sit
 For my bark, to pilot it
 To some calm and blooming cove,
 Where for me, and those I love,
 May a windless bower be built,
 345 Far from passion, pain, and guilt,
 In a dell mid lawny hills,
 Which the wild sea-murmur fills,
 And soft sunshine, and the sound
 Of old forests echoing round,
 350 And the light and smell divine
 Of all flowers that breathe and shine
 We may live so happy there,
 That the spirits of the air,
 Envyng us, may even entice
 355 To our healing paradise
 The polluting multitude;
 But their rage would be subdued
 By that clime divine and calm,
 And the winds whose wings rain balm
 360 On the uplifted soul, and leaves
 Under which the bright sea heaves;

¹ covered with olive trees at the base

While each breathless interval
 In their whisperings musical
 The inspired soul supplies
 365 With its own deep melodies,
 And the love which heals all strife,
 Circling, like the breath of life,
 All things in that sweet abode
 With its own mild brotherhood,
 370 They, not it, would change, and soon
 Every sprite beneath the moon
 Would repent its envy vain,
 And the earth grow young again

STANZAS

WRITTEN IN DEJECTION, NEAR NAPLES
 1818 1824

The sun is warm, the sky is clear,
 The waves are dancing fast and
 bright;
 Blue isles and snowy mountains wear
 The purple noon's transparent might.
 5 The breath of the moist earth is light
 Around its unexpanded buds,
 Like many a voice of one delight,
 The winds, the birds, the ocean floods,
 The City's voice itself, is soft like Soli-
 tude's

10 I see the Deep's untrampled floor
 With green and purple seaweeds
 strown;
 I see the waves upon the shore,
 Like light dissolved in star-showers,
 thrown.
 I sit upon the sands alone,—
 15 The lightning of the noontide ocean
 Is flashing round me, and a tone
 Arises from its measured motion,
 How sweet! did any heart now share in
 my emotion

Alas! I have nor hope nor health.
 20 Nor peace within nor calm around,
 Nor that content surpassing wealth
 The sage in meditation found,¹
 And walked with inward glory
 crowned—
 Nor fame, nor power, nor love, nor
 leisure

25 Others I see whom these surround—
 Smiling they live, and call life pleas-
 ure,—
 To me that cup has been dealt in another
 measure.

¹ Numerous poets and philosophers have found consolation in solitude. See Cowper's *The Task*, 2 (p. 147), Byron's *Child Harold's Pilgrimage*, 4, 177-4 (p. 548), Keats's *Sonnet to Solitude* (p. 754), also, De Quincey's *The Affliction of Childhood* (p. 1089)

Yet now despair itself is mild,
Even as the winds and waters are;
30 I could lie down like a tired child,
And weep away the life of care
Which I have borne and yet must
bear,
Till death like sleep might steal on me,
And I might feel in the warm air
35 My cheek grow cold, and hear the sea
Breathe o'er my dying brain its last
monotony.

Some might lament that I were cold,
As I, when this sweet day is gone,
Which my lost heart, too soon grown
old,
40 Insults with this untimely moan,
They might lament—for I am one
Whom men love not,—and yet regret,
Unlike this day, which, when the sun
Shall on its stainless glory set,
45 Will linger, though enjoyed, like joy in
memory yet.

LINES WRITTEN DURING THE
'ASTLEREAGH ADMINIS-
TRATION

1819 1832

Corpses are cold in the tomb—
Stones on the pavement are dumb
Abortions are dead in the womb,
And then mothers look pale, like the death-
white shone
5 Of Albion, free no more.

Her sons are as stones in the way—
They are masses of senseless clay—
They are trodden, and move not away—
The abortion with which *she* travailed
10 Is Liberty, smitten to death.

Then trample and dance, thou Oppres-
sor!
For thy victim is no redresser—
Thou art sole lord and possessor
Of her corpses, and clods, and abortions—
they pave
15 Thy path to the grave.

Hearst thou the festival din
Of Death and Destruction and Sin,
And Wealth crying Havoc! within?
'Tis the Bacchanal triumph that makes
Truth dumb,—
20 Thine Epithalamium.

Av, marry thy ghastly wife!
Let Fear and Disquiet and Strife
Spread thy couch in the chamber of
Life;

Marry Ruin, thou Tyrant! and Hell be
thy guide
25 To the bed of the bride!

THE MASK OF ANARCHY

WRITTEN ON THE OCCASION OF THE MASSACRE
AT MANCHESTER¹
1819 1832

As I lay asleep in Italy,
There came a voice from over the sea,
And with great power it forth led me
To walk in the visions of Poesy.

5 I met Murder on the way—
He had a mask like Castlereagh,
Very smooth he looked, yet grim;
Seven bloodhounds followed him.

All were fat, and well they might
10 Be in admirable plight,
For one by one, and two by two,
He tossed them human hearts to chew,
Which from his wide cloak he drew.

Next came Fraud, and he had on,
15 Like Eldon, an ermined gown;
His big tears, for he wept well,
Turned to mill-stones as they fell;

And the little children, who
Round his feet played to and fro,
20 Thinking every tear a gem,
Had their brains knocked out by them

Clothed with the Bible as with light,
And the shadows of the night,
Like Sidmouth, next Hypocrites
25 On a crocodile rode by

And many more Destructions played
In this ghastly masquerade,
All disguised, even to the eyes,
Like bishops, lawyers, peers, or spies.

30 Last came Anarchy; he rode
On a white horse splashed with blood;
He was pale even to the lips,
Like Death in the Apocalypse.²

And he wore a kingly crown;
35 In his hand a sceptre shone,
(On his brow this mark I saw—
"I AM GOD, AND KING, AND LAW!"

With a pace stately and fast,
Over English land he passed,
40 Trampling to a mire of blood
The adoring multitude.

¹ A mass-meeting of citizens who were eager for parliamentary reforms was attacked by soldiers in St Peter's Field, on Aug. 16, 1819
² A few persons were killed and several hundred injured.

² See *Revelation*, 6 8

And a mighty troop around
 With their trampling shook the ground,
 Waving each a bloody sword
 45 For the service of their Lord.

And, with glorious triumph, they
 Rode through England, proud and gay,
 Drunk as with intoxication
 Of the wine of desolation.

50 O'er fields and towns, from sea to sea,
 Passed that pageant swift and free,
 Tearing up, and trampling down,
 Till they came to London town

And each dweller, panic-stricken,
 55 Felt his heart with terror sicken,
 Hearing the tempestuous cry
 Of the triumph of Anarchy

For with pomp to meet him came,
 Clothed in arms like blood and flame,
 60 The hired murderers, who did sing
 "Thou art God, and Law, and King

"We have waited, weak and lone
 For thy coming, Mighty One!
 Our purses are empty, our swords are cold,
 65 Give us glory, and blood, and gold."

Lawyers and priests, a motley crowd,
 To the earth then pale brows bowed,
 Like a bad prayer not over loud,
 Whispering—"Thou art Law and God!"

70 Then all cried with one accord,
 "Thou art King, and God, and Lord,
 Anarchy, to thee we bow,
 Be thy name made holy now!"

And Anarchy, the Skeleton,
 75 Bowed and grinned to every one,
 As well as if his education
 Had cost ten millions to the nation.

For he knew the palaces
 Of our kings were rightly his,
 80 His the sceptre, crown, and globe,
 And the gold-inwoven robe

So he sent his slaves before
 To seize upon the Bank and Tower,
 And was proceeding with intent
 85 To meet his pensioned Parliament,

When one fled past, a maniac maid,
 And her name was Hope, she said;
 But she looked more like Despair,
 And she cried out in the air:

90 "My father Time is weak and gray
 With waiting for a better day;
 See how idiot-like he stands,
 Fumbling with his palsied hands!

"He has had child after child,
 95 And the dust of death is piled
 Over every one but me
 Misery, oh, Misery!"

Then she lay down in the street,
 Right before the horses' feet,
 100 Expecting, with a patient eye,
 Murder, Fraud, and Anarchy;

When between her and her foes
 A mist, a light, an image rose,—
 Small at first, and weak, and frail
 105 Like the vapor of a vale,

Till as clouds grow on the blast,
 Like tower-crowned giants striding fast,
 And glare with lightnings as they fly,
 And speak in thunder to the sky

110 It grew—a Shape arrayed in mail
 Brighter than the viper's scale,
 And upborne on wings whose gleam¹
 Was as the light of sunny rain

On its helm, seen far away,
 115 A planet, like the Morning's, lay,
 And those plumes its light rained through,
 Like a shower of crimson dew

With step as soft as wind it passed
 O'er the heads of men—so fast
 120 That they knew the presence there,
 And looked—but all was empty air.

As flowers beneath May's footstep waken,
 As stars from Night's loose hair are shaken,
 As waves arise when loud winds call,
 125 Thoughts sprung wher'er that step did
 fall.

And the prostrate multitude
 Looked—and ankle-deep in blood.
 Hope, that maiden most serene,
 Was walking with a quiet men;

130 And Anarchy, the ghastly birth,
 Lay dead earth upon the earth,
 The Horse of Death, tameless as wind,
 Fleed, and with his hoofs did grind
 To dust the murderers thronged behind.

135 A rushing light of clouds and splendor,
 A sense, awakening and yet tender,
¹ color

Was heard and felt, and at its close
These words of joy and fear arose,

As if their own indignant Earth,
140 Which gave the sons of England birth,
Had felt their blood upon her brow,
And, shuddering with a mother's throes

Had turned every drop of blood,
By which her face had been bedewed.
145 To an accent unwithstood,
As if her heart had cried aloud

"Men of England, heirs of glory,
Heroes of unwritten story,
150 Nurslings of one mighty Mother,
Hopes of her, and one another

"Rise like lions after slumber,
In unvanquishable number,
Shake your chains to earth like dew
Which in sleep had fallen on you—
155 Ye are many, they are few.

"What is Freedom?—Ye can tell
That which Slavery is too well,
For its very name has grown
To an echo of your own

160 "'Tis to work, and have such pay
As just keeps life from day to day
In your limbs, as in a cell,
For the tyrants' use to dwell,—

"So that ye for them are made
165 Loom, and plough, and sword, and spade
With or without your own will, bent
To their defence and nourishment.

" 'Tis to see your children weak
With their mothers pine and peak,¹
170 When the winter winds are bleak—
They are dying whilst I speak

" 'Tis to hunger for such diet
As the rich man in his riot
Casts to the fat dogs that he
175 Surfeiting beneath his eye.

" 'Tis to let the Ghost of Gold
Take from toil a thousandfold
More than e'er its substance could
In the tyrannies of old;

180 "Paper coin²—that forgery
Of the title-deeds which ye

Hold to something from the worth
Of the inheritance of Earth.

" 'Tis to be a slave in soul,
185 And to hold no strong control
Over your own wills, but be
All that others make of ye

"And at length when ye complain
With a murmur weak and vain,
190 'Tis to see the Tyrant's crew
Ride over you wives and you—
Blood is on the grass like dew!

"Then it is to feel revenge,
Fiercely thirsting to exchange
195 Blood for blood—and wrong for wrong—
Do not thus when ye are strong!

"Birds find rest in narrow nest,
When weary of their winged quest;
Beasts find fare in woody lair,
200 When storm and snow are in the air.

"Horses, oxen, have a home,
When from daily toil they come.
Household dogs, when the wind roars,
Find a home within warm doors

205 "Asses, swine, have litter spread,
And with fitting food are fed.
All things have a home but one—
Thou, O Englishman, hast none!

"This is Slavery; savage men,
210 Or wild beasts within a den,
Would endure not as ye do—
But such ills they never knew.

"What art thou, Freedom? Oh, could
slaves
Answer from their living graves
215 This demand, tyrants would flee
Like a dream's dim imagery.

"Thou art not, as impostors say,
A shadow soon to pass away,
A superstition, and a name
220 Echoing from the cave of Fame

"For the laborer thou art bread
And a comely table spread,
From his daily labor come
In a neat and happy home

225 "Thou art clothes, and fire, and food
For the trampled multitude:
No—in countries that are free
Such starvation cannot be
As in England now we see

¹ See *Macbeth*, I, 3, 23

² Paper currency in England was worth considerably less than gold, but was declared to be of equal value by the House of Commons in 1810. See Cobbett's *Rural Rides*, Kensington, Jan. 4, 1822 (p. 1002)

230 "To the rich thou art a cheek,
When his foot is on the neck
Of his victim, thou dost make
That he treads upon a snake.

"Thou art Justice—ne'er for gold
235 May thy righteous laws be sold.
As laws are in England, thou
Shield'st alike the high and low

"Thou art Wisdom—freemen never
Dream that God will damn forever
240 All who think those things untrue
Of which priests make such ado

"Thou art Peace—never by thee
Would blood and treasure wasted be.
As tyrants wasted them, when all
245 Leagued to quench thy flame in Gaul¹

"What if English toil and blood
Was poured forth, even as a flood?
It availed, O Liberty!
To dim, but not extinguish thee

250 "Thou art Love—the rich have kissed
Thy feet, and like him² following Christ.
Give their substance to the free
And through the rough world follow thee,

"Or turn their wealth to arms, and make
255 War for thy beloved sake
On wealth and war and fraud, whence they
Drew the power which is their prey

"Science, Poetry, and Thought
Are thy lamps, they make the lot
260 Of the dwellers in a cot
Such they curse thee! Make not

"Spirit, Patience, Gentleness,
All that can adorn and bless
Art thou—let deeds, not words, express
265 Thine exceeding loveliness

"Let a great Assembly be
Of the fearless and the free.
On some spot of English ground
Where the plains stretch wide around.

270 "Let the blue sky overhead,
The green earth on which ye tread,
All that must eternal be,
Witness the solemnity.

"From the corners uttermost
275 Of the bounds of English coast:

From every hut, village, and town,
Where those, who live and suffer, moan
For others' misery or their own;

"From the workhouse and the prison,
280 Where, pale as corpses newly risen,
Women, children, young and old,
Groan for pain, and weep for cold,

"From the haunts of daily life,
Where is waged the daily strife
285 With common wants and common cares,
Which sows the human heart with tares;

"Lastly, from the palaces,
Where the murmur of distress
Echoes, like the distant sound
290 Of a wind alive, around

"Those prison-halls of wealth and fashion,
Where some few feel such compassion.
For those who groan, and toil, and wail,
As must make their brethren pale,—

295 "Ye who suffer woes untold,
Or to feel or to behold
Your lost country bought and sold
With a price of blood and gold.

"Let a vast Assembly be,
300 And with great solemnity
Declare with measured words that ye
Are, as God has made ye, free!

"Be your strong and simple words
Keen to wound as sharpened swords;
305 And wide as targets³ let them be,
With their shade to cover ye

"Let the tyrants pour around
With a quick and startling sound,
Like the loosening of a sea,
310 Troops of armed emblazonry²

"Let the charged artillery drive,
Till the dead air seems alive
With the clash of clanging wheels
And the tramp of horses' heels

315 "Let the fixed bayonet
Gleam with sharp desire to wet
Its bright point in English blood,
Looking keen as one for food

"Let the horsemen's scimitars
320 Wheel and flash, like sphereless stars

¹ A reference to the French Revolution and to the union of the powers against France

² See Luke 18 18 22

³ shields
² with shields, standards, etc. decorated with brilliant figures or pictures

Thirsting to eclipse their burning
In a sea of death and mourning

325 "Stand ye calm and resolute,
Like a forest close and mute,
With folded arms, and looks which are
Weapons of unvanquished war

330 "And let Panic, who outspeeds
The career of armed steeds,
Pass, a disregarded shade,
Through your phalanx undismayed.

"Let the laws of your own land,
Good or ill, between ye stand,
Hand to hand, and foot to foot,
Arbiters of the dispute —

335 "The old laws of England—they
Whose reverend heads with age are gray,
Children of a wiser day,
And whose solemn voice must be
Thine own echo—Liberty!

340 "On those who first should violate
Such sacred heralds in their state,
Rest the blood that must ensue,
And it will not rest on you

345 "And if then the tyrants dare,
Let them ride among you there,
Slash, and stab, and maim, and hew
What they like, that let them do

350 "With folded arms and steady eyes,
And little fear, and less surprise.
Look upon them as they slay.
Till their rage has died away.

355 "Then they will return with shame
To the place from which they came,
And the blood thus shed will speak
In hot blushes on their cheek

"Every woman in the land
Will point at them as they stand.
They will hardly dare to greet
Then acquaintance in the street

360 "And the bold, true warriors
Who have hugged Danger in wars,
Will turn to those who would be free,
Ashamed of such base company

365 "And that slaughter to the Nation
Shall steam up like inspiration,
Eloquent, oracular;
A volcano heard afar

"And these words shall then become
Like Oppression's thundered doom
370 Ringing through each heart and brain,
Heard again—again—again!

"Rise like lions after slumber
In unvanquishable number!
Shake your chains to earth, like dew
375 Which in sleep had fallen on you—
Ye are many, they are few!"

SONG TO THE MEN OF ENGLAND
1819 1839

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

5 Wherefore feed, and clothe, and save,
From the cradle to the grave,
Those ungrateful drones who would
Drain your sweat—nay, drink your blood?

10 Wherefore, bees of England, forge
Many a weapon, chain, and scourge,
That these stingless drones may spoil
The forced produce of your toil

15 Have ye leisure, comfort, calm,
Shelter, food, love's gentle balm?
Oh what is it ye buy so dear
With your pain and with your tear?

20 The seed ye sow, another reaps,
The wealth ye find, another keeps,
The robes ye weave, another wears,
The arms ye forge, another bears

Sow seed,—but let no tyrant reap,
Find wealth,—let no impostor heap;
Weave robes,—let not the idle wear,
Forge arms,—in your defence to bear

25 Shrink to your cellars, holes, and cells,
In halls ye deck, another dwells
Why shake the chains ye wrought? Ye see
The steel ye tempered glance on ye

30 With plough and spade, and hoe and loom,
Trace your grave, and build your tomb,
And weave your winding-sheet, till fair
England be your sepulchre

ENGLAND IN 1819
1819 1839

An old, mad, blind, despised, and dying
king,¹
Princes, the dregs of that dull race, who
flow

¹ George III, King of England (1760 1820)

Through public scorn—mud from a muddy
 spring;
 Rulers who neither see, nor feel, nor know,
 5 But leech-like to their fainting country
 cling,
 Till they drop, blind in blood, without a
 blow;
 A people starved and stabbed in the un-
 tilled field;
 An army, which liberticide and prey
 Makes as a two-edged sword to all who
 wield;
 10 Golden and sanguine laws which tempt
 and slay;
 Religion Christless, Godless — a book
 sealed.
 A Senate—Time's worst statute unre-
 pealed,—
 Are graves, from which a glorious Phant-
 om may
 Burst to illumine our tempestuous day.

ODE TO THE WEST WIND

1819

1820

I

O wild West Wind, thou breath of Au-
 tumn's being,
 Thou, from whose unseen presence the
 leaves dead
 Are driven, like ghosts from an enchanter
 fleeing,
 Yellow, and black, and pale, and hectic
 red,
 5 Pestilence-stricken multitudes. O thou,
 Who chariotest to their dark wintry bed
 The wingèd seeds, where they lie cold
 and low,
 Each like a corpse within its grave, until
 Thine azure sister of the Spring shall
 blow
 10 Her clarion o'er the dreaming earth, and fill
 (Driving sweet buds like flocks to feed in
 air)
 With living hues and odors plain and hill.
 Wild Spirit, which art moving every-
 where;
 Destroyer and preserver, hear! oh, hear!

II

15 Thou on whose stream, mid the steep
 sky's commotion,
 Loose clouds like earth's decaying leaves
 are shed,

Shook from the tangled boughs of Heaven
 and Ocean,

Angels of rain and lightning. there are
 spread
 On the blue surface of thine airy surge,
 20 Like the bright hair uplifted from the
 head

Of some fierce Maenad, even from the dim
 verge

Of the horizon to the zenith's height,
 The locks of the approaching storm. Thou
 dirge

Of the dying year, to which this closing
 night¹

25 Will be the dome of a vast sepulchre,
 Vaulted with all thy congregated might

Of vapors, from whose solid atmosphere
 Black rain, and fire, and hail will burst:
 oh, hear!

III

Thou who didst waken from his summer
 dreams
 30 The blue Mediterranean, where he lay,
 Lulled by the coil of his crystalline
 streams,

Beside a pumice² isle in Baia's bay,
 And saw in sleep old palaces and towers
 Quivering within the wave's intenser day,

35 All overgrown with azure moss and flowers
 So sweet, the sense faints picturing them!
 thou
 For whose path the Atlantic's level
 powers

Cleave themselves into chasms, while far
 below

The sea-blooms and the oozy woods which
 wear

40 The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with
 fear,
 And tremble and despoil themselves: oh,
 hear!

IV

If I were a dead leaf thou mightest bear;
 If I were a swift cloud to fly with thee,
 45 A wave to pant beneath thy power, and
 share

¹ night sky closing down over the earth

² A light, porous, volcanic substance

The impulse of thy strength, only less
free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over
heaven,
50 As then, when to outstrip thy skyey speed
Scarce seemed a vision; I would ne'er
have striven

As thus with thee in prayer in my sore
need
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

55 A heavy weight of hours has chained and
bowed
One too like thee, fameless, and swift, and
proud.

V

Make me thy lyre, even as the forest is
What if my leaves are falling like its
own!
The tumult of thy mighty harmonies

60 Will take from both a deep, autumnal
tone,
Sweet though in sadness. Be thou, Spirit
here,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new
birth!

65 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among man-
kind!

Be through my lips to unawakened earth

The trumpet of a prophecy! O Wind,

70 If Winter comes, can Spring be far be-
hind?

THE INDIAN SERENADE

1819 1822

I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low,
And the stars are shining bright.

5 I arise from dreams of thee,
And a spirit in my feet
Hath led me—who knows how?
To thy chamber window, sweet!

The wandering airs, they faint
On the dark, the silent stream;
The champak¹ odors fail
Like sweet thoughts in a dream,
The nightingale's complaint,
It dies upon her heart,
As I must die on thine,
Oh, beloved as thou art!

Oh, lift me from the grass!
I die! I faint! I fail!
Let thy love in kisses rain
On my lips and eyelids pale
My cheek is cold and white, alas!
My heart beats loud and fast,—
Oh! press it close to thine again,
Where it will break at last.

LOVE'S PHILOSOPHY

1819 1810

The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix forever
With a sweet emotion,
5 Nothing in the world is single,
All things by a law divine
In one spirit meet and mingle
Why not I with thine?

See the mountains kiss high heaven,
And the waves clasp one another;
No sister-flower would be forgiven
If it disdained its brother,
And the sunlight clasps the earth,
And the moonbeams kiss the sea:
15 What are all these kissings worth
If thou kiss not me?

THE POET'S LOVER

1819 1862

I am as a spirit who has dwelt
Within his heart of hearts, and I have felt
His feelings, and have thought his thoughts,
and known

The inmost converse of his soul, the tone
5 Unheard but in the silence of his blood,
When all the pulses in their multitude
Image the trembling calm of summer seas.
I have unlocked the golden melodies
Of his deep soul, as with a master-key,
10 And loosened them and bathed myself
therein—
Even as an eagle in a thunder-mist
Clothing his wings with lightning.

¹ An Indian tree of the magnolia family

PROMETHEUS UNBOUND

A LYRICAL DRAMA IN FOUR ACTS
1818-19 1820

DRAMATIS PERSONÆ

| | | |
|------------|-------------------------|---------------------------|
| PROMETHEUS | ASIA | } Oceanides |
| DEMOCORON | PANTHEA | |
| IUPITER | IONE | } THE PHANTASM OF JUPITER |
| THE EARLH | THE SPIRIT OF THE EARLH | |
| OCEAN | THE SPIRIT OF THE MOON | } SPIRITS OF THE HOURS |
| APOLLO | SPIRITS OF THE HOURS | |
| MERCURY | SPIRITS | } ECHOES |
| HERCULES | FAUNUS | |
| | | FURIES |

ACT I

SCENE — *A Ravine of Icy Rocks in the Indian Caucasus* PROMETHEUS is discovered bound to the Precipice PANTHEA and IONE are seated at his feet Time, night. During the scene, morning slowly breaks.

Prometheus Monarch of Gods and Demons,¹ and all Spirits

But One,² who throng those bright and rolling worlds

Which Thou and I alone of living things Behold with sleepless eyes! regard this Earth

5 Made multitudinous with thy slaves, whom thou

Requiest for knee-worship, prayer, and praise,

And toil, and hecatombs of broken hearts, With fear and self-contempt and barren hope

Whilst me, who am thy foe, eyeless in hate,

10 Hast thou made reign and triumph, to thy scorn,

O'er mine own misery and thy vain revenge

Three thousand years of sleep-unsheltered hours,

And moments ave divided by keen pangs Till they seemed years, torture and solitude,

15 Scorn and despan,—these are mine empire —

More glorious far than that which thou surveyest

From thine unenvied throne, O Mighty God!

Almighty, had I deigned to share the shame

Of thine ill tyranny, and hung not here

20 Nailed to this wall of eagle-baffling mountain,

¹ Supernatural beings of Greek mythology conceived as holding a position between gods and men

² Prometheus himself See l 265.

³ sacrifices of great numbers

Black, wintry, dead, unmeasured; without herb,

Insect, or beast, or shape or sound of life. Ah me! alas, pain, pain ever, forever!

No change, no pause, no hope! Yet I endure

25 I ask the Earth, have not the mountains felt?

I ask von Heaven, the all-beholding Sun, Has it not seen? The Sea, in storm or calm,

Heaven's ever-changing shadow, spread below,

Have its deaf waves not heard my agony? 30 Ah me! alas, pain, pain ever, forever!

The crawling glaciers pierce me with the spears

Of their moon-freezing crystals, the bright chains

Eat with their burning cold into my bones Heaven's winged hound,¹ polluting from thy lips

35 His beak in poison not his own, tears up My heart, and shapeless sights come wandering by,

The ghastly people of the realm of dream, Mocking me and the Earthquake-fiends are charged

To wrench the rivets from my quivering wounds,

40 When the rocks split and close again behind

While from their loud abysses howling throng

The genii of the storm, urging the rage Of whirlwind, and afflict me with keen hail

And yet to me welcome is day and night.

45 Whether one breaks the hoar-frost of the morn,

Or starry, dim, and slow, the other climbs The leaden-colored east, for then they lead

The wingless, crawling hours, one among whom—

As some dark priest hales the reluctant victim—

50 Shall drag thee, cruel King, to kiss the blood

From these pale feet, which then might trample thee

If they disdained not such a prostrate slave.

Disdain! Ah, no! I pity thee. What ruin

¹ The vulture, which, according to ancient story, daily tore the entrails of Prometheus

Will hunt thee undefended through the
wide Heaven!

55 How will thy soul, cloven to its depth with
terror,

Gape like a hell within! I speak in grief,
Not exultation, for I hate no more,

As then ere misery made me wise. The
curse

Once breathed on thee I would recall. Ye
Mountains,

60 Whose many-voiced Echoes, through the
mist

Of cataracts, flung the thunder of that
spell!

Ye icy Springs, stagnant with wrinkling
frost,

Which vibrated to hear me, and then crept
Shuddering through India! Thou serene

Air,

65 Through which the Sun walks burning
without beams!

And ye swift Whirlwinds, who on poised
wings

Hung mute and moveless o'er you hushed
abyss,

As thunder, louder than your own, made
rock

The orb'd world! If then my words had
power,

70 Though I am changed so that aught evil
wish

Is dead within; although no memory be
Of what is hate, let them not lose it now!

What was that curse? for ye all heard me
speak.

First Voice (from the Mountains)

Thrice three hundred thousand years

75 O'er the Earthquake's couch we stood

Oft, as men convulsed with fears,

We trembled in our multitude

Second Voice (from the Springs)

Thunderbolts had parched our water,

We had been stained with bitter blood,

80 And had run mute, 'mid shrieks of slaugh-
ter,

Thro' a city and a solitude.

Third Voice (from the Air)

I had clothed, since Earth uprose,

Its wastes in colors not their own,

And oft had my serene repose

85 Been cloven by many a rending groan.

Fourth Voice (from the Whirlwinds)

We had soared beneath these mountains

Unresting ages; nor had thunder,

Nor yon volcano's flaming fountains,

Nor any power above or under

90 Ever made us mute with wonder.

First Voice

But never bowed our snowy crest

As at the voice of thine unrest.

Second Voice

Never such a sound before

To the Indian waves we bore

95 A pilot asleep on the howling sea

Leaped up from the deck in agony,

And heard, and cried, "Ah, woe is me!"

And died as mad as the wild waves be

Third Voice

By such dread words from Earth to Heaven

100 My still realm was never riven:

When its wound was closed, there stood

Darkness o'er the day like blood

Fourth Voice

And we shrank back for dreams of ruin

To frozen caves our flight pursuing

105 Made us keep silence—thus—and thus—

Though silence is as hell to us

The Earth. The tongueless 'Averns of
the craggy hills

Cried "Miser!" then, the hollow Heaven
replied

"Miser!" And the Ocean's purple waves,
110 Climbing the land, howled to the lashing
winds,

And the pale nations heard it, "Miser!"

Prometheus I heard a sound of voices

not the voice

Which I gave forth. Mother, thy sons and
thou

Scorn him, without whose all-enduring will

115 Beneath the fierce omnipotence of Jove,

Both they and thou had vanished, like thin
mist

Unrolled on the morning wind Know ye
not me,

The Titan? He who made his agony

The barrier to your else all-conquering foe?

120 O rock-embosomed lawns, and snow-fed
streams,

Now seen athwart froze¹ vapors, deep be-
low,

Through whose o'ershadowing woods I
wandered once

With Asia, drinking life from her loved
eyes;

¹ frozen

- Why scorns the spirit which informs! ye,
now
125 To commune with me? me alone, who
checked,
As one who checks a fiend-drawn charioteer,
The falsehood and the force of him who
reigns
Supreme, and with the groans of pining
slaves
Fills your dim glens and liquid wilder-
nesses:
- 130 Why answer ye not, still? Brethren!
The Earth. They dare not
Prometheus. Who dares? for I would
hear that curse again.
Ha, what an awful whisper rises up!
'Tis scarce like sound: it tingles through
the frame
As lightning tingles, hovering ere it strike
135 Speak, Spirit! from thine inorganic voice
I only know that thou art moving near
And love. How cursed I him?
The Earth. How canst thou hear
Who knowest not the language of the dead?
Prometheus. Thou art a living spirit,
speak as they.
- 140 *The Earth.* I dare not speak like life,
lest Heaven's fell King
Should hear, and link me to some wheel of
pain
More torturing than the one whereon I roll.
Subtle thou art and good, and though the
Gods
Hear not this voice, yet thou art more than
God,
145 Being wise and kind: earnestly hearken
now.
Prometheus. Obscurely through my
brain, like shadows dim,
Sweep awful thoughts, rapid and thick
I feel
Faint, like one mingled in entwining love,
Yet 'tis not pleasure.
The Earth. No, thou canst not hear
150 Thou art immortal, and this tongue is
known
Only to those who die.
Prometheus. And what art thou,
O melancholy Voice?
The Earth. I am the Earth,
Thy mother; she within whose stony veins,
To the last fibre of the loftiest tree
155 Whose thin leaves trembled in the frozen
air,
Joy ran, as blood within a living frame,
When thou didst from her bosom, like a
cloud
Of glory, arise, a spirit of keen joy!
animates
- And at thy voice her pining sons uplifted
160 Their prostrate brows from the polluting
dust,
And our almighty Tyrant with fierce dread
Grew pale, until his thunder chained thee
here.
Then—see those million worlds which burn
and roll
Around us—their inhabitants beheld
165 My spherèd light wane in wide Heaven,
the sea
Was lifted by strange tempest, and new
fire
From earthquake-rifted mountains of
bright snow
Shook its portentous hair beneath Heav-
en's frown,
Lightning and Inundation vexed the plains,
170 Blue thistles bloomed in cities; foodless
toads
Within voluptuous chambers panting
crawled:
When Plague had fallen on man and beast
and worn,
And Famine; and black blight on herb
and tree;
And in the corn, and vines, and meadow-
grass,
175 Teemed ineradicable poisonous weeds
Draming their growth; for my wan breast
was dry
With grief; and the thin air, my breath,
was stained
With the contagion of a mother's hate
Breathed on her child's destroyer; ay, I
heard
180 Thy curse, the which, if thou rememberest
not,
Yet my innumerable seas and streams,
Mountains, and caves, and winds, and yon
wide air,
And the inarticulate people of the dead,
Preserve, a treasured spell. We meditate
185 In secret joy and hope those dreadful
words,
But dare not speak them
Prometheus. Venerable mother!
All else who live and suffer take from
thee
Some comfort; flowers, and fruits, and
happy sounds,
And love, though fleeting; these may not
be mine.
190 But mine own words, I pray, deny me not.
The Earth. They shall be told. Ere
Babylon was dust,
The Magnus Zoroaster, my dead child,
Met his own image walking in the garden.
That apparition, sole of men, he saw.

- 195 For know there are two worlds of life and death:
 One that which thou beholdest; but the other
 Is underneath the grave, where do inhabit
 The shadows of all forms that think and live,
 Till death unite them and they part no more;
 200 Dreams and the light imaginings of men,
 And all that faith creates or love desires,
 Terrible, strange, sublime, and beauteous shapes.
 There thou art, and dost hang, a writhing shade,
 'Mid whirlwind-peopled mountains; all the gods
 205 Are there, and all the powers of nameless worlds,
 Vast, sceptred phantoms; heroes, men, and beasts;
 And Demogorgon, a tremendous gloom,
 And he, the supreme Tyrant, on his throne
 Of burning gold. Son, one of these shall utter
 210 The curse which all remember Call at will
 Thine own ghost, or the ghost of Jupiter,
 Hades or Typhon, or what mightier Gods
 From all-prolific Evil, since thy ruin
 Have sprung, and trampled on my prostrate sons.
 215 Ask, and they must reply: so the revenge
 Of the Supreme may sweep through vacant shades,
 As rainy wind through the abandoned gate
 Of a fallen palace.
Prometheus. Mother, let not aught
 Of that which may be evil, pass again
 220 My lips, or those of aught resembling me
 Phantasm of Jupiter, arise, appear!
- Ione*
- My wings are folded o'er mine ears
 My wings are crossed o'er mine eyes
 Yet through their silver shade appears.
 225 And through their lulling plumes arise,
 A Shape, a throng of sounds;
 May it be no ill to thee
 O thou of many wounds!
 Near whom, for our sweet sister's sake,
 230 Ever thus we watch and wake
- Panthea*
- The sound is of whirlwind underground,
 Earthquake, and fire, and mountains
 235 cloven;
 The shape is awful like the sound,
 Clothed in dark purple, star-inwoven.
- A sceptre of pale gold
 To stay steps proud, o'er the slow cloud
 His venèd hand doth hold.
 Cruel he looks, but calm and strong,
 Like one who does, not suffers wrong.
- 240 *Phantasm of Jupiter.* Why have the
 secret powers of this strange world
 Driven me, a frail and empty phantom,
 hither
 On direst storms? What unaccustomed
 sounds
 Are hovering on my lips, unlike the voice
 With which our pallid race hold ghastly
 talk
 245 In darkness? And, proud sufferer, who
 art thou?
Prometheus. Tremendous Image, as thou
 art must be
 He whom thou shadowest forth. I am his
 foe,
 The Titan. Speak the words which I would
 hear,
 Although no thought inform thine empty
 voice.
 250 *The Earth.* Listen! And though your
 echoes must be mute,
 Gray mountains, and old woods, and
 haunted springs,
 Prophetic caves, and isle-surrounding
 streams,
 Rejoice to hear what yet ye cannot speak.
Phantasm A spirit seizes me and speaks
 within
 255 It tears me as fire tears a thunder-cloud
Panthea See how he lifts his mighty
 looks! the Heaven
 Darkens above.
Ione. He speaks! O shelter me!
Prometheus I see the curse on gestures
 proud and cold,
 And looks of firm defiance, and calm hate,
 260 And such despair as mocks itself with
 smiles,
 Written as on a scroll: yet speak: Oh,
 speak!
- Phantasm*
- Friend, I defy thee! with a calm, fixed
 mind.
 All that thou canst inflict I bid thee
 do;
 Foul Tyrant both of Gods and human-
 kind,
 One only being shalt thou not subdue.
 Rain then thy plagues upon me here,
 Ghastly disease, and frenzying fear;
 And let alternate frost and fire

Eat into me, and be thine ire
 270 Lightning, and cutting hail, and legioned
 forms
 Of furies, driving by upon the wounding
 storms.
 Ay, do thy worst. Thou art omnipotent
 O'er all things but thyself I gave thee
 power,
 And my own will. Be thy swift mis-
 chiefs sent
 275 To blast mankind, from yon ethereal
 tower.
 Let thy malignant spirit move
 In darkness over those I love
 On me and mine I imprecate
 The utmost torture of thy hate,
 280 And thus devote to sleepless agony,
 This undeclining head while thou must
 reign on high.
 But thou, who art the God and Lord
 O thou
 Who fillest with thy soul this world of
 woe,
 To whom all things of Earth and Heaven
 do bow
 285 In fear and worship—all-prevailing
 foe!
 I curse thee! let a sufferer's curse
 Clasp thee, his torturer, like remorse,
 Till thine Infinity shall be
 A robe of envenomed agony;¹
 290 And thine Omnipotence a crown of pain.
 To cling like burning gold round thy dis-
 solving brain.
 Heap on thy soul, by virtue of this Curse,
 Ill deeds, then be thou damned, be-
 holding good,
 Both infinite as is the universe,
 295 And thou, and thy self-torturing soli-
 tude
 An awful image of calm power
 Though now thou sittest, let the hour
 Come, when thou must appear to be
 That which thou art internally;
 300 And after many a false and fruitless crime
 Scorn track thy lagging fall through
 boundless space and time.

Prometheus. Were these my words, O
 Parent?
The Earth. They were thine.
Prometheus. It doth repent me: words
 are quick and vain;
 Grief for awhile is blind, and so was mine
 305 I wish no living thing to suffer pain.

¹ A reference to the shirt of Nessus which
 poisoned Hercules

The Earth

Misery, Oh, misery to me,
 That Jove at length should vanquish
 thee.
 Wail, howl aloud, Land and Sea,
 The Earth's rent heart shall answer ye
 310 Howl, Spirits of the living and the dead,
 Your refuge, your defence lies fallen and
 vanquished!

First Echo

Lies fallen and vanquished!

Second Echo

Fallen and vanquished!

Ione

Fear not 'tis but some passing spasm,
 The Titan is unvanquished still.
 But see, where through the azure chasm
 Of yon forked and snowy hill
 Trampling the slant winds on high
 With golden-sandalled feet, that glow
 Under plumes of purple dye,
 Like rose-ensanguined ivory,
 320 A Shape comes now,
 Stretching on high from his right hand
 A serpent-cinctured wand.

Panthea

'Tis Jove's world-wandering herald,
 Mercury

Ione

And who are those with hydra tresses
 And iron wings that climb the wind.
 Whom the frowning God represses,—
 Like vapors steaming up behind,
 330 Clanging loud, an endless crowd?

Panthea

These are Jove's tempest-walking hounds,
 Whom he gluts with groans and blood,
 When charioted on sulphurous cloud
 He bursts Heaven's bounds

Ione

Are they now led from the thin dead
 On new pangs to be fed?

Panthea

The Titan looks as ever, firm, not proud

First Fury. Ha! I scent life!

Second Fury. Let me but look into
 his eyes!

¹ The rod entwined with two serpents and car-
 ried by Mercury

Third Fury. The hope of torturing him
smells like a heap
340 Of corpses, to a death-bird after battle.

First Fury. Darest thou delay, O Herald!
aid! take cheer, Hounds

Of Hell: what if the Son of Maia¹ soon
Should make us food and sport—who can
please long
The Omnipotent?

Mercury. Back to your towers of iron.
345 And gnash, beside the streams of fire, and
wail,

Your foodless teeth Geryon, arise! and
Gorgon,
Chimæra, and thou Sphinx, subtlest of
fiends

Who ministered to Thebes Heaven's poisoned wine,²
Unnatural love, and more unnatural
hate.

350 These shall perform your task
Fust Fury Oh, mercy! mercy!

We die with our desire drive us not back!
Mercury Crouch then in silence

Awful Sufferer!
To thee unwilling, most unwillingly
I come, by the great Father's will driven
down,

355 To execute a doom of new revenge
Alas! I pity thee, and hate myself

That I can do no more aye from thy
sight

Returning, for a season, Heaven seems
Hell,

So thy worn form pursues me night and
day,

360 Smiling reproach. Wise art thou, firm and
good,

But vainly wouldst stand forth alone in
strife

Against the Omnipotent; as yon clear
lamps

That measure and divide the weary years
From which there is no refuge, long have
taught

365 And long must teach. Even now thy Tor-
turer arms

With the strange might of unimagined
pains

The powers who scheme slow agonies in
Hell,

And my commission is to lead them
here,

Or what more subtle, foul, or savage fiends
370 People the abyss, and leave them to their
task.

¹ Mercury.
² The Sphinx propounded a riddle to the Thebans,
and killed all passers-by who could not solve
it. See DeQuincey's *The Sphinx's Riddle*.

Be it not so! there is a secret known
To thee, and to none else of living things,¹
Which may transfer the sceptre of wide
Heaven,

The fear of which perplexes the Supreme
375 Clothe it in words, and bid it clasp his
throne

In intercession, bend thy soul in prayer,
And like a suppliant in some gorgeous
fane,

Let the will kneel within thy haughty
heart:

For benefits and meek submission tame
380 The fiercest and the mightiest.

Prometheus Evil minds
Change good to their own nature. I gave
all

He has, and in return he chains me here
Years, ages, night and day: whether the
Sun

Spht my parched skin, or in the moony
night

385 The crystal-winged snow cling round my
hair.

Whilst my beloved race is trampled down
By his thought-executing ministers:

Such is the tyrant's recompense "Tis just.
He who is evil can receive no good,

390 And for a world bestowed, on a friend lost,
He can feel hate, fear, shame, not grati-
tude:

He but requites me for his own misdeed.
Kindness to such is keen reproach, which
breaks

With bitter stings the light sleep of Re-
venge.

395 Submission, thou dost know I cannot try:
For what submission but that fatal word,
The death-seal of mankind's captivity,

Like the Sicilian's han-suspended sword,³
Which trembles o'er his crown, would he
accept,

400 Or could I yield? Which yet I will not
yield.

Let others flatter Crime where it sits
throned

In brief Omnipotence. secure are they
For Justice, when triumphant, will weep
down

Pity, not punishment, on her own wrongs,
405 Too much avenged by those who err. I
wait,

¹ Prometheus knew that Jupiter would be over-
thrown. See Byron's *Prometheus*, 30-31 (p
322).

² See *King Lear*, III, 2, 4.

³ The sword which was suspended on a single
hair over the head of Damocles while he was
seated at a royal banquet, to rebuke him for
his constant praises of the happiness of
kings

- Enduring thus, the retributive hour
Which since we spake is even nearer now.
But hark, the hell-hounds clamor: fear
delay:
Behold! Heaven lowers under thy Fa-
ther's frown.
- 410 *Mercury.* Oh, that we might be spared.
I to inflict
And thou to suffer! Once more answer me
Thou knowest not the period of Jove's
power?
Prometheus. I know but this, that it
must come.
Mercury. Alas!
Thou canst not count thy years to come of
pain!
- 415 *Prometheus.* They last while Jove must
reign: nor more, nor less
Do I desire or fear.
Mercury. Yet pause, and plunge
Into Eternity, where recorded time,
Even all that we imagine, age on age,
Seems but a point, and the reluctant mind
- 420 Flags wearily in its unending flight,
Till it sink, dizzy, blind, lost, shelterless;
Perchance it has not numbered the slow
years
Which thou must spend in torture, un-
reprieved?
Prometheus. Perchance no thought can
count them, yet they pass.
- 425 *Mercury.* If thou might'st dwell among
the Gods the while
Lapped in voluptuous joy?
Prometheus. I would not quit
This bleak ravine, these unrepentant pains.
Mercury. Alas! I wonder at, yet pity
thee
Prometheus. Pity the self-despising
slaves of Heaven,
- 430 Not me, within whose mind sits peace
serene,
As light in the sun, throned. How vain is
talk!
'Call up the fiends.
Ione. Oh, sister, look! White fire
Has cloven to the roots yon huge snow-
loaded cedar,
How fearfully God's thunder howls be-
hind!
- 435 *Mercury.* I must obey his words and
thine. Alas!
Most heavily remorse hangs at my heart!
Panthea. See where the child of Heav-
en, with winged feet,
Runs down the slanted sunlight of the
dawn.
- Ione.* Dear sister, close thy plumes over
thine eyes.
- 440 Lest thou behold and die: they come—they
come—
Blackening the birth of day with countless
wings,
And hollow underneath, like death.
First Fury. Prometheus!
Second Fury. Immortal Titan!
Third Fury. Champion of Heaven's
slaves!
Prometheus. He whom some dreadful
voice invokes is here,
- 445 Prometheus, the chained Titan. Horrible
forms,
What and who are ye? Never yet there
came
Phantasms so foul through monster-teem-
ing Hell
From the all-miscreative brain of Jove,
Whilst I behold such execrable shapes,
- 450 Methinks I grow like what I contemplate,
And laugh and stare in loathsome sym-
pathy.
First Fury. We are the ministers of
pain, and fear,
And disappointment, and mistrust, and
hate,
And clinging crime, and as lean dogs
pursue
- 455 Through wood and lake some struck and
sobbing fawn,
We track all things that weep, and bleed,
and live,
When the great King betrays them to our
will
Prometheus. O many fearful natures in
one name,
I know ye, and these lakes and echoes
know
- 460 The darkness and the clangor of your
wings
But why more hideous than your loathed
selves
Gather ye up in legions from the deep?
Second Fury. We knew not that Sis-
ters, rejoice, rejoice!
- Prometheus.* Can aught exult in its de-
formity?
- 465 *Second Fury.* The beauty of delight
makes lovers glad,
Gazing on one another: so are we
As from the rose which the pale priestess
kneels
To gather for her festal crown of flowers
The aerial crimson falls, flushing her
cheek,
- 470 So from our victim's destined agony
The shade which is our form invests us
round;
Else we are shapeless as our mother Night

Prometheus. I laugh your power, and
his who sent you here,
To lowest scorn.¹ Pour forth the cup of
pain.

475 *First Fury.* Thou thinkest we will rend 510
thee from bone,
And nerve from nerve, working like fire
within?

Prometheus. Pain is my element, as
hate is thine; 515

Ye rend me now I care not.

Second Fury. Dost imagine
We will but laugh into thy lidless eyes?

480 *Prometheus* I weigh not what ye do,
but what ye suffer,
Being evil Cruel was the power which 520
called

You, or aught else so wretched, into light

Third Fury Thou think'st we will live
through thee, one by one,

Like animal life, and though we can ob-
scure not

485 The soul which burns within, that we will
dwell

Beside it, like a vain loud multitude
Vexing the self-content of wisest men
That we will be dread thought beneath thy
brain, 525

And foul desire round thine astonished
heart,

490 And blood within thy labyrinthine veins
Crawling like agony?

Prometheus Why, ye are thus now.
Yet am I king over myself, and rule
The torturing and conflicting throngs
within,

As Jove rules you when Hell grows muti-
nous

Chorus of Furies

495 From the ends of the earth, from the ends
of the earth,

Where the night has its grave and the
morning its birth,

Come, come, come!

Oh, ye who shake hills with the scream of
your mirth,

When cities sink howling in ruin, and ye
500 Who with wingless footsteps trample the 535
sea,

And close upon Shipwreck and Famine's
track,

Sit chattering with joy on the foodless
wreck;

Come, come, come!

505 Leave the bed, low, cold, and red,
Strewed beneath a nation dead,

¹ See *Macbeth*, IV, 1, 79-80

Leave the hatred, as in ashes
Fire is left for future burning.
It will burst in bloodier flashes

When ye stir it, soon returning:
Leave the self-contempt implanted
In young spirits, sense-enchanted,
Misery's yet unkindled fuel:
Leave Hell's secrets half unchanted
To the maniac dreamer; cruel
More than ye can be with hate
Is he with fear

Come, come, come!

We are steaming up from Hell's wide gate
And we burthen the blasts of the atmos-
phere,

520 But vainly we toil till ye come here

Ione. Sister, I hear the thunder of new
wings.

Panthea These solid mountains quiver
with the sound

Even as the tremulous air then shadows
make

The space within my plumes more black
than night.

First Fury

Your call was as a winged car
Driven on whirlwinds fast and far;
It rapped us from red gulfs of war.

Second Fury

From wide cities, famine-wasted;

Third Fury

Groans half heard, and blood untasted;

Fourth Fury

530 Kingly conclaves stern and cold,
Where blood with gold is bought and
sold,

Fifth Fury

From the furnace, white and hot,
In which—

A Fury

Speak not whisper not:
I know all that ye would tell,
But to speak might break the spell
Which must bend the Invincible,
The stern of thought;
He yet defies the deepest power of Hell.

A Fury

Tear the veil!

Another Fury

It is torn.

Chorus

The pale stars of the morn
 Shine on a misery, dire to be borne.
 Dost thou faint, mighty Titan? We laugh
 thee to scorn.
 Dost thou boast the clear knowledge thou
 waken'dst for man?
 Then was kindled within him a thirst which
 outran
 Those perishing waters, a thirst of fierce
 fever,
 545 Hope, love, doubt, desire, which consume
 him forever.
 One came forth of gentle worth¹
 Smiling on the sanguine earth;
 His words outlived him, like swift poison
 Withering up truth, peace, and pity
 550 Look! where round the wide horizon
 Many a million-peopled city
 Vomits smoke in the bright air.
 Mark that outcry of despair!
 'Tis his mild and gentle ghost
 555 Wailing for the faith he kindled
 Look again! the flames almost
 To a glow-worm's lamp have dwindled.
 The survivors round the embers
 Gather in dread
 560 Joy, joy, joy!
 Past ages crowd on thee, but each one
 remembers,
 And the future is dark, and the present is
 spread
 Like a pillow of thorns for thy slumberless
 head

Semichorus I

Drops of bloody agony flow
 565 From his white and quivering brow
 Grant a little respite now:
 See! a disenchanted nation
 Springs like day from desolation,
 To Truth its state is dedicate,
 570 And Freedom leads it forth, her mate.
 A legion'd band of link'd brothers
 Whom Love calls children—

Semichorus II

'Tis another's.
 See how kindred murder kin!
 'Tis the vintage-time for Death and Sin
 575 Blood, like new wine, bubbles within
 Till Despair smothers
 The struggling world, which slaves and
 tyrants win.
 [All the FURIES vanish, except one

¹ A reference to Christ

Ione. Hark, sister! what a low yet
 dreadful groan

Quite unsuppressed is tearing up the heart
 580 Of the good Titan, as storms tear the deep,
 And beasts hear the sea moan in inland
 caves.

Darest thou observe how the fiends torture
 him?

Panthea. Alas! I looked forth twice,
 but will no more.

Ione. What didst thou see?

Panthea. A woful sight: a youth
 585 With patient looks nailed to a crucifix.

Ione. What next?

Panthea. The heaven around,
 the earth below,
 Was peopled with thick shapes of human
 death,
 All horrible, and wrought by human hands,
 And some appeared the work of human
 hearts,

590 For men were slowly killed by frowns and
 smiles:

And other sights too foul to speak and live
 Were wandering by. Let us not tempt
 worse fear

By looking forth: those groans are grief
 enough.

Fury. Behold an emblem: those who do
 endure

595 Deep wrongs for man, and scorn, and
 chains, but heap
 Thousandfold torment on themselves and
 him.

Prometheus. Remit the anguish of that
 lighted stare;

Close those wan lips; let that thorn-
 wounded brow

Stream not with blood; it mingles with
 thy tears!

600 Fix, fix those tortured orbs in peace and
 death,

So thy sick throes shake not that crucifix,
 So those pale fingers play not with thy
 gore.

Oh, horrible! Thy name I will not speak—
 It hath become a curse. I see, I see

605 The wise, the mild, the lofty, and the
 just,

Whom thy slaves hate for being like to
 thee,

Some hunted by foul lies from their heart's
 home,

An early-chosen, late-lamented home,
 As hooded ounces cling to the driven
 hind;¹

¹ The ounce is the cheetah, or leopard, which is
 used in Southern Asia for hunting deer. It
 is kept hooded, or blindfolded, until the game
 is sighted

- 610 Some linked to corpses in unwholesome cells:
 Some—hear I not the multitude laugh loud?—
 Impaled in lingering fire and mighty realms
 Float by my feet, like sea-uprooted isles,
 Whose sons are kneaded down in common blood
- 615 By the red light of their own burning homes.
Fury. Blood thou canst see, and fire,
 and canst hear groans,
 Worse things, unheard, unseen, remain behind.
Prometheus Worse?
Fury In each human heart terror survives
 The ruin it has gorged, the loftiest fear
- 620 All that they would disdain to think were true.
 Hypocrisy and custom make their minds
 The fanes of many a worship, now outworn
 They dare not devise good for man's estate,
 And yet they know not that they do not dare
- 625 The good want power, but to weep barren tears
 The powerful goodness want, worse need for them
 The wise want love, and those who love want wisdom,
 And all best things are thus confused to ill
 Many are strong and rich, and would be just,
- 630 But live among their suffering fellow-men
 As if none felt: they know not what they do
Prometheus Thy words are like a cloud of winged snakes,
 And yet I pity those they torture not
Fury Thou pitiest them? I speak no more! [*Vanishes*]
Prometheus Ah woe!
- 635 Ah woe! Alas! pain, pain ever, forever!
 I close my tearless eyes, but see more clear
 Thy works within my woe-illumed mind.
 Thou subtle tyrant! Peace is in the grave
 The grave hides all things beautiful and good:
- 640 I am a God and cannot find it there,
 Nor would I seek it: for, though dread revenge,
 This is defeat, fierce King, not victory
 The sights with which thou torturest and my soul
- 645 When they shall be no types of things which are.
Panthea. Alas! what sawest thou?
Prometheus. There are two woes—
 To speak, and to behold, thou spare me one.
 Names are there, Nature's sacred watch-words, they
 Were borne aloft in bright emblazonry,
 The nations, thronged around, and cried aloud,
 As with one voice, Truth, Liberty, and Love!
 Suddenly fierce confusion fell from heaven
 Among them: there was strife, deceit, and fear
 Tyrants rushed in, and did divide the spoil
- 650 This was the shadow of the truth I saw
The Earth. I felt thy torture, son, with such mixed joy
 As pain and virtue give. To cheer thy state
 I bid ascend those subtle and fair spirits,
 Whose homes are the dim caves of human thought,
 And who inhabit, as birds wing the wind,
 Its world-surrounding ether: they behold
 Beyond that twilight realm, as in a glass,
 The future: may they speak comfort to thee!
- Panthea* Look, sister, where a troop of spirits gather,
 Like flocks of clouds in spring's delightful weather,
 Thronging in the blue air!
Ione. And see! more come,
 Like fountain-vapors when the winds are dumb,
 That climb up the ravine in scattered lines
 And hark! is it the music of the pines?
 Is it the lake? Is it the water fall?
- 670 *Panthea.* 'Tis something sadder, sweeter far than all
- Chorus of Spirits*
- From unremembered ages we
 Gentle guides and guardians be
 Of heaven-oppressed mortality;
 And we breathe, and sicken not,
 The atmosphere of human thought.
 Be it dim, and dank, and gray,
 Like a storm-extinguished day,
 Travell'd o'er by dying gleams,
 Be it bright as all between
 Cloudless skies and windless streams,
 Silent, liquid, and serene;
 As the birds within the wind,
 As the fish within the wave,
 As the thoughts of man's own mind
 Float through all above the grave;

We make there our liquid lan,
 Voyaging cloudlike and unpent
 Through the boundless element :
 Thence we bear the prophecy
 Which begins and ends in thee !

Ione. More yet come, one by one the
 air around them
 Looks radiant as the air around a star.

First Spirit

On a battle-trumpet's blast
 I fled hither, fast, fast, fast,
 'Mid the darkness upward cast
 From the dust of creeds outworn,
 From the tyrant's banner torn,
 Gathering 'round me, onward borne,
 There was mingled many a cry—
 Freedom ! Hope ! Death ! Victory !
 Till they faded through the sky .
 And one sound, above, around,
 One sound beneath, around, above,
 Was moving ; 'twas the soul of love ,
 'Twas the hope, the prophecy,
 Which begins and ends in thee

Second Spirit

A rainbow's arch stood on the sea,
 Which rocked beneath, immovably .
 And the triumphant storm did flee,
 Like a conqueror, swift and proud,
 Between,¹ with many a captive cloud,
 A shapeless, dark and rapid crowd,
 Each by lightning riven in half
 I heard the thunder hoarsely laugh
 Mighty fleets were strewn like chaff
 And spread beneath a hell of death
 O'er the white waters. I alit
 On a great ship lightning-split,
 And speeded hither on the sigh
 Of one who gave an enemy
 His plank, then plunged aside to die.

Third Spirit

I sate beside a sage's bed,
 And the lamp was burning red
 Near the book where he had fed,
 When a Dream with plumes of flame,
 To his pillow hovering came,
 And I knew it was the same
 Which had kindled long ago
 Pity, eloquence, and woe ;
 And the world awhile below
 Wore the shade, its lustre made.
 It has borne me here as fleet
 As Desire's lightning feet :

I must ride it back ere morrow,
 Or the sage will wake in sorrow.

Fourth Spirit

On a poet's lips I slept
 Dreaming like a love-adept
 In the sound his breathing kept ;
 Nor seeks nor finds he mortal blisses,
 But feeds on the aerial kisses
 Of shapes that haunt thought's
 wildernesses.
 He will watch from dawn to gloom
 The lake-reflected sun illumine
 The yellow bees in the ivy-bloom,
 Nor heed nor see, what things they be,
 But from these create he can
 Forms more real than living man,
 Nurslings of immortality !
 One of these awakened me,
 And I sped to succor thee.

Ione

Behold'st thou not two shapes from the
 east and west
 Come, as two doves to one beloved nest,
 Twin nurslings of the all-sustaining air
 On swift still wings glide down the
 atmosphere ?
 And, hark ! their sweet, sad voices ! 'tis
 despair
 Mingled with love and then dissolved in
 sound.
Panthea. Canst thou speak, sister ? all
 my words are drowned
Ione Their beauty gives me voice See
 how they float
 On their sustaining wings of skyey gram,²
 Orange and azure deepening into gold .
 Their soft smiles light the air like a star's
 fire

Chorus of Spirits

Hast thou beheld the form of Love ?

Fifth Spirit

As over wide dominions
 I sped, like some swift cloud that wings
 the wide air's wildernesses,
 That planet-crested Shape swept by on
 lightning-braided pinions,
 Scattering the liquid joy of life from
 his ambrosial³ tresses .
 His footsteps paved the world with light ;
 but as I passed 'twas fading,
 And hollow Ruin yawned behind : great
 sages bound in madness,

¹ Between arch and sea

² color

³ divinely beautiful

And headless patriots, and pale youths
 who perished, unupbraiding,
 770 Gleamed in the night. I wandered o'er,
 till thou, O King of sadness,
 Turned by thy smile the worst I saw to
 recollected gladness

Sixth Spirit

Ah, sister! Desolation is a delicate thing
 It walks not on the earth, it floats not on
 the air,
 But treads with lulling footstep, and fans
 with silent wing
 775 The tender hopes which in their hearts
 the best and gentlest bear.
 Who, soothed to false repose by the fan-
 ning plumes above
 And the music-stirring motion of its soft
 and busy feet,
 Dream visions of aerial joy, and call the
 monster, Love,
 And wake, and find the shadow Pain, as
 he whom now we greet

Chorus

780 Though Ruin now Love's shadow be,
 Following him, destroyingly,
 On Death's white and winged steed,¹
 Which the fleetest cannot flee,
 Trampling down both flower and weed,
 785 Man and beast, and foul and fair,
 Like a tempest through the air,
 Thou shalt quell² this horseman grim,
 Woundless though in heart or limb.

Prometheus Spirits! how know ye this
 shall be?

Chorus

790 In the atmosphere we breathe,
 As buds grow red when the snow-storms
 flee,
 From Spring gathering up beneath,
 Whose mild winds shake the elder-brake,³
 And the wandering herdsmen know
 795 That the white-thorn soon will blow:
 Wisdom, Justice, Love, and Peace,
 When they struggle to increase,
 Are to us as soft winds be
 To shepherd boys, the prophecy
 800 Which begins and ends in thee

Ione Where are the Spirits fled?

Panthea Only a sense
 Remains of them, like the omnipotence
 Of music, when the inspired voice and lute

¹ See *Revelation*, 6 &

² elder-thicket

³ kill

Languish, ere yet the responses are mute,
 805 Which through the deep and labyrinthine
 soul,
 Like echoes through long caverns, wind
 and roll.

Prometheus. How fair these anborn
 shapes! and yet I feel
 Most vain all hope but love, and thou art
 far,

Asia! who, when my being overflowed,
 810 Wert like a golden chalice to bright wine
 Which else had sunk into the thirsty dust.
 All things are still. Alas! how heavily
 This quiet morning weighs upon my heart,
 Though I should dream I could even sleep
 with grief

815 If slumber were denied not. I would fain
 Be what it is my destiny to be,
 The savior and the strength of suffering
 man,

Or sink into the original gulf of things
 There is no agony, and no solace left,
 820 Earth can console, Heaven can torment no
 more.

Panthea Hast thou forgotten one who
 watches thee
 The cold dark night, and never sleeps but
 when

The shadow of thy spirit falls on her?

Prometheus. I said all hope was vain
 but love thou lovest.

825 *Panthea*. Deeply in truth; but the east-
 ern star looks white,
 And Asia waits in that far Indian vale,
 The scene of her sad exile, rugged once
 And desolate and frozen, like this ravine;
 But now invested with fair flowers and
 herbs,

830 And haunted by sweet airs and sounds,
 which flow

Among the woods and waters, from the
 ether
 Of her transforming presence, which
 would fade
 If it were mingled not with thine Fare-
 well!

ACT II

SCENE I—*Morning A lovely Vale in the
 Indian Caucasus ASIA alone*

Asia From all the blasts of heaven thou
 hast descended

Yes, like a spirit, like a thought, which
 makes

Unwonted tears throng to the horny eyes,
 And beatings haunt the desolated heart,

5 Which should have learnt repose: thou
 hast descended

- Cradled in tempests, thou dost wake, O
Spring!
O child of many winds! As suddenly
Thou comest as the memory of a dream,
Which now is sad because it hath been
sweet;
- 10 Like genius, or like joy which riseth up
As from the earth, clothing with golden
clouds
The desert of our life
This is the season, this the day, the hour,
At sunrise thou shouldst come, sweet sister
mine,¹
- 15 Too long desired, too long delaying, come!
How like death-worms the wingless mo-
ments crawl!
The point of one white star is quivering
still
Deep in the orange light of widening morn
Beyond the purple mountains through a
chasm
- 20 Of wind-divided mist the darker lake
Reflects it now it wanes it gleams again
As the waves fade, and as the burning
threads
Of woven cloud unravel in pale air
'Tis lost! and through yon peaks of cloud-
like snow
- 25 The roseate sunlight quivers hear I not
The Æolian music of her sea-green plumes
Winnowing the crimson dawn?
- [PANTHEA enters
I feel, I see
- Those eyes which burn through smiles that
fade in tears,
Like stars half-quenched in mists of silver
dew.
- 30 Belovèd and most beautiful, who wearest
The shadow of that soul² by which I
live,
How late thou art! the spherèd sun had
climbed
The sea; my heart was sick with hope,
before
The printless air felt thy belated plumes
- 35 Panthea Pardon, great sister! but my
wings were faint
With the delight of a remembered dream,
As are the noontide plumes of summer
winds
Sate with sweet flowers. I was wont to
sleep
Peacefully, and awake refreshed and calm
Before the sacred Titan's fall and thy
40 Unhappy love had made, through use and
pity,
Both love and woe familiar to my heart
- As they had grown to thine erewhile I
slept
Under the glaucous³ caverns of old Ocean
45 Within dim bowers of green and purple
moss,
Our young Ione's soft and milky aims
Locked then, as now, behind my dark, moist
hair,
While my shut eyes and cheek were pressed
within
The folded depth of her life-breathing
bosom:
- 50 But not as now, since I am made the wind
Which fails beneath the music that I bear
Of thy most wordless converse, since dis-
solved
Into the sense with which love talks, my
rest
Was troubled and yet sweet; my waking
hours
- 55 Too full of care and pain
Asia. Lift up thine eyes,
And let me read thy dream.
Panthea As I have said
With our sea-sister at his feet I slept
The mountain mists, condensing at our
voice
Under the moon, had spread their snowy
flakes,
60 From the keen ice shielding our linkèd
sleep
Then two dreams came One, I remember
not
But in the other his pale wound-worn limbs
Fell from Prometheus, and the azure night
Glew radiant with the glory of that form
65 Which lives unchanged within, and his
voice fell
Like music which makes giddy the dim
brain,
Faint with intoxication of keen joy.
"Sister of her whose footsteps pave the
world
With loveliness—more fair than aught but
her,
70 Whose shadow thou art—lift thine eyes on
me"
I lifted them: the overpowering light
Of that immortal shape was shadowed
o'er
By love; which, from his soft and flowing
limbs,
And passion-parted lips, and keen, faint
eyes,
75 Steamed forth like vaporous fire, an at-
mosphere

¹ Panthea² The soul of Prometheus³ bluish green (Glaucus was a sea god, orig-
inally a fisherman, who became immortal by
tasting magic grass)

- Which wrapp'd me in its all-dissolving power;
 As the warm ether of the morning sun
 Wraps ere it drinks some cloud of wander-
 ing dew.
- I saw not, heard not, moved not, only felt
 80 His presence flow and mingle through my
 blood
 Till it became his life, and his grew mine.
 And I was thus absorbed, until it passed,
 And like the vapours when the sun sinks
 down,
 Gathering again in drops upon the pines,
 85 And tremulous as they, in the deep night
 My being was condensed, and as the rays
 Of thought were slowly gathered, I could
 hear
 His voice, whose accents lingered ere they
 died
 Like footsteps of weak melody thy name
 90 Among the many sounds alone I heard
 Of what might be articulate, though still
 I listened through the night when sound
 was none.
 I one wakened then, and said to me
 "Canst thou divine what troubles me to-
 night?"
- 95 I always knew what I desired before,
 Nor ever found delight to wish in vain
 But now I cannot tell thee what I seek,
 I know not; something sweet, since it is
 sweet
 Even to desire; it is thy sport, false sister,
 100 Thou hast discovered some enchantment
 old,
 Whose spells have stolen my spirit as I
 slept
 And mingled it with thine for when just
 now
 We kissed, I felt within thy parted lips
 The sweet air that sustained me, and the
 warmth
 105 Of the life-blood, for loss of which I faint,
 Quivered between our intertwining arms"
 I answered not, for the Eastern star grew
 pale,
 But fled to thee
Asia "Thou speakest, but thy words
 Are as the air: I feel them not. Oh, lift
 110 Thine eyes, that I may read his written
 soul!
Panthea. I lift them though they droop
 beneath the load
 Of that they would express; what canst
 thou see
 But thine own fairest shadow imaged
 there?
Asia. Thine eyes are like the deep, blue,
 boundless heaven
- 115 Contracted to two circles underneath
 Their long, fine lashes, dark, far, measure-
 less,
 Orb within orb, and line through line in-
 woven.
Panthea. Why lookest thou as if a spirit
 passed?
Asia. There is a change, beyond their
 inmost depth
 120 I see a shade, a shape 'tis he, arrayed
 In the soft light of his own smiles, which
 spread
 Like radiance from the cloud-surrounded
 moon.
 Prometheus, it is thine! depart not yet!
 Say not those smiles that we shall meet
 again
 125 Within that bright pavilion which then
 beams
 Shall build on the waste world? The
 dream is told.
 What shape is that between us? Its rude
 hair
 Roughens the wind that lifts it, its regard¹
 Is wild and quick, yet 'tis a thing of air,
 130 For through its gray robe gleams the
 golden dew
 Whose stars the noon has quenched not.
Dream. . . Follow! Follow!
Panthea. It is mine other dream
Asia. . . It disappears.
Panthea. It passes now into my mind.
 Methought
 As we sat here, the flower-unfolding
 buds
 135 Burst on you lightning-blasted almond-
 tree,
 When swift from the white Scythian wil-
 derness
 A wind swept forth wrinkling the Earth
 with frost.
 I looked, and all the blossoms were blown
 down;
 But on each leaf was stamped, as the blue
 bells
 140 Of Hyacinth tell Apollo's written grief,²
 OH, FOLLOW, FOLLOW!
Asia. As you speak, your words
 Fill, pause by pause, my own forgotten
 sleep
 With shapes Methought among these
 lawns together
 We wandered, underneath the young gray
 dawn,
 145 And multitudes of dense white fleecy clouds
- ¹ look; aspect
² The interjection *Al* (woe), thought to be
 visible on the petals of the hyacinth, which
 sprang from the blood of Hyacinthus, acci-
 dentally killed by Apollo

Were wandering in thick flocks along the
mountains
Shepherded by the slow, unwilling wind,
And the white dew on the new-bladed
grass,
Just piercing the dark earth, hung silently,
150 And there was more which I remember
not:
But on the shadows of the morning clouds,
Athwart the purple mountain slope, was
written
FOLLOW, OH, FOLLOW! as they vanished
by;
And on each herb, from which Heaven's
dew had fallen,
155 The like was stamped, as with a withering
fire,
A wind arose among the pines, it shook
The clinging music from their boughs, and
then
Low, sweet, faint sounds, like the farewell
of ghosts,
Were heard OH, FOLLOW, FOLLOW, FOL-
LOW ME!
160 And then I said: "Panthea, look on me"
But in the depth of those beloved eyes
Still I saw, FOLLOW, FOLLOW!
Echo. Follow, follow!
Panthea. The crags, this clear spring
morning, mock our voices
As they were spirit-tongued
Asa It is some being
165 Around the crags What fine clear sounds!
Oh list!

Echoes (unseen)

Echoes we listen!
We cannot stay.
As dew-stars glisten
Then fade away—
170 Child of Ocean!

Asa. Hark! Spirits speak. The liquid
responses
Of their aerial tongues yet sound.
Panthea I hear.

Echoes

Oh, follow, follow,
As our voice recedeth
175 Through the caverns hollow,
Where the forest spreadeth;

(More distant)

Oh, follow, follow!
Through the caverns hollow,
180 As the song floats thou pursue,
Where the wild bee never flew,

Through the noontide darkness deep,
By the odor-breathing sleep
Of faint night-flowers, and the waves
At the fountain-lighted caves,
185 While our music, wild and sweet,
Mocks thy gently falling feet,
Child of Ocean!

Asia. Shall we pursue the sound? It
grows more faint and distant.

Panthea. List! the strain floats nearer
now.

Echoes

In the world unknown
Sleeps a voice unspoken,
By thy step alone
Can its rest be broken.
Child of Ocean!

Asia. How the notes sink upon the
ebbing wind!

Echoes

Oh, follow, follow!
Through the caverns hollow,
As the song floats thou pursue,
By the woodland noontide dew,
By the forest, lakes, and fountains,
Through the many-folded mountains,
200 To the rents, and gulfs, and chasms,
Where the Earth reposed from spasms,
On the day when he and thou
Parted, to commingle now,
205 Child of Ocean!

Asia. Come, sweet Panthea, link thy
hand in mine,
And follow, ere the voices fade away

SCENE II.—*A Forest, intermingled with
Rocks and Caverns. ASIA and PANTHEA
pass into it. Two young Fauns are sit-
ting on a Rock listening*

Semichorus I of Spirits

The path through which that lovely twain
Have passed, by cedar, pine, and yew,
And each dark tree that ever grew,
Is curtained out from Heaven's wide
blue;
5 Nor sun, nor moon, nor wind, nor rain,
Can pierce its interwoven bowers,
Nor aught, save where some cloud of
dew,
Drifted along the earth-creeping breeze,
Between the trunks of the hoar trees,

10 Hangs each a pearl in the pale flowers
 Of the green laurel, blown anew,
 And bends, and then fades silently,
 One frail and fair anemone:
 Or when some star of many a one
 15 That climbs and wanders through steep
 night,
 Has found the cleft through which alone
 Beams fall from high those depths upon
 Ere it is borne away, away,
 By the swift Heavens that cannot stay,
 20 It scatters drops of golden light,
 Like lines of rain that ne'er unite.
 And the gloom divine is all around,
 And underneath is the mossy ground.

Semichorus II

There the voluptuous nightingales,
 25 Are awake through all the broad noon-
 day.
 When one with bliss or sadness fails,
 And through the windless my-
 boughs,
 Sick with sweet love, droops dying
 away
 On its mate's music-panting bosom;
 30 Another from the swinging blossom,
 Watching to catch the languid close
 (Of the last strain, then lifts on high
 The wings of the weak melody
 Till some new strain of feeling bear
 35 The song, and all the woods are mute,
 When there is heard through the dim
 air
 The rush of wings, and rising there
 Like many a lake-surrounded flute,
 Sounds overflow the listener's brain
 40 So sweet, that joy is almost pain.

Semichorus I

There those enchanted eddies play
 Of echoes, music-tongued, which draw,
 By Demogorgon's mighty law,
 With melting rapture, or sweet awe,
 45 All spirits on that secret way,
 As inland boats are driven to Ocean
 Down streams made strong with moun-
 tain-thaw:
 And first there comes a gentle sound
 To those in talk or slumber bound.
 50 And wakes the destined soft emo-
 tion,—
 Attracts, impels them; those who saw
 Say from the breathing earth behind
 There steams a plume-uplifting wind
 Which drives them on their path, while
 they

Believe their own swift wings and feet
 The sweet desires within obey:
 And so they float upon their way,
 Until, still sweet, but loud and strong,
 The storm of sound is driven along,
 60 Sucked up and hurrying: as they fleet
 Behind, its gathering billows meet
 And to the fatal mountain¹ bear
 Like clouds amid the yielding air.

First Faun. Canst thou imagine where
 those spirits live

65 Which make such delicate music in the
 woods?
 We haunt within the least frequented caves
 And closest coverts, and we know these
 wilds,
 Yet never meet them, though we hear them
 oft:

Where may they hide themselves?

Second Faun. 'Tis hard to tell:

70 I have heard those more skilled in spirits
 say,

The bubbles, which the enchantment of the
 sun

Sucks from the pale faint water-flowers
 that pave

The oozy bottom of clear lakes and pools,
 Are the pavilions where such dwell and
 float

75 Under the green and golden atmosphere
 Which noontide kindles through the woven
 leaves;

And when these burst, and the thin fiery
 air,

The which they breathed within those
 lucent domes,

Ascends to flow like meteors through the
 night,

80 They ride on them, and rein their headlong
 speed,

And bow their burning crests, and glide in
 fire

Under the waters of the earth again.

First Faun. If such live thus, have
 others other lives,

Under pink blossoms or within the bells
 85 Of meadow flowers, or folded violets deep,
 Or on their dying odors, when they die,

Or in the sunlight of the spherèd dew?

Second Faun. Ay, many more which
 we may well divine

But, should we stay to speak, noontide
 would come,

90 And thwart² Silenus find his goats un-
 drawn,

¹ The mountain at which Asia and Panthoea ar-
 rise in the next scene

² perverse; stubborn

And grudge to sing those wise and lovely songs
 Of Fate, and Chance, and God, and Chaos old,
 And Love, and the chained Titan's woful doom,
 And how he shall be loosed, and make the earth
 95 One brotherhood: delightful strains which cheer
 Our solitary twilights, and which charm
 To silence the unenvying nightingales.

SCENE III.—*A Pinnacle of Rock among Mountains. ASIA and PANTHEA*

Panthea. Hither the sound has borne us—to the realm
 Of Demogorgon, and the mighty portal,
 Like a volcano's meteor-breathing chasm,
 Whence the oracular vapor is hurled up
 5 Which lonely men drink wandering in their youth,
 And call truth, virtue, love, genius, or joy.
 That maddening wine of life, whose dregs they drain
 To deep intoxication; and uplift,
 Like Mænads who cry loud, *Evoe! Evoe!*
 10 The voice which is contagion to the world
Asia. Fit throne for such a Power!
 Magnificent!
 How glorious art thou, Earth! And if thou be
 The shadow of some spirit lovelier still,
 Though evil stain its work, and it should be
 15 Like its creation, weak yet beautiful,
 I could fall down and worship that and thee.
 Even now my heart adareth. Wonderful!
 Look, sister, ere the vapor dim thy brain
 Beneath is a wide plain of billowy mist,
 20 As a lake, paving in the morning sky,
 With azure waves which burst in silver light,
 Some Indian vale. Behold it, rolling on
 Under the curdling winds, and islanding
 The peak whereon we stand, midway around,
 25 Encinctured by the dark and blooming forests,
 Dim twilight-lawns, and stream-illuminated caves,
 And wind-enchanted shapes of wandering mist;
 And far on high the keen sky-cleaving
 30 mountains
 From icy spires of sun-like radiance fling

¹ A Bacchanalian exclamation.

30 The dawn, as lifted Ocean's dazzling spray,
 From some Atlantic islet scattered up,
 Spangles the wind with lamp-like water-drops
 The vale is girdled with their walls, a howl
 Of cataracts from their thaw-cloven ravines,
 35 Satiates the listening wind, continuous, vast,
 Awful as silence Hark! the rushing snow!
 The sun-awakened avalanche! whose mass,
 Thrice sifted by the storm, had gathered there
 Flake after flake, in heaven-defying minds
 40 As thought by thought is piled, till some great truth
 Is loosened, and the nations echo round,
 Shaken to their roots, as do the mountains now
Panthea. Look how the gusty sea of mist is breaking
 In crimson foam, even at our feet! it rises
 45 As Ocean at the enchantment of the moon
 Round foodless men wrecked on some oozy isle
Asia. The fragments of the cloud are scattered up,
 The wind that lifts them disentwines my hair;
 Its billows now sweep o'er mine eyes: my brain
 50 Grows dizzy; I see shapes within the mist
Panthea. A countenance with beckoning smiles, there burns
 An azure fire within its golden locks!
 Another and another hark! they speak!

Song of Spirits

To the deep, to the deep,
 55 Down, down!
 Through the shade of sleep,
 Through the cloudy strife
 Of Death and of Life;
 Through the veil and the bar
 60 Of things which seem and are
 Even to the steps of the remotest throne,
 Down, down!
 While the sound whirls around,
 Down, down!
 As the fawn draws the hound,
 As the lightning the vapor,
 As the weak moth the taper,
 Death, despair; love, sorrow;

Time both ; today, tomorrow ;
 70 As steel obeys the spirit of the stone,
 Down, down !

Through the gray, void abysm,
 Down, down !

Where the air is no prism,
 75 And the moon and stars are not,
 And the cavern-crag wears not
 The radiance of Heaven,
 Nor the gloom to Earth given,
 Where there is one pervading, one
 alone,
 80 Down, down !

In the depth of the deep,
 Down, down !
 Like veiled lightning asleep,
 Like the spark nursed in embers,
 85 The last look Love remembers,
 Like a diamond, which shines
 On the dark wealth of mines,
 A spell is treasured but for thee alone.
 Down, down !

We have bound thee, we guide thee ;
 Down, down !
 With the bright form beside thee,
 Resist not the weakness,
 Such strength is in meekness
 90 That the Eternal, the Immortal,
 Must unloose through life's portal
 The snake-like Doom coiled underneath
 his throne
 By that alone.

SCENE IV — *The Cave of Demogorgon.*
ASIA and PANTHEA.

Panthea What veiled form sits on
 that ebony throne ?

Asia The veil has fallen

Panthea I see a mighty darkness
 Filling the seat of power, and rays of
 gloom
 Dart round, as light from the meridian
 sun

5 Ungazed upon and shapeless, neither limb,
 Nor form, nor outline, yet we feel it is
 A living Spirit.

Demogorgon Ask what thou wouldst
 know

Asia. What canst thou tell ?

Demogorgon. All things thou dar'st
 demand.

Asia. Who made the living world ?

Demogorgon. God.

Asia. Who made all

10 That it contains ? thought, passion, reason,
 will.

Imagination ?

Demogorgon. God : Almighty God.

Asia. Who made that sense which,
 when the winds of spring

In rarest visitation, or the voice

Of one beloved heard in youth alone,

15 Fills the faint eyes with falling tears
 which dim

The radiant looks of unbewailing flowers,
 And leaves this peopled earth a solitude

When it returns no more ?

Demogorgon. Merciful God

Asia. And who made terror, madness,
 crime, remorse,

20 Which form the links of the great chain
 of things,

To every thought within the mind of man
 Sway and drag heavily, and each one reels

Under the load towards the pit of death
 Abandoned hope, and love that turns to
 hate ;

25 And self-contempt, bitterer to drink than
 blood,

Pain, whose unheeded and familiar speech
 Is howling, and keen shrieks, day after
 day ;

And Hell, or the sharp fear of Hell ?

Demogorgon. He reigns.

Asia Utter his name ; a world pinning
 in pain

30 Asks but his name ; curses shall drag him
 down.

Demogorgon He reigns.

Asia. I feel, I know it : who ?

Demogorgon He reigns

Asia Who reigns ? There was the
 Heaven and Earth at first,

And Light and Love ; then Saturn, from
 whose throne

Time fell, an envious shadow : such the
 state

35 Of the earth's primal spirits beneath his
 sway,

As the calm joy of flowers and living
 leaves

Before the wind or sun has withered them
 And scurvy worms, but he refused

The birthright of their being, knowledge,
 power,

40 The skill which wields the elements, the
 thought

Which pierces this dim universe like light,
 Self-empire, and the majesty of love ;

For thirst of which they fainted Then
 Prometheus

Gave wisdom, which is strength, to Ju-
 piter,

45 And with this law alone, "Let man be
 free,"

- Clothed him with the dominion of wide
Heaven.
To know nor faith, nor love, nor law; to be
Omnipotent but friendless, is to reign;
And Jove now reigned, for on the race
of man
- 50 First famine, and then toil, and then dis-
ease,
Strife, wounds, and ghastly death unseen
before,
Fell; and the unseasonable seasons drove
With alternating shafts of frost and
fire,
Their shelterless, pale tribes to mountain
caves.
- 55 And in their desert hearts fierce wants he
sent,
And mad disquietudes, and shadows idle
Of unreal good, which levied mutual war,
So ruining the lair wherein they raged
Prometheus saw, and waked the legioned
hopes
- 60 Which sleep within folded Elysian flowers.
Nepenthe, Moly, Amaranth,¹ fadeless
blooms,
That they might hide with thim and rain-
bow wings
The shape of Death; and Love he sent to
bind
The disunited tendrils of that vine
- 65 Which bears the wine of life, the human
heart;
And he tamed fire which, like some beast
of prey,
Most terrible, but lovely, played beneath
The frown of man; and tortured to his
will
Iron and gold, the slaves and signs of
power,
- 70 And gems and poisons, and all subtlest
forms
Hidden beneath the mountains and the
waves.
He gave man speech, and speech created
thought,
Which is the measure of the universe;
And Science struck the thrones of earth
and heaven.
- 75 Which shook, but fell not, and the har-
monious mind
Poured itself forth in all-prophetic song,
And music lifted up the listening spirit
Until it walked, exempt from mortal care,
- Godlike, o'er the clear billows of sweet
sound;
80 And human hands first mimicked and then
mocked,
With moulded limbs more lovely than its
own,
The human form, till marble grew divine;
And mothers, gazing, drank the love men
see
Reflected in their race, behold, and perish.
- 85 He told the hidden power of herbs and
springs,
And Disease drank and slept. Death
grew like sleep.
He taught the implicated¹ orbits woven
Of the wide-wandering stars; and how
the sun
Changes his lair, and by what secret spell
- 90 The pale moon is transformed, when her
broad eye
Gazes not on the interlunar² sea
He taught to rule, as life directs the limbs,
The tempest-winged chariots of the Ocean,
And the Celt knew the Indian Cities then
- 95 Were built, and through their snow-like
columns flowed
The warm winds, and the azure ether
shone,
And the blue sea and shadowy hills were
seen.
Such, the alleviations of his state,
Prometheus gave to man, for which he
hangs
- 100 Withering in destined pain but who rains
down
Evil, the immedicable plague, which, while
Man looks on his creation like a God
And sees that it is glorious, drives him on,
The wreck of his own will, the scorn of
earth,
- 105 The outcast, the abandoned, the alone?
Not Jove while yet his frown shook
heaven, ay, when
His adversary from adamant chains
Cursed him, he trembled like a slave
Declare
Who is his master? Is he too a slave?
- 110 Demogorgon. All spirits are enslaved
which serve things evil:
Thou knowest if Juniter be such or no
Asia. Whom calledst thou God?
Demogorgon. I spoke but as ye speak.
For Jove is the supreme of living things
Ana Who is the master of the slave?
Demogorgon If the abyss
115 Could vomit forth its secrets—but a voice

¹ Nepenthe was a magic drug which caused forgetfulness of sorrow (*Odyssey*, 4, 221). Moly was the herb given by Hermes to Odysseus to counteract the spells of Circe (*Odyssey*, 10, 302 ff). Amaranth was an imaginary flower supposed never to fade (*Paradise Lost*, 2, 353 ff).

¹ Interwoven

² That is, in the interval between the old moon and the new

- Is wanting, the deep truth is imageless;
 For what would it avail to bid thee gaze
 On the revolving world? What to bid
 speak
 Fate, Time, Occasion, Chance, and Change?
 To these
- 120 All things are subject but eternal Love
Asia. So much I asked before, and
 my heart gave
 The response thou hast given; and of such
 truths
 Each to himself must be the oracle
 One more demand, and do thou answer
 me
- 125 As mine own soul would answer, did it
 know
 That which I ask Prometheus shall arise
 Henceforth the sun of this rejoicing world:
 When shall the destined hour arrive?
Demogorgon Behold!
Asia. The rocks are cloven, and
 through the purple night
- 130 I see cars drawn by rainbow-winged
 steeds
 Which trample the dim winds; in each
 there stands
 A wild-eyed charioteer urging their flight
 Some look behind, as fiends pursued them
 there,
 And yet I see no shapes but the keen
 stars
- 135 Others, with burning eyes, lean forth,
 and drink
 With eager lips the wind of their own
 speed,
 As if the thing they loved fled on before,
 And now, even now, they clasped it.
 Their bright locks
 Stream like a comet's flashing hair, they
 all
 Sweep onward
- 140 *Demogorgon* These are the immortal
 Hours,
 Of whom thou didst demand. One waits
 for thee.
Asia A spirit with a dreadful coun-
 tenance
 Checks its dark chariot by the craggy
 gulf
 Unlike thy brethren, ghastly charioteer,
 145 Who art thou? Whither wouldst thou
 bear me? Speak!
- Spirit.* I am the Shadow of a destiny
 More dread than is my aspect; ere yon
 planet
 Has set, the darkness which ascends with
 me
 Shall wrap in lasting night heaven's
 kingless throne
- 150 *Asia.* What meanest thou?
Panthea. That terrible Shadow floats
 Up from its throne, as may the lurid
 smoke
 Of earthquake-ruined cities o'er the sea.
 Lo! it ascends the car, the coursers fly
 Terrified, watch its path among the stars
 Blackening the night!
- 155 *Asia* Thus I am answered strange!
Panthea See, near the verge, another
 chariot stays;
 An ivory shell inlaid with crimson fire,
 Which comes and goes within its sculp-
 tured rim
 Of delicate strange tracery; the young
 Spirit
 160 That guides it has the dove-like eyes of
 hope,
 How its soft smiles attract the soul! as
 light
 Lures winged insects through the lampless
 air.
- Spirit*
- My coursers are fed with the lightning,
 They drink of the whirlwind's stream,
 165 And when the red morning is bright-
 'ning
 They bathe in the fresh sunbeam,
 They have strength for their swift-
 ness I deem,
 Then ascend with me, daughter of
 Ocean.
- I desire—and their speed makes night
 kindle,
 I fear—they outstrip the typhoon;
 Ere the cloud piled on Atlas can
 dwindle,
 We encircle the earth and the moon.
 We shall rest from long labors at
 noon:
 Then ascend with me, daughter of
 Ocean.
- SCENE V — *The Car pauses within a Cloud
 on the top of a snowy Mountain. ASIA,
 PANTHEA, and the SPIRIT OF THE HOUR.*
- Spirit*
- On the brink of the night and the
 morning
 My coursers are wont to respire,
 But the Earth has just whispered a
 warning
 That their flight must be swifter than
 fire:
 5 They shall drink the hot speed of
 desire!

Asia. Thou breathest on their nostrils,
but my breath
Would give them swifter speed.

Spirit. Alas! it could not.

Panthea. O Spirit! pause, and tell
whence is the light
Which fills this cloud? the sun is yet
unrisen.

10 *Spirit.* The sun will rise not until
noon. Apollo

Is held in heaven by wonder; and the light
Which fills this vapor, as the aerial hue
Of fountain-gazing roses fills the water,
Flows from thy mighty sister.

Panthea. Yes, I feel—

15 *Asia.* What is it with thee, sister?
Thou art pale.

Panthea. How thou art changed! I
dare not look on thee,

I feel but see thee not. I scarce endure
The radiance of thy beauty Some good
change

Is working in the elements, which suffer
20 Thy presence thus unveiled. The Nereids
tell

That on the day when the clear hyaline¹
Was cloven at thine uprise, and thou
didst stand

Within a veined shell, which floated on
Over the calm floor of the crystal sea;

25 Among the Ægean isles, and by the shores
Which bear thy name,—love, like the at-
mosphere

Of the sun's fire filling the living world,
Burst from thee, and illumined earth and
heaven

And the deep ocean and the sunless caves

30 And all that dwells within them, till grief
cast

Eclipse upon the soul from which it
came.

Such art thou now; nor is it I alone,
Thy sister, thy companion, thine own
chosen one,

But the whole world which seeks thy
sympathy.

35 Hearest thou not sounds i' the air which
speak the love

Of all articulate beings? Feelest thou not
The inanimate winds enamoured of thee?

List! [*Mus.*

Asia. Thy words are sweeter than
aught else but his

Whose echoes they are: yet all love is
sweet,

40 Given or returned. Common as light is
love,

And its familiar voice wearies not ever.

¹ sea (a poetic term)

Like the wide heaven, the all-sustaining
air,

It makes the reptile equal to the God.
They who inspire it most are fortunate,
45 As I am now; but those who feel it most
Are happier still, after long sufferings,
As I shall soon become.

Panthea Last! Spirits speak

Voice in the Air, singing

Life of Life! thy lips enkindle

With their love the breath between
them;

50 And thy smiles before they dwindle
Make the cold air fire; then screen
them

In those looks, where whose gazes
Faints, entangled in their mazes

Child of Light! thy limbs are burning
55 Through the vest which seems to hide
them,

As the radiant lines of morning
Through the clouds ere they divide
them;

And this atmosphere divinest
Shrouds thee wheresoe'er thou shinest

60 Fair are others, none beholds thee,
But thy voice sounds low and tender
Like the fairest, for it folds thee

From the sight, that liquid splendor.
And all feel, yet see thee never,
65 As I feel now, lost forever!

Lamp of Earth! where'er thou movest
Its dim shapes are clad with bright-
ness,

And the souls of whom thou lovest
70 Walk upon the winds with lightness,
Till they fail, as I am failing,
Dizzy, lost, yet unbewailing!

Asia

My soul is an enchanted boat,
Which, like a sleeping swan, doth float
Upon the silver waves of thy sweet singing:

75 And thine doth like an angel sit
Beside a helm conducting it
Whilst all the winds with melody are
ringing.

It seems to float ever, forever,
Upon that many-winding river,
80 Between mountains, woods, abysses,
A paradise of wildernesses!

Till, like one in slumber bound,
Borne to the ocean, I float down, around,
Into a sea profound, of ever-spreading
sound

85 Meanwhile thy spirit lifts its pinions
 In music's most serene dominions,
 Catching the winds that fan that happy
 heaven.
 And we sail on, away, afar,
 Without a course, without a star,
 90 But, by the instinct of sweet music driven,
 Till through Elysian garden islets
 By thee, most beautiful of pilots,
 Where never mortal pinnacle glided,
 The boat of my desire is guided
 95 Realms where the air we breathe is love,
 Which in the winds and on the waves doth
 move,
 Harmonizing this earth with what we feel
 above.

We have passed Age's icy caves,
 And Manhood's dark and tossing waves,
 100 And Youth's smooth ocean, smiling to
 betray.
 Beyond the glassy gulfs we flee
 Of shadow-peopled Infancy,
 Through Death and Birth, to a diviner
 day;
 A paradise of vaulted bowers,
 105 Lit by downward-gazing flowers,
 And watery paths that wind between
 Wildernesses calm and green,
 Peopled by shapes too bright to see,
 And rest, having beheld; somewhat like
 thee;
 110 Which walk upon the sea, and chant
 melodiously!

ACT III

SCENE I—Heaven JUPITER on his
 Throne; THETIS and the other
 Deities assembled.

Jupiter. Ye congregated powers of
 heaven, who share
 The glory and the strength of him ye
 serve,
 Rejoice! henceforth I am omnipotent
 All else had been subdued to me, alone
 5 The soul of man, like unextinguished fire,
 Yet burns towards heaven with fierce re-
 proach and doubt,
 And lamentation, and reluctant prayer,
 Hurling up insurrection, which might
 make
 Our antique empire insecure, though built
 10 On eldest faith, and hell's coeval, fear;
 And though my curses through the pen-
 dulous air,
 Like snow on herbless peaks, fall flake by
 flake,

And cling to it, though under my wrath's
 night
 It climb the crags of life, step after
 step,
 15 Which wound it, as ice wounds unsan-
 dalled feet,
 It yet remains supreme o'er misery,
 Aspiring, unrepressed, yet soon to fall.
 Even now have I begotten a strange
 wonder,
 That fatal child, the terror of the earth,
 20 Who waits but till the destined hour ar-
 rive,
 Bearing from Demogorgon's vacant throne
 The dreadful might of ever-living limbs
 Which clothed that awful spirit unbeheld,
 To redescend, and trample out the
 spark.
 25 Pour forth heaven's wine, Idæan Gany-
 mede,
 And let it fill the dædal¹ cups like fire,
 And from the flower-inwoven soil divine,
 Ye all-triumphant harmonies, arise,
 As dew from earth under the twilight
 stars
 30 Drink! be the nectar circling through your
 veins
 The soul of joy, ye ever-living Gods,
 Till exultation burst in one wide voice
 Like music from Elysian winds.
 And thou
 Ascend beside me, veiled in the light
 35 Of the desire which makes thee one with
 me,
 Thetis, bright image of eternity!
 When thou didst cry, "Insufferable might!
 God! Spare me! I sustain not the quick
 flames,
 The penetrating presence, all my being.
 40 Like him whom the Numidian seps did
 thaw
 Into a dew with poison,² is dissolved,
 Sinking through its foundations," even
 then
 Two mighty spirits, mingling, made a
 third
 Mightier than either, which, unbodied
 now,
 45 Between us floats, felt, although unbeheld,
 Waiting the incarnation, which ascends.
 (Hear ye the thunder of the fiery wheel-
 (hiding³ the winds⁴) from Demogorgon's
 throne.
 Victory! victory! Feel'st thou not, O
 world,

¹ marvelously formed

² The soldier Mabeilus, who died from the bite of
 a seps, a kind of poisonous serpent See Luc-
 an's *Pharsalia*, 9, 763 ff.

³ piercing

- 50 The earthquake of his chariot thundering
up
Olympus?

[*The Car of the HOUR arrives.
DEMOGORGON descends, and moves
towards the Throne of JUPITER*

Awful shape, what art thou? Speak!
Demogorgon. Eternity Demand no
drier name.

Descend, and follow me down the abyss.
I am thy child, as thou wert Saturn's
child;

- 55 Mightier than thee and we must dwell
together
Henceforth in darkness. Lift thy light-
nings not.

The tyranny of heaven none may retain,
Or reassume, or hold, succeeding thee:
Yet if thou wilt, as 'tis the destiny

- 60 Of trodden worms to writhe till they are
dead,
Put forth thy might.

Jupiter. Detested prodigy!
Even thus beneath the deep Titanian
prisons¹
I trample thee! Thou lingerest?

- Mercy! mercy!
No pity, no release, no respite! Oh,
65 That thou wouldst make mine enemy my
judge,
Even where he hangs, seared by my long
revenge,
On Caucasus! he would not doom me thus
Gentle, and just, and dreadful, is he not
The monarch of the world? What then
art thou?
No refuge! no appeal!

- 70 Sink with me then,
We two will sink on the wide waves of
ruin,
Even as a vulture and a snake outspent
Drop, twisted in inextricable fight,
Into a shoreless sea Let hell unlock
75 Its mounded oceans of tempestuous fire,
And whelm on them into the bottomless
void
This desolated world, and thee, and me,
The conqueror and the conquered, and the
wreck
Of that for which they combated.

Ai! Ai!²

- 80 The elements obey me not I sink
Dizzily down, ever, forever, down.
And, like a cloud, mine enemy above
Darkens my fall with victory! Ai, Ai!

¹ When the Titans were overcome by Jupiter,
they were imprisoned in an abyss below Tar-
tarus, the lowest portion of Hades.
² woe! woe!

SCENE II.—*The Mouth of a great River
in the Island Atlantis. OCEAN is dis-
covered reclining near the shore;
APOLLO stands beside him.*

Ocean He fell, thou sayest, beneath
his conqueror's frown?

Apollo. Ay, when the strife was ended
which made dim

- The orb I rule, and shook the solid stars,
The terrors of his eye illumined heaven
5 With sanguine light, through the thick
ragged skirts

Of the victorious darkness, as he fell.
Like the last glare of day's red agony,
Which, from a rent among the fiery
clouds,
Burns far along the tempest-wrinkled
deep.

- 10 *Ocean.* He sunk to the abyss! To the
dark void?

Apollo An eagle so caught in some
bursting cloud

On Caucasus, his thunder-baffled wings
Entangled in the whirlwind, and his eyes
Which gazed on the undazzling sun, now
blinded

- 15 By the white lightning, while the pon-
derous hail

Beats on his struggling form, which sinks
at length

Prone, and the aerial ice clings over it
Ocean Henceforth the fields of heaven-
reflecting sea

Which are my realm, will heave, unstained
with blood,

- 20 Beneath the uplifting winds, like plains
of corn¹

Swayed by the summer air, my streams
will flow

Round many-peopled continents, and
round

Fortunate isles, and from their glassy
thrones

Blue Proteus and his humid nymphs shall
mark

- 25 The shadow of fair ships, as mortals see
The floating bark of the light-laden moon
With that white star, its sightless pilot's
crest,

Borne down the rapid sunset's ebbing sea;
Tracking their path no more by blood and
groans,

- 30 And desolation, and the mingled voice
Of slavery and command; but by the
light

Of wave-reflected flowers, and floating
odors,

¹ wheat

- And music soft, and mild, free, gentle
 voices,
 And sweetest music, such as spirits love.
- 35 *Apollo.* And I shall gaze not on the
 deeds which make
 My mind obscure with sorrow, as eclipse
 Darkens the sphere I guide; but list, I
 hear
 The small, clear, silver lute of the young
 Spirit
 That sits i' the morning star.
Ocean Thou must away,
- 40 Thy steeds will pause at even, till when
 farewell
 The loud deep calls me home even now to
 feed it
 With azure calm out of the emerald urns
 Which stand forever full beside my throne
 Behold the Nereids under the green sea,
 15 Their wavering limbs borne on the wind-
 like stream,
 Their white arms lifted o'er their stream-
 ing hair
 With garlands pied and starry sea-flower
 crowns,
 Hastening to grace their mighty sister's
 joy [A sound of waves is heard
 It is the unpastured sea hungering for
 calm.
- 50 Peace, monster; I come now. Farewell
Apollo Farewell
- SCENE III. — *Caucasus.* PROMETHEUS,
 HERCULES, IONE, the EARTH, SPIRITS,
 ASIA, and PANTHEA, borne in the Car
 with the SPIRIT OF THE HOUR HERCU-
 LES unbinds PROMETHEUS, who descends.
- Hercules.* Most glorious among Spirits,
 thus doth strength
 To wisdom, courage, and long-suffering
 love,
 And thee, who art the form they animate,
 Minister like a slave.
- Prometheus.* Thy gentle words
 5 Are sweeter even than freedom long de-
 sired
 And long delayed
 Asia, thou light of life,
 Shadow of beauty unbeheld; and ye,
 Fair sister nymphs, who made long years
 of pain
 Sweet to remember, through your love and
 care:
- 10 Henceforth we will not part. There is a
 cave,
 All overgrown with trailing odorous plants,
 Which curtain out the day with leaves and
 flowers,
- And paved with veined emerald, and a
 fountain
 Leaps in the midst with an awakening
 sound.
- 15 From its curved roof the mountain's
 frozen tears
 Like snow, or silver, or long diamond spires,
 Hang downward, raining forth a doubtful
 light,
 And there is heard the ever-moving air,
 Whispering without from tree to tree, and
 birds,
- 20 And bees, and all around are mossy seats,
 And the rough walls are clothed with long
 soft grass;
 A simple dwelling, which shall be our own,
 Where we will sit and talk of time and
 change,
 As the world ebbs and flows, ourselves un-
 changed.
- 25 What can hide man from mutability?
 And if ye sigh, then I will smile, and thou,
 Ione, shalt chant fragments of sea-music,
 Until I weep, when ye shall smile away
 The tears she brought, which yet were
 sweet to shed.
- 30 We will entangle buds and flowers and
 beams
 Which twinkle on the fountain's brim, and
 make
 Strange combinations out of common
 things,
 Like human babes in their brief innocence;
 And we will search, with looks and words
 of love,
- 35 For hidden thoughts, each lovelier than the
 last,
 Our unexhausted spirits; and like lutes
 Touched by the skill of the enamored wind,
 Weave harmonies divine, yet ever new,
 From difference sweet where discord can-
 not be;
- 40 And hither come, sped on the charmed
 winds,
 Which meet from all the points of heaven,
 as bees
 From every flower aerial Enna feed,
 At their known island-homes in Himera,
 The echoes of the human world, which tell
 45 Of the low voice of love, almost unheard.
 And dove-eyed pity's murmured pain, and
 music,
 Itself the echo of the heart, and all
 That tempers or improves man's life, now
 free;
 And lovely apparitions—dim at first,
 50 Then radiant, as the mind arising bright
 From the embrace of beauty (whence the
 forms

- Of which these are the phantoms) casts on them
 The gathered rays which are reality—
 Shall visit us, the progeny immortal
 55 Of Painting, Sculpture, and rapt Poesy,
 And arts, though unimagined, yet to be.
 The wandering voices and the shadows these
 Of all that man becomes, the mediators
 Of that best worship love, by him and us
 60 Given and returned, swift shapes and
 sounds, which grow
 More fair and soft as man grows wise and
 kind,
 And, veil by veil, evil and error fall
 Such virtue has the cave and place around
 [Turning to the SPIRIT OF THE HOUR.
 For thee, fair Spirit, one toil remains
 Ione,
 65 Give her that curvèd shell,¹ which Proteus
 old
 Made Asia's nuptial boon, breathing with-
 in it
 A voice to be accomplished, and which thou
 Didst hide in grass under the hollow rock
 Ione Thou most desired Hour, more
 loved and lovely
 70 Than all thy sisters, this is the mystic shell.
 See the pale azure fading into silver
 Lining it with a soft yet glowing light
 Looks it not like lulled music sleeping
 there?
Spirit. It seems in truth the fairest shell
 of Ocean
 75 Its sound must be at once both sweet and
 strange
Prometheus Go, borne over the cities of
 mankind
 On whirlwind-footed couriers, once again
 Outspeed the sun around the orbèd world,
 And as thy chariot cleaves the kindling
 air,
 80 Thou breathe into the many-folded shell,
 Loosening its mighty music; it shall be
 As thunder mingled with clear echoes: then
 Return; and thou shalt dwell beside our
 cave.
 And thou, O Mother Earth!—
The Earth. I hear, I feel.
 85 Thy lips are on me, and their touch runs
 down
 Even to the adamant central gloom
 Along these marble nerves; 'tis life, 'tis
 joy,
 And through my withered, old, and icy
 frame
 The warmth of an immortal youth shoots
 down
¹ trumpet
- 90 Circling. Henceforth the many children
 fan
 Folded in my sustaining arms, all plants,
 And creeping forms, and insects rainbow-
 winged,
 And birds, and beasts, and fish, and human
 shapes,
 Which drew disease and pain from my wan
 bosom,
 95 Draining the poison of despair, shall take
 And interchange sweet nutriment, to me
 Shall they become like sister-antelopes
 By one fair dam, snow-white and swift as
 wind,
 Nursed among lilies near a brimming
 stream
 100 The dew-mists of my sunless sleep shall
 float
 Under the stars like balm, night-folded
 flowers
 Shall suck unwithering hues in their re-
 pose,
 And men and beasts in happy dreams shall
 gather
 Strength for the coming day, and all its
 joy,
 105 And death shall be the last embrace of
 her
 Who takes the life she gave, even as a
 mother
 Folding her child, says, "Leave me not
 again"
Isa. Oh, mother! wherefore speak the
 name of death?
 'Cease they to love, and move, and breathe,
 and speak,
 110 Who die?
The Earth. It would avail not to reply;
 Thou art immortal, and this tongue is
 known
 But to the uncommunicating dead
 Death is the veil which those who live call
 life,
 They sleep, and it is lifted and meanwhile
 115 In mild variety the seasons mild
 With rainbow-skirted showers, and odorous
 winds,
 And long blue meteors cleansing the dull
 night,
 And the life-kindling shafts of the keen
 sun's
 120 All-piercing bow, and the dew-mingled rain
 Of the calm moonbeams, a soft influence
 mild,
 Shall clothe the forests and the fields, ay,
 even
 The crag-built deserts of the barren deep,
 With ever-living leaves, and fruits, and
 flowers

And thou! there is a cavern where my spirit
 125 Was panted forth in anguish whilst thy pain
 Made my heart mad, and those who did inhale it
 Became mad too, and built a temple there,
 And spoke, and were oracular, and lured
 The erring nations round to mutual war,
 130 And faithless faith, such as Jove kept with thee;
 Which breath now rises, as amongst tall weeds
 A violet's exhalation, and it fills
 With a serener light and crimson air
 Intense, yet soft, the rocks and woods around;
 135 It feeds the quick growth of the serpent vine,
 And the dark linked ivy tangling wild,
 And budding, blown, or odor-faded blooms
 Which stain the winds with points of colored light,
 As they rain through them, and bright golden globes
 140 Of fruit, suspended in their own green heaven,
 And through then veined leaves and amber stems
 The flowers whose purple and translucent bowls
 Stand ever mantling with aerial dew,
 The drink of spirits; and it circles round,
 145 Like the soft waving wings of noonday dreams,
 Inspiring calm and happy thoughts, like mine,
 Now thou art thus restored. This cave is thine.
 Arise! Appear!

[A SPIRIT rises in the likeness of a winged child.

This is my torch-bearer,
 Who let his lamp out in old time with gazing
 150 On eyes from which he kindled it anew
 With love, which is as fire, sweet daughter mine,
 For such is that within thine own. Run, wayward,
 And guide this company beyond the peak
 Of Bacchic Nysa, Mænad-haunted mountain,
 155 And beyond Indus and its tribute rivers,
 Trampling the torrent streams and glassy lakes
 With feet unwet, unwearied, undelaying,
 And up the green ravine, across the vale,

Beside the windless and crystalline pool,
 160 Where ever lies, on unceasing waves,
 The image of a temple, built above,
 Distinct with column, arch, and architrave,
 And palm-like capital, and over-wrought,
 And populous most with living imagery,
 165 Praxitelean shapes,¹ whose marble smiles
 Fill the hushed air with everlasting love
 It is deserted now, but once it bore
 Thy name, Prometheus; there the emulous youths
 Bore to thy honor through the divine gloom
 170 The lamp which was thine emblem; even as those
 Who bear the untransmitted torch of hope
 Into the grave, across the night of life,
 As thou hast borne it most triumphantly
 To this far goal of Time. Depart, farewell.

175 Beside that temple is the destined cave.

SCENE IV.—A Forest. In the Background a Cave. PROMETHEUS, ASIA, PANTHEA, IONE, and the SPIRIT OF THE EARTH.

Ione. Sister, if it is not earthly, how it glides
 Under the leaves! how on its head there burns
 A light, like a green star, whose emerald beams
 Are twined with its fair hair! how, as it moves,
 5 The splendor drops in flakes upon the grass!
 Knowest thou it?
 Panthea. It is the delicate spirit
 That guides the earth through heaven.
 From afar
 The populous constellations call that light
 The loveliest of the planets, and sometimes

10 It floats along the spray of the salt sea,
 Or makes its chariot of a foggy cloud,
 Or walks through fields or cities while men sleep,
 Or o'er the mountain tops, or down the rivers,
 Or through the green waste wilderness, as now,
 15 Wondering at all it sees. Before Jove reigned

It loved our sister Asia, and it came
 Each leisure hour to drink the liquid light
 Out of her eyes, for which it said it thirsted
 As one bit by a dipsas,² and with her

¹ That is, shapes as perfect as the statues of Praxiteles, the famous Greek sculptor (5th cent B.C.)

² A kind of serpent. Its bite caused intense thirst. See Lucan's *Pharsalia*, 9, 610

- 20 It made a childish confidence, and told her
All it had known or seen, for it saw much,
Yet idly reasoned what it saw; and called
 her —
For whence it sprung it knew not, nor
do I —
Mother, dear mother
 The Spirit of the Earth (running to Asia). Mother, dearest mother;
25 May I then talk with thee as I was wont?
May I then hide my eyes in thy soft arms,
After thy looks have made them tired of
joy?
May I then play beside thee the long noons,
When work is none in the bright silent air?
30 *Asia.* I love thee, gentlest being, and
henceforth
Can cherish thee unenvied Speak, I pray,
Thy simple talk once solaced, now delights.
 Spirit of the Earth. Mother, I am grown
wiser, though a child
Cannot be wise like thee, within this day;
35 And happier too; happier and wiser both
Thou knowest that toads, and snakes, and
loathly worms,
And venomous and malicious beasts, and
boughs
That bore ill berries in the woods, were ever
An hindrance to my walks o'er the green
world;
40 And that, among the haunts of humankind.
Hard-featured men, or with proud, angry
looks,
Or cold, staid gait, or false and hollow
smiles,
Or the dull sneer of self-loved ignorance,
Or other such foul masks, with which ill
thoughts
45 Hide that fair being whom we spirits call
man;
And women too, ugliest of all things evil
(Though fair, even in a world where thou
art fair,
When good and kind, free and sincere like
thee),
When false or frowning made me sick at
heart
50 To pass them, though they slept, and I
unseen.
Well, my path lately lay through a great
city
Into the woody hills surrounding it;
A sentinel was sleeping at the gate;
When there was heard a sound,¹ so loud,
it shook
55 The towers amid the moonlight, yet more
sweet
- Than any voice but thine, sweetest of all;
A long, long sound, as it would never end;
And all the inhabitants leaped suddenly
Out of their rest, and gathered in the
streets,
60 Looking in wonder up to Heaven, while yet
The music pealed along. I hid myself
Within a fountain in the public square
Where I lay like the reflex of the moon
Séan in a wave under green leaves; and
soon
65 Those ugly human shapes and visages
Of which I spoke as having wrought me
pain,
Passed floating through the air, and fading
still
Into the winds that scattered them; and
those
From whom they passed seemed mild and
lovely forms
70 After some foul disguise had fallen, and
all
Were somewhat changed, and after brief
surprise
And greetings of delighted wonder, all
Went to their sleep again. and when the
dawn
Came, wouldst thou think that toads, and
snakes, and efts,¹
75 Could e'er be beautiful? yet so they were,
And that with little change of shape or
hue.
All things had put their evil nature off.
I cannot tell my joy, when o'er a lake,
I'pon a drooping bough with nightshade
twined,
80 I saw two azure halcyons² clinging down-
ward
And thinning one bright bunch of amber
berries,
With quick long beaks, and in the deep
there lay
Those lovely forms imaged as in a sky;
So, with my thoughts full of these happy
changes,
85 We meet agam, the happiest change of all
Asia. And never will we part, till thy
chaste sister,³
Who guides the frozen and inconstant
moon,
Will look on thy more warm and equal
light
Till her heart thaw like flakes of April
snow
90 And love thee.
 Spirit of the Earth. What! as *Asia*
loves Prometheus?

¹ The sound of the shell See sc. 3, 64 ff. (p. 686).

¹ lizards

² kingfishers

³ Diana (Artemis), goddess of the moon.

Asia. Peace, wanton, thou art yet not
old enough.

Think ye by gazing on each other's eyes
To multiply your lovely selves, and fill
With sphered fire the interlunar air?

95 *Spirit of the Earth.* Nay, mother, while
my sister trims her lamp

'Tis hard I should go darkling.¹

Asia. Listen; look!

[*The SPIRIT OF THE HOUR enters.*

Prometheus We feel what thou hast
heard and seen: yet speak

Spirit of the Hour. Soon as the sound
had ceased whose thunder filled

The abysses of the sky and the wide earth,

100 There was a change; the impalpable thin
air

And the all-circling sunlight were trans-
formed,

As if the sense of love dissolved in them
Had folded itself round the spherèd world

My vision then grew clear, and I could see
105 Into the mysteries of the universe;²

Dizzy as with delight I floated down;
Winnowing the lightsome air with languid
plumes,

My couriers sought their birthplace in the
sun,

Where they henceforth will live exempt
from toil,

110 Pasturing flowers of vegetable fire;
And where my moonlike car will stand
within

A temple, gazed upon by Phidian forms
Of thee, and Asia, and the Earth, and me,

And you fair nymphs looking the love we
feel,—

115 In memory of the tidings it has borne,—
Beneath a dome fretted with graven
flowers,

Poised on twelve columns of resplendent
stone,

And open to the bright and liquid sky
Yoked to it by an amphisbænic³ snake

120 The likeness of those winged steeds will
mock

The flight from which they find repose.
Alas,

Whither has wandered now my partial
tongue

When all remains untold which ye would
hear?

As I have said, I floated to the earth;

125 It was, as it is still, the pain of bliss

¹ in the dark
² See Wordsworth's *Lines Composed a Few Miles*
Above Tintern Abbey, 35 ff (p. 233)

³ having a head at each end and capable of
moving forward and backward

To move, to breathe, to be; I wandering
went

Among the haunts and dwellings of man-
kind,

And first was disappointed not to see
Such mighty change as I had felt within

130 Expressed in outward things; but soon I
looked,

And beheld, thrones were kingless, and
men walked

One with the other even as spirits do—
None fawned, none trampled, hate, dis-
dam, or fear.

Self-love or self-contempt, on human brows
135 No more inscribed, as o'er the gate of hell,

"All hope abandon ye who enter here."⁴

None frowned, none trembled, none with
eager fear

Gazed on another's eye of cold command,
Until the subject of a tyrant's will

140 Became, worse fate, the abject of his own,
Which spurred him, like an outspent horse,
to death.

None wrought his lips in truth-entangling
lines

Which smiled the lie his tongue disdained
to speak,

None, with firm sneer, trod out in his own
heart

145 The sparks of love and hope till there
remained

Those bitter ashes, a soul self-consumed,
And the wretch crept a vampire among

men,
Infecting all with his own hideous ill;

None talked that common, false, cold,
hollow talk

150 Which makes the heart deny the *yes* it
breathes,

Yet question that unmeant hypocrisy
With such a self-mistrust as has no name

And women, too, frank, beautiful, and kind
As the free heaven which rains fresh light

and dew

155 Oh the wide earth, passed; gentle, radiant
forms,

From custom's evil taint exempt and pure.
Speaking the wisdom once they could not

think,
Looking emotions once they feared to feel,

And changed to all which once they dared
not be,

160 Yet being now, made earth like heaven;
nor pride,

Nor jealousy, nor envy, nor ill shame,
The bitterest of those drops of treasured

gall,

⁴ The inscription on the gate of Hell, in Dante's
Inferno i, 9

Spoiled the sweet taste of the nepenthe,
love

Thrones, altars, judgment-seats, and prisons,
wherein,

165 And beside which, by wretched men were borne

Sceptres, tiaras, swords, and chains, and tones

Of reasoned wrong, glozed on by ignorance,

Were like those monstrous and barbaric shapes,

The ghosts of a no-more-remembered fame,

170 Which, from their unworn obelisks, look forth

In triumph o'er the palaces and tombs
Of those who were their conquerors,
mouldering round.

These unaged to the pride of kings and priests

A dark yet mighty faith, a power as wide

175 As is the world it wasted, and are now

But an astonishment, even so the tools
And emblems of its last captivity,

Amid the dwellings of the peopled earth,
Stand, not o'erthrown, but unregarded now.

180 And those foul shapes, abhorred by god
and man,—

Which, under many a name and many a form

Strange, savage, ghastly, dark, and execrable,

Were Jupiter, the tyrant of the world,
And which the nations, panic-stricken,

185 With blood, and hearts broken by long hope, and love

Dragged to his altars soiled and garlandless,

And slam amid men's unreclaiming tears,
Flattering the thing they feared, which

fear was hate,—

Frown, mouldering fast, o'er their abandoned shrines.

190 The painted veil, by those who were, called life,

Which mimicked, as with colors idly spread,
All men believed or hoped, is torn aside;

The loathsome mask has fallen, the man remains

Sceptreless, free, unencumbered, but man

195 Equal, unclassed, tribeless, and nationless,
Exempt from awe, worship, degree, the king

Over himself; just, gentle, wise; but man

Passionless—no, yet free from guilt or pain,

Which were, for his will made or suffered them;

200 Nor yet exempt, though ruling them like slaves,

From chance, and death, and mutability,
The clogs of that which else might oversoar

The loftiest star of unascended heaven,
Pinnacled dim in the intense mane

ACT IV

SCENE — *A Part of the Forest near the Cave of PROMETHEUS PANTHEA and IONE are sleeping: they awaken gradually during the first Song*

Voice of unseen Spirits

The pale stars are gone!

For the sun, their swift shepherd,

To then folds them compelling.

In the depths of the dawn,

5 Hastes, in meteor-eclipsing array, and they flee

Beyond his blue dwelling.

As fawns flee the leopard

But where are ye?

1 A *Train of dark Forms and Shadows passes by confusedly, singing*

Here, oh here!

We bear the bier

10 Of the Father of many a cancelled year!
Spectres we

Of the dead Hours be,

We bear Time to his tomb in Eternity

15 Strew, oh, strew

Hair, not yew!

Wet the dusty pall with tears, not dew!

Be the faded flowers

Of Death's bare bowers

20 Spread on the corpse of the King of Hours!

Haste, oh, haste!

As shades are chased,

Trembling, by day, from heaven's blue waste

We melt away,

Like dissolving spray.

25 From the children of a diviner day,

With the lullaby

Of winds that die

On the bosom of their own harmony!

Ions

30 What dark forms were they?

¹ The yew is an emblem of mourning, it is a common tree in graveyards.

Panthea

The past Hours weak and gray,
With the spoil which their toil
Raked together
From the conquest but One¹ could foil

Ione

35 Have they passed?

Panthea

They have passed,
They outspeeded the blast,
While 'tis said, they are fled

Ione

Whither, oh, whither?

Panthea

To the dark, to the past, to the dead

Voice of unseen Spirits

40 Bright clouds float in heaven,
Dew-stars gleam on earth,
Waves assemble on ocean,
They are gathered and driven
By the storm of delight, by the panic of
glee!
45 They shake with emotion,
They dance in their mirth
But where are ye?

The pine boughs are singing
Old songs with new gladness,
50 The billows and fountains
Fresh music are flinging,
Like the notes of a spirit from land and
from sea,
The storms mock the mountains
With the thunder of gladness
55 But where are ye?

Ione What charioteers are these?

Panthea. Where are their chariots?

Semichorus of Hours

The voice of the Spirits of Air and of
Earth
Have drawn back the figured curtain of
sleep
Which covered our being and darkened our
birth
60 In the deep.

A Voice

In the deep?

¹ Prometheus

Semichorus II

Oh! below the deep

Semichorus I

An hundred ages we had been kept
Cradled in visions of hate and care,
And each one who waked as his brother
slept,
Found the truth—

Semichorus II

Worse than his visions were!

Semichorus I

65 We have heard the lute of Hope in sleep.
We have known the voice of Love in
dreams;
We have felt the wand of Power, and
leap—

Semichorus II

As the billows leap in the morning
beams!

Chorus

Weave the dance on the floor of the breeze,
70 Pierce with song heaven's silent light,
Enchant the Day that too swiftly flees,
To check its flight ere the cave of Night

Once the hungry Hours were hounds
Which chased the Day like a bleeding
deer,

75 And it limped and stumbled with many
wounds
Through the nightly dells of the desert
year.

But now, oh, weave the mystic measure
Of music, and dance, and shapes of light.
Let the Hours, and the Spirits of night
and pleasure,

80 Like the clouds and sunbeams, unite—

A Voice

Unite!

Panthea See, where the Spirits of the
human mind,
Wrapped in sweet sounds, as in bright
veils, approach

Chorus of Spirits

We join the throng
Of the dance and the song,
85 By the whirlwind of gladness borne along;
As the flying-fish leap
From the Indian deep.
And mix with the sea-birds, half asleep

Chorus of Hours

Whence come ye, so wild and so fleet,
 90 For sandals of lightning are on your feet,
 And your wings are soft and swift as
 thought,
 And your eyes are as love which is veiled
 not!

Chorus of Spirits

We come from the mind
 Of human kind,
 95 Which was late so dusk, and obscene, and
 blind;
 Now 'tis an ocean
 Of clear emotion,
 A heaven of serene and mighty motion.

From that deep abyss
 100 Of wonder and bliss,
 Whose caverns are crystal palaces;
 From those skyey towers
 Where Thought's crowned powers
 Sit watching your dance, ye happy Hours!

From the dim recesses
 105 Of woven caresses,
 Where lovers catch ye by your loose tresses,
 From the azure isles,
 Where sweet Wisdom smiles,
 110 Delaying your ships with her siren wiles

From the temples high
 Of Man's ear and eye,
 Roofed over Sculpture and Poesy;
 From the murmurings
 115 Of the unsealed springs
 Where Science bedews her dædal wings

Years after years,
 Through blood and tears,
 And a thick hell of hatreds, and hopes, and
 fears;

120 We waded and flew,
 And the islets were few
 Where the bud-blighted flowers of happi-
 ness grew.

Our feet now, every palm,
 Are sandalled with calm,
 125 And the dew of our wings is a rain of balm,
 And, beyond our eyes,
 The human love lies,
 Which makes all it gazes on, Paradise.

Chorus of Spirits and Hours

Then weave the web of the mystic
 measure;
 130 From the depths of the sky and the ends
 of the earth,

Come, swift Spirits of might and of
 pleasure,
 Fill the dance and the music of mirth,
 As the waves of a thousand streams rush
 by
 To an ocean of splendor and harmony!

Chorus of Spirits

135 Our spoil is won,
 Our task is done,
 We are free to dive, or soar, or run;
 Beyond and around,
 Or within the bound
 140 Which clips¹ the world with darkness
 round.

We'll pass the eyes
 Of the starry skies
 Into the hoar deep to colonize:
 Death, Chaos, and Night,
 145 From the sound of our flight,
 Shall flee, like mist from a tempest's might

And Earth, Air, and Light,
 And the Spirit of Might,
 Which drives round the stars in their fiery
 flight;
 150 And Love, Thought, and Breath,
 The powers that quell Death,
 Wherever we soar shall assemble beneath

And our singing shall build
 In the void's loose field
 155 A world for the Spirit of Wisdom to wield,
 We will take our plan
 From the new world of man.
 And our work shall be called the Prome-
 thean

Chorus of Hours

Break the dance, and scatter the song;
 160 Let some depart, and some remain.

Semichorus I

We, beyond heaven, are driven along:

Semichorus II

'Tis the enchantments of earth retain:

Semichorus I

Ceaseless, and rapid, and fierce, and free,
 With the Spirits which build a new earth
 and sea,
 165 And a heaven where yet heaven could never
 be;

¹ embraces; encompasses

Semichorus II

Solemn, and slow, and serene, and bright,
Leading the Day and outspeeding the
Night,
With the powers of a world of perfect
light;

Semichorus I

We whirl, singing loud, round the gather-
ing sphere,
170 Till the trees, and the beasts, and the clouds
appear
From its chaos made calm by love, not fear.

Semichorus II

We encircle the ocean and mountains of
earth,
And the happy forms of its death and birth
Change to the music of our sweet mirth

Chorus of Hours and Spirits

175 Break the dance, and scatter the song;
Let some depart, and some remain;
Wherever we fly we lead along
In leashes, like starbeams, soft yet strong,
The clouds that are heavy with love's
sweet rain.

180 *Panthea.* Ha! they are gone!
Ione. Yet feel you no delight
From the past sweetness?

Panthea. As the bare green hill
When some soft cloud vanishes into rain,
Laughs with a thousand drops of sunny
water

To the unparhoned sky!

Ione. Even whilst we speak
185 New notes arise. What is that awful
sound?

Panthea. 'Tis the deep music of the
rolling world!

Kindling within the strings of the waved
air

Æolian modulations.

Ione. Listen too,
How every pause is filled with under-notes,
190 Clear, silver, icy, keen awakening tones,
Which pierce the sense, and live within the
soul,

As the sharp stars pierce winter's crystal
air

And gaze upon themselves within the sea
Panthea. But see where, through two
openings in the forest

195 Which hanging branches overcanopy,

¹ The ancients believed that the movement of
the celestial spheres produced music

And where two runnels of a rivulet,
Between the close moss violet-inwoven,
Have made their path of melody, like
sisters

Who part with sighs that they may meet in
smiles,

200 Turning their dear disunion to, an isle
Of lovely grief, a wood of sweet sad
thoughts;

Two visions of strange radiance float upon
The ocean-like enchantment of strong
sound,

Which flows intenser, keener, deeper yet,
205 Under the ground and through the wind-
less air.

Ione. I see a chariot like that thinnest
boat,
In which the Mother of the Months¹ is
borne

By ebbing light into her western cave,
When she upsprings from interlunar
dreams;

210 O'er which is curved an orblike canopy
Of gentle darkness, and the hills and woods,
Distinctly seen through that dusk æry veil,
Regard² like shapes in an enchanter's
glass;

Its wheels are solid clouds, azure and gold,
215 Such as the germ of the thunderstorm
Pile on the floor of the illumined sea
When the sun rushes under it; they roll

And move and grow as with an inward
wind;

220 Within it sits a wingèd infant, white
Its countenance, like the whiteness of
bright snow,

Its plumes are as feathers of sunny frost,
Its limbs gleam white, through the wind-
flowing folds

Of its white robe, woof of ethereal pearl
Its hair is white, the brightness of white
light

225 Scattered in strings, yet its two eyes are
heavens

Of liquid darkness, which the Deity
Within seems pouring, as a storm is poured
From jagged clouds, out of their arrowy
lashes,

230 Tempering the cold and radiant air around,
With fire that is not brightness; in its
hand

It sways a quivering moonbeam, from
whose point

A guiding power directs the chariot's prow
Over its wheelèd clouds, which as they roll
Over the grass, and flowers, and waves,
wake sounds,

235 Sweet as a singing rain of silver dew.

¹ Diana (Artemis)

² appear

- Panthea.* And from the other opening ²⁷⁵ Which whirl as the orb whirls, swifter
in the wood
Rushes, with loud and whirlwind harmony,
A sphere,¹ which is as many thousand
spheres,
Solid as crystal, yet through all its mass
²⁸⁰ Flow, as through empty space, music and
light,
Ten thousand orbs involving and involved,
Purple and azure, white, green, and golden,
Sphere within sphere; and every space
between
Peopled with unimaginable shapes,
²⁸⁵ Such as ghosts dream dwell in the lampless
deep,
Yet each inter-transparent,² and they
whirl
Over each other with a thousand motions,
Upon a thousand sightless axes spinning,
And with the force of self-destroying
swiftness,
²⁹⁰ Intensely, slowly, solemnly roll on,
Kindling with mingled sounds, and many
tones,
Intelligible words and music wild.
With mighty whirl the multitudinous orb
Grinds the bright brook into an azure
mist
²⁹⁵ Of elemental subtlety, like light;
And the wild odor of the forest flowers,
The music of the living grass and air,
The emerald light of leaf-entangled beams
Round its intense yet self-conflicting speed,
³⁰⁰ Seem kneaded into one aerial mass
Which drowns the sense. Within the orb
itself,
Pillowed upon its alabaster arms,
Like to a child o'erwearied with sweet toil,
On its own folded wings, and wavy hair,
³⁰⁵ The Spirit of the Earth is laid asleep,
And you can see its little lips are moving,
Amid the changing light of their own
smiles,
Like one who talks of what he loves in
dream.
Ione. 'Tis only mocking the orb's har-
mony.
³¹⁰ *Panthea* And from a star upon its fore-
head, shoot,
Like swords of azure fire, or golden spears
With tyrant-quelling myrtle³ overtwned,
Emblemng heaven and earth united now,
Vast beams like spokes of some invisible
wheel
- ²⁸⁰ Infinite mines of adamant and gold,
Valueless¹ stones, and unimagined gems,
And caverns on crystalline columns poised
With vegetable silver overspread;
Wells of unfathomed fire, and water-
springs
²⁸⁵ Whence the great sea, even as a child, is
fed,
Whose vapors clothe earth's monarch
mountain-tops
With kingly, ermine snow. The beams
flash on
And make appear the melancholy ruins
Of cancelled cycles; anchors, beaks of
ships,
²⁹⁰ Planks turned to marble, quivers, helms,
and spears,
And gorgon-headed targets,² and the wheels
Of scythed chariots, and the emblazonry
Of trophies, standards, and armorial
beasts,
Round which death laughed, sepulchred
emblems
²⁹⁵ Of dead destruction, rum within rum!
The wrecks beside of many a city vast,
Whose population which the earth grew
over
Was mortal, but not human; see, they lie,
Their monstrous works, and uncouth skele-
tons,
³⁰⁰ Their statues, homes, and fane; prodig-
ious shapes
Huddled in gray annihilation, split,
Jammed in the hard, black deep; and over
these,
The anatomies of unknown winged things,
And fishes which were isles of living scale,
³⁰⁵ And serpents, bony chains, twisted around
The iron crags, or within heaps of dust
To which the tortuous strength of their last
pangs
Had crushed the iron crags; and over these
The jagged alligator, and the might
³¹⁰ Of earth-convulsing behemoth,³ which once
Were monarch beasts, and on the slimy
shores,

¹ The earth.² transparent within³ reference to the story of Harmodius and Aristogiton, Athenian heroes who hid their swords under myrtle branches at the time of their attack upon Hipparchus, the tyrant of Athens, in 514 B. C.¹ priceless² shields bearing the image of the head of Medusa, one of the Gorgons³ A very large animal, probably the hippopotamus

And weed-overgrown continents of earth,
Increased and multiplied like summer
worms

On an abandoned corpse, till the blue
globe¹

315 Wrapped deluge round it like a cloak, and
they

Yelled, gasped, and were abolished, or³¹⁵
some God

Whose throne was in a comet, passed, and
cried,

"Be not!" And like my words they were
no more

The Earth

The joy, the triumph, the delight, the
madness!

320 The boundless, overflowing, bursting³⁵⁰
gladness,

The vaporous exultation not to be con-
fined!

Ha! ha! the animation of delight
Which wraps me, like an atmosphere of
light,

And bears me as a cloud is borne by its own³⁵⁵
wind

The Moon

325 Brother mine, calm wanderer,
Happy globe of land and air,
Some spirit is darted like a beam from
thee,

Which penetrates my frozen frame,
And passes with the warmth of flame,

330 With love, and odor, and deep melody³⁶⁰
Through me, through me!

The Earth

Ha! ha! the caverns of my hollow
mountains,

My cloven fire-crags, sound-exulting
fountains,

Laugh with a vast and nixtinguishable
laughter

335 The oceans, and the deserts, and the
abysses,

And the deep air's unmeasured wilder-
nesses,

Answer from all their clouds and billows,
echoing after.

They cry aloud as I do Sceptred curse,²
Who all our green and azure universe

340 Threatenedst to muffle round with black
destruction, sending

A solid cloud to rain hot thunderstones.³⁷⁵

And splinter and knead down my chil-
dren's bones,
All I bring forth, to one void mass batter-
ing and blending.—

Until each crag-like tower, and storied
column,

345 Palace, and obelisk, and temple solemn,
My imperial mountains crowned with
cloud, and snow, and fire,

My sea-like forests, every blade and
blossom

Which finds a grave or cradle in my
bosom,

Were stamped by thy strong hate into a
lifeless mire.

How art thou sunk, withdrawn, covered,
drunk up

By thirsty nothing, as the brackish cup
Drained by a desert-troop, a little drop for
all,

And from beneath, around, within,
above,

Filling thy void annihilation, love

355 Burst in like light on coves cloven by the
thunder-ball

The Moon

The snow upon my lifeless mountains

Is loosened into living fountains,

My solid oceans flow, and sing, and shine

A spirit from my heart bursts forth,

360 It clothes with unexpected birth

My cold bare bosom Oh! it must be thine
On mine, on mine!

Gazing on thee I feel, I know,

Green stalks burst forth, and bright
flowers grow,

365 And living shapes upon my bosom move

Music is in the sea and air,

Winged clouds soar here and there,

Dark with the rain new buds are dreaming
of.

'Tis love, all love!

The Earth

370 It interpenetrates my granite mass,

Through tangled roots and trodden clay
doth pass

Into the utmost leaves and delicatest
flowers;

Upon the winds, among the clouds 'tis
spread,

It wakes a life in the forgotten dead,—

375 They breathe a spirit up from their ob-
scurest bowers;

¹ The sea

² Jupiter

And like a storm bursting its cloudy
 prison
 With thunder, and with whirlwind, has
 arisen
 Out of the lampless caves of unimagined
 being
 With earthquake shock and swiftness 410
 making shiver
 380 Thought's stagnant chaos, unremoved
 forever,
 Till hate, and fear, and pain, light-van-
 quished shadows, fleeing,

Leave Man, who was a many-sided
 mirror,
 Which could distort to many a shape of
 error,
 This true fair world of things, a sea re- 415
 flecting love,
 385 Which over all his kind, as the sun's
 heaven
 Gliding o'er ocean, smooth, serene, and
 even,
 Darting from starry depths radiance and
 life, doth move:

Leave Man, even as a leprous child is
 left,
 Who follows a sick beast to some warm
 cleft
 390 Of rocks, through which the might of
 healing springs is poured,
 Then when it wanders home with rosy
 smile,
 Unconscious, and its mother fears awhile
 It is a spirit, then, weeps on her child
 restored.

Man, oh, not men! a chain of linked 425
 thought,
 395 Of love and might to be divided not,
 Compelling the elements with adamant
 stress;
 As the sun rules, even with a tyrant's
 gaze,
 The quiet republic of the maze
 Of planets, struggling fierce towards heav-
 en's free wilderness.

400 Man, one harmonious soul of many a
 soul,
 Whose nature is its own divine control,
 Where all things flow to all, as rivers to
 the sea;
 Familiar acts are beautiful through love,
 Labor, and pain, and grief, in life's
 green grove
 405 Sport like tame beasts; none knew how
 gentle they could be!

His will, with all mean passions, had
 delights,
 And selfish cares, its trembling satellites,
 A spirit ill to guide, but mighty to obey,
 Is as a tempest-winged ship, whose
 helm
 410 Love rules, through waves which dare
 not overwhelm,
 Forcing life's wildest shores to own its
 sovereign sway.

All things confess his strength. Through
 the cold mass
 Of marble and of color his dreams
 pass—
 Bright threads whence mothers weave the
 robes their children wear,
 415 Language is a perpetual Orphic¹ song,
 Which rules with dædal harmony a
 throng
 Of thoughts and forms, which else sense-
 less and shapeless were

The lightning is his slave; heaven's ut-
 most deep
 Gives up her stars, and like a flock of
 sheep
 420 They pass before his eye, are numbered,
 and roll on!
 The tempest is his steed, he strides the
 air;
 And the abyss shouts from her depth
 laid bare,
 "Heaven, hast thou secrets? Man unveils
 me; I have none"

The Moon

The shadow of white death has passed 425
 From my path in heaven at last,
 A clinging shroud of solid frost and
 sleep;
 And through my newly-woven bowers,
 Wander happy paramours,²
 430 Less mighty, but as mild as those who keep
 Thy vales more deep.

The Earth

As the dissolving warmth of dawn may
 fold
 A half unfrozen dew-globe, green, and
 gold,
 And crystalline, till it becomes a winged
 mist,
 And wanders up the vault of the blue
 day,

¹ entrancing (from Orpheus, the famous Greek
 poet and musician)

² Used here in the innocent sense of lovers.

435 Outlives the moon, and on the sun's last
ray
Hangs o'er the sea, a fleece of fire and 480
amethyst.

The Moon

Thou art folded, thou art lymg
In the light which is undying 485
Of thine own joy, and heaven's smile
divine;
440 All suns and constellations shower
On thee a light, a life, a power,
Which doth array thy sphere; thou pour-
est thine 490
On mine, on mine!

The Earth

I spin beneath my pyramid of night,
445 Which points into the heavens dreaming
delight,
Murmuring victorious joy in my enchanted
sleep;
As a youth lulled in love-dreams faintly
sighing,
Under the shadow of his beauty lying,
Which round his rest a watch of light, and 500
warmth doth keep.

The Moon

450 As in the soft and sweet eclipse,
When soul meets soul on lovers' lips,
High hearts are calm, and brightest eyes
are dull;
So when thy shadow falls on me,
Then am I mute and still, by thee
455 Covered; of thy love, Orb most beautiful,
Full, oh, too full!

Thou art speeding round the sun
Brightest world of many a one,
Green and azure sphere which shinest
460 With a light which is divinest
Among all the lamps of Heaven
To whom life and light is given;
I, thy crystal paramour
Borne beside thee by a power
465 Like the polar Paradise,
Magnet-like of lovers' eyes;
I, a most enamored maiden
Whose weak brain is overladen
With the pleasure of her love,
470 Maniac-like around thee move
Gazing, an insatiate bride,
On thy form from every side
Like a Mænad, round the cup
Which Agave lifted up
475 In the weird Cadmean forest.
Brother, wheresoe'er thou soarest
I must hurry, whirl, and follow

Through the heavens wide and hollow,
Sheltered by the warm embrace
Of thy soul from hungry space,
Drinking from thy sense and sight
Beauty, majesty, and might,
As a lover or a chameleon
Grows like what it looks upon,
485 As a violet's gentle eye
Gazes on the azure sky
Until its hue grows like what it beholds,
As a gray and watery mist
Glowes like solid amethyst
490 Athwart the western mountain it enfolds,
When the sunset sleeps
Upon its snow—

The Earth

And the weak day weeps
That it should be so.
495 O gentle Moon, the voice of thy delight
Falls on me like thy clear and tender light
Soothing the seaman, borne the summer
night,
Through isles forever calm;
O gentle Moon, thy crystal accents pierce
500 The caverns of my pride's deep universe,
Charming the tiger joy, whose trappings
fierce
Made wounds which need thy balm.

Panthea. I rise as from a bath of
sparkling water,
A bath of azure light, among dark rocks,
505 Out of the stream of sound.

Ione. Ah me! sweet sister,
The stream of sound has ebbed away from
us,
And you pretend to rise out of its wave,
Because your words fall like the clear, soft
dew

Shaken from a bathing wood-nymph's
limbs and hair

510 *Panthea.* Peace! peace! A mighty
Power, which is as darkness,
Is rising out of Earth, and from the sky
Is showered like night, and from within the
air

Bursts, like eclipse which had been gath-
ered up
Into the pores of sunlight: the bright
visions,

515 Wherein the singing Spirits rode and
shone,
Gleam like pale meteors through a watery
night.

Ione. There is a sense of words upon
mine ear.

Panthea. An universal sound like words:
Oh, hst!

Demogorgon

Thou, Earth, calm empire of a happy soul,
 520 Sphere of divinest shapes and harmonies,
 Beautiful orb! gathering as thou dost roll
 The love which paves thy path along the
 skies:

The Earth

I hear: I am as a drop of dew that dies.

Demogorgon

Thou, Moon, which gazest on the nightly
 Earth
 525 With wonder, as it gazes upon thee,
 Whilst each to men, and beasts, and the
 swift birth
 Of birds, is beauty, love, calm, harmony

The Moon

I hear: I am a leaf shaken by thee!

Demogorgon

Ye Kings of suns and stars, Dæmons and
 Gods,
 530 Ethereal Domination,¹ who possess
 Elysian, windless, fortunate abodes
 Beyond Heaven's constellated wilder-
 ness

A Voice from above

Our great Republic hears: we are blest,
 and bless

Demogorgon

Ye happy dead, whom beams of brightest
 verse
 535 Are clouds to hide, not colors to portray,
 Whether your nature is that universe
 Which once ye saw and suffered—

A Voice from beneath

Or, as they
 Whom we have left, we change and pass
 away.

Demogorgon

Ye elemental Genii, who have homes
 540 From man's high mind even to the cen-
 tral stone
 Of sullen lead; from Heaven's stain-
 fretted domes
 To the dull weed some sea-worm battens
 on.

¹ A high order of angels See *Paradise Lost*, ii.
 392, 5, 601, 772, etc.

A confused Voice

We hear: thy words waken Oblivion.

Demogorgon

Spirits, whose homes are flesh: ye beasts
 and birds,
 545 Ye worms, and fish, ye living leaves and
 buds;
 Lightning and wind, and ye untameable
 herds,
 Meteors and mists, which throng all
 solitudes.—

A Voice

Thy voice to us is wind among still woods

Demogorgon

Man, who wert once a despot and a slave,
 550 A dupe and a deceiver, a decay,
 A traveller from the cradle to the grave!
 Through the dim night of this immortal
 day

All

Speak thy strong words may never
 pass away

Demogorgon

This is the day which down the void abysm
 555 At the Earth-born's spell² yawns for
 Heaven's despotism,
 And Conquest is dragged captive
 through the deep
 Love, from its awful throne of patient
 power
 In the wise heart, from the last giddy hour
 Of dread endurance, from the slippery,
 steep,
 560 And narrow verge of crag-like agony,
 springs
 And folds over the world its healing wings
 Gentleness, Virtue, Wisdom, and Endur-
 ance,—
 These are the seals of that most firm
 assurance
 Which bars the pit over Destruction's
 strength;
 565 And if, with infirm hand, Eternity,
 Mother of many acts and hours, should
 free
 The serpent that would clasp her with
 his length,
 These are the spells by which to reassume
 An empire o'er the disentangled doom.

¹ See Wordsworth's *She Was a Phantom of De-
 light* 24 (p. 295)

² The spell of Prometheus

570 To suffer woes which Hope thinks infinite,
 To forgive wrongs darker than death or
 night;
 To defy Power, which seems omnipotent,
 To love, and bear, to hope till Hope
 creates
 From its own wreck the thing it contem-
 plates;
 575 Neither to change, nor falter, nor re-
 pent;—
 This, like thy glory, Titan, is to be
 Good, great and joyous, beautiful and free,
 This is alone Life, Joy, Empire, and
 Victory!

THE SENSITIVE PLANT
 1820 1820

PART FIRST

A Sensitive Plant in a garden grew,
 And the young winds fed it with silver dew.
 And it opened its fan-like leaves to the
 light,
 And closed them beneath the kisses of
 Night
 5 And the Spring arose on the garden fan,
 Like the Spirit of Love felt everywhere,
 And each flower and herb on Earth's dark
 breast
 Rose from the dreams of its winty rest.
 But none ever trembled and panted with
 bliss
 10 In the garden, the field, on the wilderness,
 Like a doe in the noon-tide with love's
 sweet want,
 As the companionless Sensitive Plant
 The snowdrop, and then the violet,
 Arose from the ground with warm rain
 wet,
 15 And then breath was mixed with fresh
 odor, sent
 From the turf, like the voice and the
 instrument.
 Then the pied wind-flowers¹ and the tulip
 tall,
 And narcissi, the fairest among them all,
 Who gaze on their eyes in the stream's
 recess,
 20 Till they die of their own dear loveliness,
 And the Naid-like hily of the vale,
 Whom youth makes so fair, and passion
 so pale,

That the light of its tremulous bells is
 seen
 Through their pavilions of tender green,
 25 And the hyacinth purple, and white, and
 blue,
 Which flung from its bells a sweet peal
 anew
 Of music so delicate, soft, and intense,
 It was felt like an odor within the sense,
 And the rose like a nymph to the bath ad-
 dressed,
 30 Which unveiled the depth of her glowing
 breast,
 Till, fold after fold, to the fainting air
 The soul of her beauty and love lay bare,
 And the wand-like hily, which lifted up,
 As a Mænad, its moonlight-colored cup,
 35 Till the fiery star, which is its eye,
 Gazed through clear dew on the tender sky.
 And the jessamine faint, and the sweet
 tuberose,
 The sweetest flower for scent that blows,
 And all rare blossoms from every clime
 40 Grew in that garden in perfect prime
 And on the stream whose inconstant bosom
 Was pranked, under boughs of embower-
 ing blossom,
 With golden and green light, slanting
 through
 Their heaven of many a tangled hue,
 45 Broad water-lilies lay tremulously,
 And starry river-buds glimmered by.
 And around them the soft stream did
 glide and dance
 With a motion of sweet sound and radi-
 ance
 And the sinuous paths of lawn and of
 moss,
 50 Which led through the garden along and
 across,
 Some open at once to the sun and the
 breeze,
 Some lost among bowers of blossoming
 trees,
 Were all paved with daisies and delicate
 bells,
 As fair as the fabulous asphodels,¹
 55 And flow'rets which, drooping as day
 drooped too,

¹ Asphodels (*daffodils*) were said to cover the
 fields of Elysium the abode of the blessed
 after death

¹ Anemones (from Greek *anemos*, wind)

Fell into pavilions, white, purple, and
blue,
To roof the glow-worm from the evening
dew.

And from this undefiled Paradise
The flowers (as an infant's awakening
eyes

⁶⁰ Smile on its mother, whose singing sweet
Can first lull, and at last must awaken it),

When Heaven's blithe winds had unfolded
them,

As mine-lamps enkindle a hidden gem.

⁶⁵ Shone smiling to Heaven, and every one
Shared joy in the light of the gentle sun,

For each one was interpenetrated
With the light and the odor its neighbor
shed,

Like young lovers whom youth and love
make dear

Wrapped and filled by their mutual atmos-
phere.

⁷⁰ But the Sensitive Plant which could give
small fruit

Of the love which it felt from the leaf to
the root,

Received more than all, it loved more than
ever,

Where none wanted but it, could belong
to the giver,—

For the Sensitive Plant has no bright
flower;

⁷⁵ Radiance and odor are not its dower,
It loves, even like Love, its deep heart is
full,

It desires what it has not, the beautiful!

The light winds which from unsustaining
wings

Shed the music of many murmurings;

⁸⁰ The beams which dart from many a star
Of the flowers whose hues they bear afar.

The plumed insects swift and free,

Like golden boats on a sunny sea,

Laden with light and odor, which pass

⁸⁵ Over the gleam of the living grass;

The unseen clouds of the dew, which lie
Like fire in the flowers till the sun rides
high,

Then wander like spirits among the
spheres,

Each cloud faint with the fragrance it
bears;

⁹⁰ The quivering vapors of dim noontide,
Which like a sea o'er the warm earth glide,
In which every sound, and odor, and beam,
Move, as reeds in a single stream;

Each and all like ministering angels were
⁹⁵ For the Sensitive Plant sweet joy to bear,
Whilst the lagging hours of the day went
by
Like windless clouds o'er a tender sky.

And when evening descended from Heaven
above,

And the Earth was all rest, and the air was
all love,

¹⁰⁰ And delight, though less bright, was far
more deep,

And the day's veil fell from the world of
sleep,

And the beasts, and the birds, and the in-
sects were drowned

In an ocean of dreams without a sound,
Whose waves never mark, though they ever
impress

¹⁰⁵ The light sand which paves it, conscious-
ness,

(Only overhead the sweet nightingale
Ever sang more sweet as the day might
fall,

And snatches of its Elysian chant
Were mixed with the dreams of the Sensi-
tive Plant),—

¹¹⁰ The Sensitive Plant was the earliest
Uppgathered into the bosom of rest;
A sweet child weary of its delight,
The feeblest and yet the favorite,
Cradled within the embrace of Night.

PART SECOND

There was a Power in this sweet place,
An Eve in this Eden, a ruling Grace
Which to the flowers, did they waken or
dream,

Was as God is to the starry scheme

⁵ A lady, the wonder of her kind,
Whose form was upborne by a lovely
mind

Which, dilating, had moulded her men
and motion

Like a sea-flower unfolded beneath the
ocean,

Tended the garden from morn to even
¹⁰ And the meteors of that sublunar Heaven,

Like the lamps of the air when Night
walks forth,
Laughed round her footsteps up from the
Earth!

She had no companion of mortal race,
But her tremulous breath and her flushing
face
15 Told, whilst the morn kissed the sleep
from her eyes,
That her dreams were less slumber than
Paradise.

As if some bright Spirit for her sweet sake
Had deserted Heaven while the stars were
awake,
As if yet around her he lingering were,
20 Though the veil of daylight concealed him
from her.

Her steps seemed to pity the grass it
pressed,
You might hear, by the heaving of her
breast,
That the coming and going of the wind
Brought pleasure there and left passion
behind

25 And wherever her airy footstep trod,
Her trailing hair from the grassy sod
Erased its light vestige, with shadowy
sweep,
Like a sunny storm o'er the dark green
deep.

I doubt not the flowers of that garden sweet
30 Rejoiced in the sound of her gentle feet,
I doubt not they felt the spirit that came
From her glowing fingers through all their
frame.

She sprinkled bright water from the
stream
On those that were faint with the sunny
beam;
35 And out of the cups of the heavy flowers
She emptied the rain of the thunder-
showers.

She lifted their heads with her tender
hands,
And sustained them with rods and osier-
bands;¹
If the flowers had been her own infants,
she
40 Could never have nursed them more ten-
derly.

¹ willow-bands

And all killing insects and gnawing worms,
And things of obscene and unlovely forms,
She bore in a basket of Indian woof,
Into the rough woods far aloof,—

45 In a basket, of grasses and wild-flowers
full,
The freshest her gentle hands could pull
For the poor banished insects, whose in-
tent,
Although they did ill, was innocent

But the bee, and the beamlike ephemera,¹
50 Whose path is the lightning's, and soft
moths that kiss
The sweet lips of the flowers, and harm
not, did she
Make her attendant angels be.

And many an antenatal tomb,
Where butterflies dream of the life to
come,
55 She left clinging round the smooth and
dark
Edge of the odorous cedar bark.

This fairest creature from earliest spring
Thus moved through the garden minister-
ing
All the sweet season of summertide.
60 And ere the first leaf looked brown—she
died!

PART THIRD

Three days the flowers of the garden fan,
Like stars when the moon is awakened,
were,
Or the waves of Baiae, ere luminous
She floats up through the smoke of Vesu-
vius

5 And on the fourth, the Sensitive Plant
Felt the sound of the funeral chant,
And the steps of the bearers, heavy and
slow,
And the sighs of the mourners, deep and
low,

The weary sound and the heavy breath,
10 And the silent motions of passing death,
And the smell, cold, oppressive, and dank,
Sent through the pores of the coffin plank;

The dark grass, and the flowers among the
grass,
Were bright with tears as the crowd did
pass,

¹ A delicate insect with net-veined wings

- 15 From their sighs the wind caught a mourn-
 ful tone,
 And sate in the pines, and gave groan for
 groan.
 The garden, once fair, became cold and
 foul,
 Like the corpse of her who had been its
 soul,
 Which at first was lovely as if in sleep,
 20 Then slowly changed, till it grew a heap
 To make men tremble who never weep
 Swift summer into the autumn flowed,
 And frost in the must of the morning
 rode,
 Though the noonday sun looked clear and
 bright,
 25 Mocking the spoil of the secret night
 The rose-leaves, like flakes of crimson
 snow,
 Paved the turf and the moss below
 The lilies were drooping, and white, and
 wan,
 Like the head and the skin of a dying man
 30 And Indian plants, of scent and hue
 The sweetest that ever were fed on dew,
 Leaf by leaf, day after day,
 Were massed into the common clay
 And the leaves, brown, yellow, and gray,
 and red,
 35 And white with the whiteness of what is
 dead,
 Like troops of ghosts on the dry wind
 passed;
 Their whistling noise made the birds
 aghast.
 And the gusty winds waked the winged
 seeds,
 Out of their birthplace of ugly weeds,
 40 Till they clung round many a sweet
 flower's stem,
 Which rotted into the earth with them
 The water-blooms under the rivulet
 Fell from the stalks on which they were
 set;
 And the eddies drove them here and there,
 45 As the winds did those of the upper air.
 Then the rain came down, and the broken
 stalks
 Were bent and tangled across the walks;
 And the leafless network of parasite bowers
 Massed into ruin, and all sweet flowers.
- 50 Between the time of the wind and the
 snow
 All loathliest weeds began to grow,
 Whose coarse leaves were splashed with
 many a speck,
 Like the water-snake's belly and the toad's
 back.
 And thistles, and nettles, and darnels'
 rank,
 55 And the dock, and henbane, and hemlock
 dank,
 Stretched out its long and hollow shank,
 And stifled the air till the dead wind
 stank.
 And plants, at whose names the verse feels
 loath,
 Filled the place with a monstrous under-
 growth,
 60 Prickly, and pulpy, and blistering, and
 blue,
 Livid, and starred with a lurid dew
 And agarics,² and fungi, with mildew and
 mould,
 Started like mist from the wet ground
 cold,
 Pale, fleshy, as if the decaying dead
 65 With a spirit of growth had been ani-
 mated!
 Their moss rotted off them, flake by flake,
 Till the thick stalk stuck like a murderer's
 stake,
 Where rags of loose flesh yet tremble on
 high,
 Infecting the winds that wander by
 70 Spawn, weeds, and filth, a leprous scum,
 Made the running rivulet thick and dumb,
 And at its outlet flags huge as stakes
 Dammed it up with roots knotted like
 water-snakes.
 And hour by hour, when the air was still,
 75 The vapors arose which have strength to
 kill,
 At morn they were seen, at noon they were
 felt,
 At night they were darkness no star could
 melt.
 And unctuous meteors from spray to spray
 Crept and flitted in broad noonday
 80 Unseen; every branch on which they alit
 By a venomous blight was burned and bit.
¹ A kind of grass weed
² A kind of fungus

The Sensitive Plant, like one forbid,¹
 Wept, and the tears within each lid
 Of its folded leaves, which together grew,
 85 Were changed to a blight of frozen glue

For the leaves soon fell, and the branches
 soon
 By the heavy axe of the blast were hewn,
 The sap shrank to the root through every
 pore
 As blood to a heart that will beat no more

90 For Winter came the wind was his whip
 One choppy finger was on his lip²
 He had torn the cataracts from the hills
 And they clanked at his girdle like man-
 acles;

His breath was a chain which without a
 sound
 95 The earth, and the air, and the water
 bound,
 He came, fiercely driven, in his chariot-
 throne
 By the tenfold blasts of the Arctic zone

Then the weeds which were forms of living
 death
 Fled from the frost to the earth beneath
 100 Their decay and sudden flight from frost
 Was but like the vanishing of a ghost³

And under the roots of the Sensitive Plant
 The moles and the dormice died for want
 The birds dropped stiff from the frozen air
 105 And were caught in the branches naked
 and bare

First there came down a thawing rain
 And its dull drops froze on the boughs
 again,
 Then there steamed up a freezing dew
 Which to the drops of the thaw-rain grew.

110 And a northern whirlwind, wandering
 about,
 Like a wolf that had smelt a dead child
 out,
 Shook the boughs thus laden, and heavy,
 and stiff,
 And snapped them off with his rigid guff⁴

When Winter had gone and Spring came
 back,
 115 The Sensitive Plant was a leafless wreck;

¹ accursed (See *Macbeth* I, 3, 21)

² See *Macbeth*, I, 3, 44-45.

³ claw

But the mandrakes, and toadstools, and
 docks, and darnels,
 Rose like the dead from their ruined
 charnels.

CONCLUSION

Whether the Sensitive Plant, or that
 Which within its boughs like a spirit sat,
 Ere its outward form had known decay,
 Now felt this change, I cannot say.

5 Whether that lady's gentle mind,
 No longer with the form combined
 Which scattered love, as stars do light,
 Found sadness, where it left delight,

10 I dare not guess, but in this life
 Of error, ignorance, and strife,
 Where nothing is, but all things seem,
 And we the shadows of the dream,

15 It is a modest creed, and yet
 Pleasant if one considers it,
 To own that death itself must be,
 Like all the rest, a mockery

That garden sweet, that lady fair,
 And all sweet shapes and odors there.
 In truth have never passed away
 20 'Tis we, 'tis ours, are changed, not they

For love, and beauty, and delight,
 There is no death nor change: their might
 Exceeds our organs, which endure
 No light, being themselves obscure

THE CLOUD

1820

1820

I bring fresh showers for the thirsting
 flowers,

From the seas and the streams;
 I bear light shade for the leaves when laid
 In their noonday dreams.

5 From my wings are shaken the dews that
 waken

The sweet buds every one,
 When rocked to rest on their mother's
 breast,

As she dances about the sun.

I wield the flail of the lashing hail,
 10 And whiten the green plains under,
 And then again I dissolve it in rain,
 And laugh as I pass in thunder

I sift the snow on the mountains below,
 And their great pines groan aghast;
 15 And all the night 'tis my pillow white;
 While I sleep in the arms of the blast

Sublime on the towers of my skyey bowers,
 Lightning my pilot sits;
 In a cavern under is fettered the thunder,
 20 It struggles and howls at fits;
 Over earth and ocean, with gentle motion,
 This pilot is guiding me,
 Lured by the love of the geni that move
 In the depths of the purple sea,
 25 Over the rills, and the crags, and the hills,
 Over the lakes and the plains,
 Wherever he dream, under mountain or
 stream,
 The Spirit he loves remains,
 And I all the while bask in heaven's blue
 smile,
 30 Whilst he is dissolving in rains.

The sanguine sunrise, with his meteor
 eyes,
 And his burning plumes outspread,
 Leaps on the back of my sailing rack,¹
 When the morning star shines dead;
 35 As on the jag of a mountain crag,
 Which an earthquake rocks and swings,
 An eagle alit one moment may sit
 In the light of its golden wings
 And when sunset may breathe, from the
 lit sea beneath,
 40 Its ardors of rest and of love,
 And the crimson pall of eve may fall
 From the depth of heaven above,
 With wings folded I rest, on mine airy
 nest,
 As still as a brooding dove.

45 That orbèd maiden with white fire laden,
 Whom mortals call the Moon,
 Glides glimmering o'er my fleece-like
 floor,
 By the midnight breezes strewn;
 And wherever the beat of her unseen feet,
 50 Which only the angels hear,
 May have broken the woof of my tent's
 thin roof,
 The stars peep behind her and peer.
 And I laugh to see them whirl and flee,
 Like a swarm of golden bees,
 55 When I widen the rent in my wind-built
 tent,
 Till the calm rivers, lakes, and seas,
 Like strips of the sky fallen through me
 on high,
 Are each paved with the moon and these.²

I bind the sun's throne with a burning
 zone,³
 60 And the moon's with a girdle of pearl;

¹ flying broken cloud² girdle³ The stars.

The volcanoes are dim, and the stars reel
 and swim,
 When the whirlwinds my banner unfurl.
 From cape to cape, with a bridge-like
 shape,
 Over a torrent sea,
 65 Sunbeam-proof, I hang like a roof,—
 The mountains its columns be.
 The triumphal arch through which I
 march
 With hurricane, fire, and snow,
 When the powers of the air are chained to
 my chair,
 70 Is the million-colored bow;
 The sphere-fire above its soft colors wove,
 While the moist earth was laughing be-
 low.

I am the daughter of earth and water,
 And the nursing of the sky,
 75 I pass through the pores of the ocean and
 shores;
 I change, but I cannot die
 For after the rain when with never a stain
 The pavilion of heaven is bare,
 And the winds and sunbeams with their
 convex gleams
 80 Build up the blue dome of air,
 I silently laugh at my own cenotaph,¹
 And out of the caverns of rain,
 Like a child from the womb, like a ghost
 from the tomb,
 I arise and unbuild it again.

TO A SKYLARK
 1820 1820

Hail to thee, blithe spirit!
 Bird thou never wert,
 That from heaven, or near it,
 Pourest thy full heart
 5 In profuse strains of unpremeditated art.
 Higher still and higher
 From the earth thou springest
 Like a cloud of fire,
 The blue deep thou wingest,
 10 And singing still dost soar, and soaring
 ever singest.

In the golden lightning
 Of the sunken sun,
 O'er which clouds are bright 'ning,
 Thou dost float and run;
 15 Like an unbodied joy² whose race is just
 begun.

¹ empty tomb (the blue dome of air)² See Byron's *Manfred*, I, 2, 55 (p. 553).

The pale purple even
 Melts around thy flight;
 Like a star of heaven,
 In the broad daylight
 20 Thou art unseend, but yet I hear thy shrill
 delight,

Keen as are the arrows
 Of that silver sphere,
 Whose intense lamp narrows
 In the white dawn clear
 25 Until we hardly see—we feel that it is
 there.

All the earth and air
 With thy voice is loud,
 As, when night is bare,
 From one lonely cloud
 30 The moon rains out her beams, and heaven
 is overflowed

What thou art we know not;
 What is most like thee?
 From rainbow clouds there flow not
 Drops so bright to see
 35 As from thy presence showers a rain of
 melody

Like a poet hidden
 In the light of thought,
 Singing hymns unbidden,
 Till the world is wrought
 40 To sympathy with hopes and fears it
 heeded not:

Like a high-born maiden
 In a palace tower,
 Soothing her love-laden
 Soul in secret hour
 45 With music sweet as love, which overflows
 her bower:

Like a glow-worm golden
 In a dell of dew,
 Scattering unbeholden
 Its aerial hue
 50 Among the flowers and grass, which screen
 it from the view!

Like a rose embowered
 In its own green leaves,
 By warm winds deflowered,
 Till the scent it gives
 55 Makes faint with too much sweet those
 heavy-winged thieves:

Sound of vernal showers
 On the twinkling grass,

Rain-awakened flowers,
 All that ever was
 60 Joyous, and clear, and fresh, thy music
 doth surpass:

Teach us, sprite or bird,
 What sweet thoughts are thine.
 I have never heard
 Praise of love or wine
 65 That panted forth a flood of rapture so
 divine.

Chorus hymeneal,
 Or triumphal chant,
 Matched with thine would be all
 But an empty vaunt,
 70 A thing wherein we feel there is some
 hidden want.

What objects are the fountains
 Of thy happy strain?
 What fields, or waves, or mountains?
 What shapes of sky or plain?
 75 What love of thine own kind? what igno-
 rance of pain?

With thy clear keen joyance
 Languor cannot be.
 Shadow of annoyance
 Never came near thee.
 80 Thou lovest—but ne'er knew love's sad
 satiety.

Waking or asleep,
 Thou of death must deem
 Things more true and deep
 Than we mortals dream,
 85 Or how could thy notes flow in such a
 crystal stream?

We look before and after,
 And pine for what is not.
 Our sincerest laughter
 With some pain is fraught;
 90 Our sweetest songs are those that tell of
 saddest thought

Yet if we could scorn
 Hate, and pride, and fear;
 If we were things born
 Not to shed a tear,
 95 I know not how thy joy we ever should
 come near.

Better than all measures
 Of delightful sound,
 Better than all treasures

That in books are found,
100 Thy skill to poet were, thou scorner of
the ground!

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
105 The world should listen then—as I am
listening now.

TO ———
1820 1824

I fear thy kisses, gentle maiden,
Thou needest not fear mine,
My spirit is too deeply laden
Ever to burthen thine

5 I fear thy mien, thy tones, thy motion,
Thou needest not fear mine,
Innocent is the heart's devotion
With which I worship thine.

ARETHUSA
1820 1824

Arethusa arose
From her couch of snows
In the Acroceraunian mountains,
From cloud and from crag,
5 With many a jag,
Shepherding her bright fountains
She leapt down the rocks,
With her rainbow locks
Streaming among the streams,—
10 Her steps paved with green
The downward ravine
Which slopes to the western gleams;
And gliding and springing
She went, ever singing
15 In murmurs as soft as sleep;
The Earth seemed to love her,
And Heaven smiled above her,
As she lingered towards the deep.

Then Alpheus bold,
20 On his glacier cold,
With his trident the mountains strook;
And opened a chasm
In the rocks—with the spasm
All Erymanthus shook.
25 And the black south wind
It unsealed behind
The urns of the silent snow,
And earthquake and thunder
Did rend in sunder
30 The bars of the springs below.
And the beard and the hair
Of the River-god were
Seen through the torrent's sweep,

As he followed the light
35 Of the fleet nymph's flight
To the brink of the Dorian deep.
"Oh, save me! Oh, guide me!
And bid the deep hide me,
For he grasps me now by the hair!"
40 The loud Ocean heard,
To its blue depth stirred,
And divided at her prayer;
And under the water
The Earth's white daughter
45 Fled like a sunny beam;
Behind her descended
Her billows, unblended
With the brackish Dorian stream—
Like a gloomy stain
50 On the emerald main
Alpheus rushed behind,—
As an eagle pursuing
A dove to its ruin
Down the streams of the cloudy wind.

55 Under the bowers
Where the Ocean Powers
Sit on their pearly thrones;
Through the coral woods
Of the weltering floods,
60 Over heaps of unvalued stones;
Through the dim beams
Which amid the streams
Weave a network of colored light;
And under the caves,
65 Where the shadowy waves
Are as green as the forest's night —
Outspeeding the shark.
And the swordfish dark,
Under the ocean foam,
70 And up through the rifts
Of the mountain clefts
They passed to their Dorian home

And now from their fountains
In Enna's mountains,
75 Down one vale where the morning backs,
Like friends once parted
Grown single-hearted,
They ply their watery tasks.
At sunrise they leap
80 From their cradles steep
In the cave of the shelving hill;
At noontide they flow
Through the woods below
And the meadows of asphodel;¹
85 And at night they sleep
In the rocking deep
Beneath the Ortygian shore,—
Like spirits that lie
In the azure sky
90 When they love but live no more.

¹ daffodils

HYMN OF APOLLO
1820 1824

The sleepless Hours who watch me as I lie,
Curtained with star-inwoven tapestries
From the broad moonlight of the sky,
Fanning the busy dreams from my dun
eyes,

5 Waken me when their mother, the gray
Dawn,
Tells them that dreams and that the moon
is gone.

Then I arise, and climbing Heaven's blue
dome,

I walk over the mountains and the waves,
Leaving my robe upon the ocean foam,

10 My footsteps pave the clouds with fire,
the caves

Are filled with my bright presence, and the
air

Leaves the green Earth to my embraces
bare

The sunbeams are my shafts, with which I
kill

Deceit, that loves the night and fears the
day,

15 All men who do or even imagine ill
Fly me, and from the glory of my ray
Good minds and open actions take new
might,
Until diminished by the reign of Night

I feed the clouds, the rainbows, and the
flowers

20 With their ethereal colors, the moon's
globe

And the pure stars in their eternal bowers
Are circled with my power as with a
robe,

Whatever lamps on Earth or Heaven may
shine

Are portions of one power, which is mine

25 I stand at noon upon the peak of Heaven,
Then with unwilling steps I wander
down

Into the clouds of the Atlantic even.
For grief that I depart they weep and
frown

What look is more delightful than the
smile

30 With which I soothe them from the west-
ern isle?

I am the eye with which the Universe
Beholds itself and knows itself divine.
All harmony of instrument or verse,
All prophecy, all medicine are mine.

35 All light of Art or Nature;—to my song
Victory and praise in its own right belong.

HYMN OF PAN
1820 1824

From the forests and highlands
We come, we come;

From the river-girt islands,
Where loud waves are dumb

5 Listening to my sweet pipings.
The wind in the reeds and the rushes,

The bees on the bells of thyme,
The birds on the myrtle bushes,

10 The cicada¹ above in the lime,
And the lizards below in the grass,
Were as silent as ever old Tmolus was,

Listening to my sweet pipings.

Liquid Peneus was flowing,
And all dark Tempe lay

15 In Pelion's shadow, outgrowing
The light of the dying day,
SPEEDED BY MY SWEET PIPINGS.

The Sileni, and Sylvans, and Fauns,
And the Nymphs of the woods and the
waves,

20 To the edge of the moist river-lawns,
And the brink of the dewy caves,
And all that did then attend and follow,
Were silent with love, as you now, Apollo,

With envy of my sweet pipings.

25 I sang of the dancing stars,
I sang of the dædal² Earth,
And of Heaven—and the giant wars,
And Love, and Death, and Birth,—

And then I changed my pipings,—

30 Singing how down the vale of Mænalus
I pursued a maiden and clasped a reed³
Gods and men, we are all deluded thus!

It breaks in our bosom and then we bleed.
All wept, as I think both ye now would,

75 If envy or age had not frozen your blood,
At the sorrow of my sweet pipings

THE QUESTION
1820 1822

I dreamed that, as I wandered by the way,
Bare winter suddenly was changed to
spring,

And gentle odors led my steps astray,
Mixed with a sound of waters murmur-
ing

5 Along a shelving bank of turf, which lay

¹ cicadas; locusts ² marvelously formed
³ As Pan was about to embrace the nymph
Nyrinx, who was fleeing from him, she was
transformed into reeds. Pan named his flute
after her. See Ovid's *Metamorphoses*, I,
691 ff.

Under a copse, and hardly dared to
 fling
 Its green arms round the bosom of the
 stream,
 But kissed it and then fled, as thou might-
 est in dream.

There grew pied wind-flowers¹ and violets,
 10 Daisies, those pearly Arcturi of the
 earth,
 The constellated flower that never sets;
 Faint oxslips, tender bluebells, at whose
 birth
 The sod scarce heaved; and that tall
 flower² that wets—
 Like a child, half in tenderness and
 mirth—
 15 Its mother's face with heaven-collected
 tears,
 When the low wind, its playmate's voice,
 it hears.

And in the warm hedge grew lush eglan-
 tine,
 Green cowbind³ and the moonlight-
 colored may,⁴
 And cherry-blossoms, and white cups,
 whose wine
 20 Was the bright dew, yet drained not by
 the day;
 And wild roses, and ivy serpentine,
 With its dark buds and leaves, wander-
 ing astray;
 And flowers, azure, black, and streaked
 with gold,
 Fairer than any wakened eyes behold.

25 And nearer to the river's trembling edge
 There grew broad flag-flowers, purple
 pranked with white;
 And starry river buds among the sedge;
 And floating water-lilies, broad and
 bright,
 Which lit the oak that overhung the hedge
 30 With moonlight beams of their own
 watery light;
 And bulrushes and reeds of such deep
 green
 As soothed the dazzled eye with sober
 sheen.

Methought that of these visionary flowers
 I made a nosegay, bound in such a way
 35 That the same hues, which in their natural
 bowers
 Were mingled or opposed, the like array

Kept these imprisoned children of the
 Hours
 Within my hand,—and then, elate and
 gay,
 I hastened to the spot whence I had come,
 40 That I might there present it!—Oh, to
 whom?

THE TWO SPIRITS: AN ALLEGORY 1820 1824

First Spirit

O thou, who plumed with strong desire
 Wouldst float above the earth, beware!
 A Shadow tracks thy flight of fire—
 Night is coming!
 5 Bright are the regions of the air,
 And among the winds and beams
 It were delight to wander there—
 Night is coming!

Second Spirit

The deathless stars are bright above;
 10 If I would cross the shade of night,
 Within my heart is the lamp of love,
 And that is day!
 And the moon will smile with gentle light
 On my golden plumes where'er they move,
 15 The meteors will linger round my flight,
 And make night day.

First Spirit

But if the whirlwinds of darkness waken
 Hail, and lightning, and stormy rain!
 See, the bounds of the air are shaken—
 20 Night is coming!
 The red swift clouds of the hurricane
 Yon declining sun have overtaken,
 The clash of the hail sweeps over the
 plain—
 Night is coming!

Second Spirit

25 I see the light, and I hear the sound;
 I'll sail on the flood of the tempest dark,
 With the calm within and the light around
 Which makes night day;
 And thou, when the gloom is deep and
 stark,
 30 Look from thy dull earth, slumber-bound,
 My moon-like flight thou then mayst
 mark
 On high, far away.

Some say there is a precipice

Where one vast pine is frozen to ruin
 35 O'er piles of snow and chasms of ice

¹ anemones (from Greek *anemos*, wind)

² Probably, the tulip. See Shelley's *The Sensi-*
tive Plant, 1, 17 (p. 699)

³ bryony ⁴ hawthorn

Mid Alpine mountains;
And that the languid storm pursuing
That winged shape, forever flies
Round those hoar branches, aye renew-
ing

40 Its aery fountains.
Some say when nights are dry and clear,
And the death-dews sleep on the morass,
Sweet whispers are heard by the traveller,
Which make night day;
45 And a silver shape like his early love
doth pass,
Upborne by her wild and glittering hair,
And, when he awakes on the fragrant
grass,
He finds night day.

AUTUMN. A DIRGE
1820 1824

The warm sun is failing, the bleak wind is
wailing,
The bare boughs are sighing, the pale flow-
ers are dying,
And the Year
On the earth, her death-bed, in a shroud of
leaves dead,
5 Is lying.
Come, Months, come away,
From November to May,
In your saddest array;
Follow the bier
10 Of the dead cold Year,
And like dim shadows watch by her sep-
ulchre

The chill rain is falling, the nipped worm is
crawling,
The rivers are swelling, the thunder is
knelling
For the Year,
15 The blithe swallows are flown, and the liz-
ards each gone
To his dwelling;
Come, Months, come away;
Put on white, black, and gray;
Let your light sisters play—
20 Ye, follow the bier
Of the dead cold Year,
And make her grave green with tear on
tear.

THE WANING MOON
1820 1824

And like a dying lady, lean and pale,
Who totters forth, wrapped in a gauzy
veil,
Out of her chamber, led by the insane
And feeble wanderings of her fading brain,

5 The moon arose up in the murky East,
A white and shapeless mass.
• • • • •

TO THE MOON
1820 1824

Art thou pale for weariness
Of climbing heaven and gazing on the
earth,
Wandering companionless
Among the stars that have a different
birth,—
5 And ever changing, like a joyless eye
That finds no object worth its constancy?

Thou chosen sister of the spirit,
That gazes on thee till in thee it pities
• • • • •

DEATH
1820 1824

Death is here, and death is there,
Death is busy everywhere,
All around, within, beneath,
Above, is death—and we are death.

5 Death has set his mark and seal
On all we are and all we feel,
On all we know and all we fear,
• • • • •

First our pleasures die—and then
10 Our hopes, and then our fears—and when
These are dead, the debt is due,
Dust claims dust—and we die too

All things that we love and cherish,
Like ourselves must fade and perish;
15 Such is our rude mortal lot—
Love itself would, did they not.

THE WORLD'S WANDERERS
1820 1824

Tell me, thou star, whose wings of light
Speed thee in thy fiery flight,
In what cavern of the night
Will thy pinions close now?

5 Tell me, moon, thou pale and gray
Pilgrim of heaven's homeless way,
In what depth of night or day
Seekest thou repose now?

Weary wind, who wanderest
10 Like the world's rejected guest,
Hast thou still some secret nest
On the tree or billow?

TIME LONG PAST
1880 1870

Like the ghost of a dear friend dead
Is Time long past.

A tone which is now forever fled,
A hope which is now forever past,

A love so sweet it could not last,
Was Time long past.

There were sweet dreams in the night
Of Time long past

And, was it sadness or delight,
Each day a shadow onward cast
Which made us wish it yet might last—
That Time long past

There is regret, almost remorse,
For Time long past

'Tis like a child's beloved corse
A father watches, till at last
Beauty is like remembrance, cast
From Time long past

AN ALLEGORY
1880 1824

A portal as of shadowy adamant
Stands yawning on the highway of the
life

Which we all tread, a cavern huge and
gaunt,

Around it rages an unceasing strife

Of shadows, like the restless clouds that
haunt

The gap of some cleft mountain, lifted
high

Into the whirlwinds of the upper sky

And many pass it by with careless tread,
Not knowing that a shadowy []

Tracks every traveler even to where the
dead

Wait peacefully for their companion
new;

But others, by more curious humor led,
Pause to examine,—these are very few,

And they learn little there, except to know
That shadows follow them where'er they
go.

THE WITCH OF ATLAS
1880 1824

To Mary¹

ON HER OBJECTING TO THE FOLLOWING POEM,
UPON THE SCORE OF ITS CONTAIN-
ING NO HUMAN INTEREST

How, my dear Mary, are you critic-bitten
(For vipers kill, though dead) by some
review,

¹ Shelley's wife.

That you condemn these verses I have writ-
ten,

Because they tell no story, false or true!
What, though no mice are caught by a young
kitten,

May it not leap and play as grown cats do,
Till its claws come? Prithce, for this one
time,

Content thee with a visionary rhyme.

What hand would crush the silken-winged fly,
The youngest of inconstant April's min-
ions,

Because it cannot climb the purest sky,
Where the swan sings, amid the sun's
dominions?

Not thine Thou knowest 'tis its doom to
die,

When Day shall hide within her twilight
pinions

The lucent eyes, and the eternal smile,
Serene as thine, which lent it life awhile

To thy fair feet a winged Vision came,
Whose date should have been longer than
a day,

And o'er thy head did beat its wings for
fame,

And in thy sight its fading plumes dis-
play;

The watery bow burned in the evening flame,
But the shower fell, the swift Sun went
his way—

And that is dead. Oh, let me not believe
That anything of mine is fit to live!

Wordsworth informs us he was nineteen years
considering and retouching *Peter Bell*.

Watering his laurels with the killing tears
Of slow, dull care, so that their roots to
Hell

Might pierce, and their wide branches blot
the spheres

Of heaven with dewy leaves and flowers,
this well

May be, for Heaven and Earth conspire to
foil

The over-busy gardener's blundering toil

My Witch indeed is not so sweet a creature
As Ruth or Lucy,² whom his graceful
praise

Clothes for our grandsons—but she matches
Peter,

Though he took nineteen years, and she
three days

In dressing. Light the vest of flowing metre
She wears; he, proud as dandy with his
stays,

Has hung upon his wiry limbs a dress

Like King Lear's "looped and windowed
raggedness"

¹ *The Revolt of Islam*, which also was dedicated
to Shelley's wife

² See Wordsworth's *Ruth* and *Lucy Gray* (p.
241)

³ *King Lear*, III, 4, 31

If you strip Peter, you will see a fellow
Scorched by Hell's hyperequatorial climate
Into a kind of sulphureous yellow:

A lean mark, hardly fit to fling a rhyme at,
45 In shape a Scaramouch, in hue Othello
If you unveil my Witch, no priest nor
primate

Can shrieve you of that sin,—if sin there be
In love, when it becomes idolatry.

1 Before those cruel Twins, whom at one
birth

Incestuous (h)ange bore to her father
Time,

Error and Truth, had hunted from the
Earth

All those bright natures which adorned
its prime,

And left us nothing to believe in, worth
The pains of putting into learned

rhyme,

A Lady-Witch there lived on Atlas' moun-
tain

Within a cavern, by a secret fountain

2 Her mother was one of the Atlantides
The all-beholding Sun had ne'er be-
holden

In his wide voyage o'er continents and seas
So fair a creature, as she lay enfolden

In the warm shadow of her loveliness,
He kissed her with his beams, and made

all golden

The chamber of gray rock in which she
lay—

She, in that dream of joy, dissolved away.

3 'Tis said, she first was changed into a
vapor,

And then into a cloud, such clouds as flit,
Like splendor-winged moths about a taper,

Round the red west when the sun dies
in it:

And then into a meteor, such as caper

On hill-tops when the moon is in a fit:

Then, into one of those mysterious stars

Which hide themselves between the Earth
and Mars.

4 Ten times the Mother of the Months¹ had
bent

Her bow beside the folding-star,² and
bidden

With that bright sign the billows to indent
The sea-deserted sand—like children

cludden,

At her command they ever came and
went—

¹ Diana (Artemis), goddess of the moon.

² An evening star which appears about folding
time.

Since in that cave a dewy splendor hid-
den

Took shape and motion: with the living
form

Of this embodied Power, the cave grew
warm.

5 A lovely lady garmented in light
From her own beauty; deep her eyes as
are

Two openings of unfathomable night
Seen through a temple's cloven roof,

her hair
Dark; the dim brain whirls dizzy with de-
light,

Picturing her form; her soft smiles
shone afar,

And her low voice was heard like love, and
drew

All living things towards this wonder new.

6 And first the spotted camelopard¹ came
And then the wise and fearless elephant;

Then the sly serpent, in the golden flame
Of his own volumes interwolved. All
gaunt

And sanguine beasts her gentle looks made
tame,

They drank before her at her sacred
fount,

And every beast of beating heart grew
bold,

Such gentleness and power even to behold.

7 The brinded lioness led forth her young,
That she might teach them how they
should forego

Their inborn thirst of death, the paid²
unstrung

His anews at her feet, and sought to
know

With looks whose motions spoke without
a tongue

How he might be as gentle as the doe.
The magic circle of her voice and eyes

All savage natures did unparadise.

8 And old Silenus, shaking a green stick
Of lilies, and the wood-gods in a crew

Came, blithe, as in the olive copses thick
Cicadæ³ are, drunk with the noonday
dew;

And Dryope and Faunus followed quick,
Teasing the god to sing them something
new;

Till in this cave they found the Lady lone,
Sitting upon a seat of emerald stone.

¹ giraffe

² leopard

³ locusts

- 9 And universal Pan, 'tis said, was there,
And, though none saw him, through the adamant
Of the deep mountains, through the trackless air,
And through those living spirits, like a want,
He passed out of his everlasting lair
Where the quick heart of the great world doth pant,
And felt that wondrous Lady all alone,—
And she felt him, upon her emerald throne.
- 10 And every nymph of stream and spreading tree,
And every shepherdess of Ocean's flocks,
Who drives her white waves over the green sea,
And Ocean with the brine on his gray locks,
And quaint Priapus with his company,
All came, much wondering how the enwombed rocks
Could have brought forth so beautiful a birth;
Her love subdued their wonder and their mirth.
- 11 The herdsmen and the mountain maidens came,
And the rude kings of pastoral Garamant;
Their spirits shook within them, as a flame
Stirred by the air under a cavern gaunt.
Pigmies and Polyphemes, by many a name,
Centaur, and Satyr, and such shapes as haunt
Wet clefts, and lumps neither alive nor dead,
Dog-headed, bosom-eyed, and bird-footed.
- 12 For she was beautiful; her beauty made
The bright world dim, and everything beside
Seemed like the fleeting image of a shade;
No thought of living spirit could abide,
Which to her looks had ever been betrayed,
On any object in the world so wide,
On any hope within the circling skies,
But on her form, and in her inmost eyes.
- 13 Which when the Lady knew, she took her spindle
And twined three threads of fleecy mist,
and three
Long lines of light, such as the dawn may kindle
- The clouds and waves and mountains with;
and she
As many star-beams, ere their lamps could dwindle
In the belated moon, wound skilfully;
And with these threads a subtle veil she wove—
A shadow for the splendor of her love.
- 14 The deep recesses of her odorous dwelling
Were stored with magic treasures—
sounds of air,
Which had the power all spirits of compelling,
Folded in cells of crystal silence there;
Such as we hear in youth, and think the feeling
Will never die—yet ere we are aware,
The feeling and the sound are fled and gone,
And the regret they leave remains alone.
- 15 And there lay Visions swift, and sweet, and quaint,
Each in its thin sheath, like a chrysalis,
Some eager to burst forth, some weak and faint
With the soft burden of intensest bliss
It is its work to bear to many a saint
Whose heart adores the shrine which holiest is,
Even Love's; and others white, green, gray, and black,
And of all shapes—and each was at her beck.
- 16 And odors in a kind of aviary
Of ever-blooming Eden-trees she kept,
Clipped in a floating net, a love-sick Fairy
Had woven from dew-beams while the moon yet slept;
As bats at the wired window of a dairy,
They beat their vans; and each was an adept,
When loosed and missioned, making wings of winds,
To stir sweet thoughts or sad, in destined minds.
- 17 And liquors clear and sweet, whose healthful might
Could medicine the sick soul to happy sleep,
And change eternal death into a night
Of glorious dreams,—or, if eyes needs must weep,
Could make their tears all wonder and delight,—
She in her crystal vials did closely keep:

If men could drink of those clear vials,
 'tis said,
 The living were not envied of the dead.

18 Her cave was stored with scrolls of
 strange device,
 The works of some Saturnian Archi-
 mage,¹
 Which taught the expiations at whose price
 Men from the gods might win that
 happy age
 Too lightly lost, redeeming native vice,
 And which might quench the earth-con-
 suming rage
 Of gold and blood, till men should live
 and move
 Harmonious as the sacred stars above;

19 And how all things that seem untamable,
 Not to be checked and not to be con-
 fined,
 Obey the spells of Wisdom's wizard skill.
 Time, earth, and fire, the ocean and the
 wind,
 And all their shapes, and man's imperial
 will;
 And other scrolls whose writings did
 unbind
 The inmost lore of Love—let the profane
 Tremble to ask what secrets they contain.

20 And wondrous works of substances un-
 known,
 To which the enchantment of her
 father's power
 Had changed those ragged blocks of sav-
 age stone,
 Were heaped in the recesses of her
 bower;
 Carved lamps and chalices, and vials which
 shone
 In their own golden beams—each like a
 flower
 Out of whose depth a fire-fly shakes his
 light
 Under a cypress² in a starless night.

21 At first she lived alone in this wild home,
 And her own thoughts were each a min-
 ister,
 Clothing themselves, or with the ocean
 foam,
 Or with the wind, or with the speed of
 fire,
 To work whatever purposes might come

Into her mind; such power her mighty
 sire
 Had girt them with, whether to fly or run,
 Through all the regions which he shines
 upon.

22 The Ocean-nymphs and Hamadryades,
 Oreads and Naiads with long weedy
 locks,
 Offered to do her bidding through the seas,
 Under the earth, and in the hollow
 rocks,
 And far beneath the matted roots of trees,
 And in the gnarled heart of stubborn
 oaks,
 So they might live forever in the light
 Of her sweet presence—each a satellite

23 "This may not be," the Wizard Maid re-
 phed,
 "The fountains where the Naiades be-
 dew
 Their shining hair, at length are drained
 and dried,
 The solid oaks forget their strength, and
 strew
 Their latest leaf upon the mountains wide,
 The boundless ocean, like a drop of dew,
 Will be consumed—the stubborn centre
 must
 Be scattered, like a cloud of summer dust.

24 "And ye with them will perish, one by
 one,—
 If I must sigh to think that this shall be,
 If I must weep when the surviving Sun
 Shall smile on your decay—oh, ask not
 me
 To love you till your little race is run;
 I cannot die as ye must—over me
 Your leaves shall glance—the streams in
 which ye dwell
 Shall be my paths henceforth, and so—
 farewell!"

25 She spoke and wept; the dark and azure
 well
 Sparkled beneath the shower of her
 bright tears,
 And every little circle where they fell
 Flung to the cavern-roof inconstant
 spheres
 And intertangled lines of light; a knell
 Of sobbing voices came upon her ears
 From those departing Forms, o'er the
 serene
 Of the white streams and of the forest
 green.

¹ wizard; enchanter (See Spenser's *The Faerie*
Queene, I, 1, 29 ff.)

² The cypress is a common tree in graveyards

- 26 All day the Wizard Lady sate aloof,
 Spelling out scrolls of dread antiquity,
 Under the cavern's fountain-lighted roof,
 Or brodering the pictured poesy
 Of some high tale upon her growing woof,
 Which the sweet splendor of her smiles
 could dye
 In hues outshining Heaven—and ever she
 Added some grace to the wrought poesy
- 27 While on her hearth lay blazing many a
 piece
 Of sandal wood, rare gums, and cin-
 namon,
 Men scarcely know how beautiful fire is,
 Each flame of it is as a precious stone
 Dissolved in ever-moving light, and this
 Belongs to each and all who gaze upon.
 The Witch beheld it not, for in her hand
 She held a woof that dimmed the burning
 brand.
- 28 This Lady never slept, but lay in trance
 All night within the fountain, as in
 sleep.
 Its emerald crags glowed in her beauty's
 glance;
 Through the green splendor of the
 water deep
 She saw the constellations reel and dance
 Like fire-flies, and withal did ever keep
 The tenor of her contemplations calm,
 With open eyes, closed feet, and folded
 palm.
- 29 And when the whirlwinds and the clouds
 descended
 From the white pinnacles of that cold
 hill,
 She passed at dewfall to a space extended,
 Where, in a lawn of flowering asphodel¹
 Amid a wood of pines and cedars blended,
 There yawned an inextinguishable well
 Of crimson fire, full even to the brim,
 And overflowing all the margin trim;
- 30 Within the which she lay when the fierce
 war
 Of wintry winds shook that innocuous
 liquor
 In many a mimic moon and bearded star
 O'er woods and lawns; the serpent heard
 it flicker
 In sleep, and, dreaming still, he crept afar;
 And when the windless snow descended
 thicker
 Than autumn leaves, she watched it as it
 came
 Melt on the surface of the level flame.
- 31 She had a boat which some say Vulcan
 wrought
 For Venus as the chariot of her star;
 But it was found too feeble to be fraught
 With all the ardors in that sphere
 which are,
 And so she sold it, and Apollo bought
 And gave it to this daughter; from a car
 Changed to the fairest and the lightest boat
 Which ever upon mortal stream did float
- 32 And others say that, when but three hours
 old,
 The first-born Love out of his cradle
 leapt,
 And clove dun Chaos with his wings of
 gold,
 And like a horticultural adept,
 Stole a strange seed, and wrapped it up in
 mould,
 And sowed it in his mother's star, and
 kept
 Watering it all the summer with sweet dew,
 And with his wings fanning it as it grew
- 33 The plant grew strong and green; the
 snowy flower
 Fell, and the long and gourd-like fruit
 began
 To turn the light and dew by inward power
 To its own substance, woven tracery
 ran
 Of light firm texture, ribbed and branch-
 ing, o'er
 The solid rind, like a leaf's veined fan,
 Of which Love scooped this boat, and with
 soft motion
 Piloted it round the circumfluous ocean.
- 34 This boat she moored upon her fount, and
 lit
 A living spirit within all its frame,
 Breathing the soul of swiftness into it
 Couched on the fountain, like a panther
 tame,—
 One of the twain at Evan's feet that sit—
 Or as on Vesta's sceptre a swift flame,
 Or on blind Homer's heart a winged
 thought,—
 In joyous expectation lay the boat.
- 35 Then by strange art she kneaded fire and
 snow
 Together, tempering the repugnant mass
 With liquid love—all things together
 grew
 Through which the harmony of love
 can pass;

¹ daffodils

- And a fair Shape out of her hands did
 flow,
 A living Image, which did far surpass
 In beauty that bright shape of vital stone.
 Which drew the heart out of Pygmalion.¹
- 36 A sexless thing it was, and in its growth
 It seemed to have developed no defect
 Of either sex, yet all the grace of both,
 In gentleness and strength its limbs were
 decked,
 The bosom swelled lightly with its full
 youth,
 The countenance was such as might select
 Some artist that his skill should never die,
 Imaging forth such perfect purity
- 37 From its smooth shoulders hung two rapid
 wings,
 Fit to have borne it to the seventh
 sphere,
 Tipped with the speed of liquid lightening,
 Dyed in the ardors of the atmosphere
 She led her creature to the boiling springs
 Where the light boat was moored, and
 said, "Sit here!"
 And pointed to the prow, and took her
 seat
 Beside the rudder, with opposing feet
- 38 And down the streams which clove those
 mountains vast,
 Around their inland islets, and amid
 The panther-peopled forests, whose shade
 east
 Darkness and odors, and a pleasure hid
 In melancholy gloom, the pinnace passed,
 By many a star-surrounded pyramid
 Of icy crag cleaving the purple sky,
 And caverns yawning round unfathom-
 ably.
- 39 The silver noon into that winding dell,
 With slanted gleam athwart the forest
 tops,
 Tempered like golden evening, feebly fell.
 A green and glowing light, like that
 which drops
 From folded lilies in which glow-worms
 dwell,
 When Earth over her face Night's man-
 tle wraps,
- 40 And ever as she went, the Image lay
 With folded wings and unawakened
 eyes,
 And o'er its gentle countenance did play
 The busy dreams, as thick as summer
 flies,
 Chasing the rapid smiles that would not
 stay,
 And drinking the warm tears, and the
 sweet sighs
 Inhaling, which, with busy murmur vain,
 They had aroused from that full heart
 and brain.
- 41 And ever down the prone vale, like a cloud
 Upon a stream of wind, the pinnace
 went.
 Now lingering on the pools, in which
 abode
 The calm and darkness of the deep con-
 tent
 In which they paused, now o'er the shal-
 low road
 Of white and dancing waters, all be-
 sprent
 With sand and polished pebbles mortal
 boat
 In such a shallow rapid could not float
- 42 And down the earthquaking cataracts,
 which shiver
 Their snow-like waters into golden air,
 Or under chasms unfathomable ever
 Sepulchre them, till in their rage they
 tear
 A subterranean portal for the river,
 It fled—the circling sunbows did upbear
 Its fall down the hoar precipice of spray,
 Lighting it far upon its lampless way.
- 43 And when the Wizard-Lady would ascend
 The labyrinth of some many-winding
 vale,
 Which to the inmost mountain upward
 tend,
 She called "Hermaphroditus!" and
 the pale
 And heavy hue which slumber could extend
 Over its lips and eyes, as on the gale
 A rapid shadow from a slope of grass,
 Into the darkness of the stream did pass.
- 44 And it unfurled its heaven-colored pinions,
 With stars of fire spotting the stream
 below;
- ¹Pygmalion fell in love with the statue of a woman which he had carved, and which came to life. See Morris's *Pygmalion and the Image in The Earthly Paradise* (1868-70) and Gilbert's *Pygmalion and Galatea* (1871).

- And from above into the Sun's dominions
 Flinging a glory, like the golden glow
 In which Spring clothes her emerald-winged minions,
 All interwoven with fine feathery snow
 And moonlight splendor of intensest rime,¹
 With which frost paints the pines in winter time.
- 45 And then it winnowed the Elysian air
 Which ever hung about that lady bright,
 With its ethereal vans; and speeding there,
 Like a star upon the torrent of the night.
 Or a swift eagle in the morning glare
 Breasting the whirlwind with impetuous flight,
 The pinnace, oared by those enchanted wings,
 Clove the fierce streams towards their upper springs.
- 46 The water flashed, like sunlight by the prow
 Of a noon-wandering meteor flung to Heaven,
 The still air seemed as if its waves did flow
 In tempest down the mountains; loosely driven
 The Lady's radiant hair streamed to and fro;
 Beneath, the billows having vainly striven
 Indignant and impetuous, roared to feel
 The swift and steady motion of the keel.
- 47 Or, when the weary moon was in the wane,
 Or in the noon of interlunar² night,
 The Lady-Witch in visions could not chain
 Her spirit; but sailed forth under the light
 Of shooting stars, and bade extend again
 Its storm-outsPEEDING wings, the Her-maphrodite,
 She to the Austral waters took her way,
 Beyond the fabulous Thamondocana,
- 48 Where, like a meadow which no scythe has shaven,
 Which rain could never bend, or whirlblast shake,
 With the Antarctic constellations paven,
 Canopus and his crew, lay the Austral lake;
 There she would build herself a windless haven
 Out of the clouds whose moving turrets make
- 1 hearfrost
 2 That is, in the interval between the old moon and the new.
- The bastions of the storm, when through the sky
 The spirits of the tempest thundered by;
- 49 A haven, beneath whose translucent floor
 The tremulous stars sparkled unfathomably,
 And around which the solid vapors hoar,
 Based on the level waters, to the sky
 Lifted their dreadful crags, and, like a shore
 Of wintry mountains, inaccessibly
 Hemmed in, with rifts and precipices gray
 And hanging crags, many a cove and bay.
- 50 And whilst the outer lake beneath the lash
 Of the wind's scourge, foamed like a wounded thing,
 And the incessant hail with stony clash
 Ploughed up the waters, and the flagging wing
 Of the roused cormorant in the lightning flash
 Looked like the wreck of some wind-wandering
 Fragment of inky thunder-smoke—this haven
 Was as a gem to copy Heaven engraven,
- 51 On which that Lady played her many pranks,
 Circling the image of a shooting star,
 Even as a tiger on Hydaspes' banks
 Outspeeds the antelopes which speediest are,
 In her light boat; and many quips and cranks;¹
 She played upon the water, till the ear
 Of the late moon, like a sick matron wan,
 To journey from the misty east began.
- 52 And then she called out of the hollow turrets
 Of those high clouds, white, golden, and vermilion,
 The armies of her ministering spirits;
 In mighty legions, million after million,
 They came, each troop emblazoning its merits
 On meteor flags; and many a proud pavilion
 Of the intertexture of the atmosphere
 They pitched upon the plain of the calm mere.
- 53 They framed the imperial tent of their great Queen
 Of woven exhalations, underlaid
- ¹ See *L'Atterno*, 27

- With lambent lightning-fire, as may be seen
 A dome of thin and open ivory inlaid
 With crimson silk; cressets¹ from the serene
 Hung there, and on the water for her tread
 A tapestry of fleece-like mist was strewn,
 Dyed in the beams of the ascending moon.
- 54 And on a throne o'erlaid with starlight,
 caught
 Upon those wandering isles of aery dew,
 Which highest shoals of mountain ship-
 wreck not,
 She sate, and heard all that had hap-
 pened new
 Between the earth and moon, since they
 had brought
 The last intelligence; and now she grew
 Pale as that moon lost in the watery night,
 And now she wept, and now she laughed
 outright.
- 55 These were tame pleasures. She would
 often climb
 The steepest ladder of the crudded rack:²
 Up to some beaked cape of cloud sublime,
 And like Arion on the dolphin's back
 Ride singing through the shoreless air,
 oft-time
 Following the serpent lightning's wind-
 ing track,
 She ran upon the platforms of the wind,
 And laughed to hear the fire-balls roar
 behind.
- 56 And sometimes to those streams of upper
 air,
 Which whirl the earth in its diurnal
 round,
 She would ascend, and win the spirits there
 To let her join their chorus. Mortals
 found
 That on those days the sky was calm and
 fair,
 And mystic snatches of harmonious
 sound
 Wandered upon the earth where'er she
 passed,
 And happy thoughts of hope, too sweet to
 last.
- 57 But her choice sport was, in the hours of
 sleep,
 To glide adown old Nilus, where he
 threads
- Egypt and Æthiopia, from the steep
 Of utmost Axumé, until he spreads,
 Like a calm flock of silver-fleeced sheep,
 His waters on the plain,—and crested
 heads
 Of cities and proud temples gleam amid,
 And many a vapor-belted pyramid.
- 58 By Mœris and the Mareotid lakes,
 Strewn with faint blooms, like bridal
 chamber floors,
 Where naked boys bridling tame water-
 snakes,
 Or charioteering ghastly alligators,
 Had left on the sweet waters mighty wakes
 Of those huge forms—within the brazen
 doors
 Of the great Labyrinth slept both boy and
 beast,
 Tired with the pomp of their Osirian feast.
- 59 And where within the surface of the river
 The shadows of the massy temples lie,
 And never are erased—but tremble ever
 Like things which every cloud can doom
 to die;
 Through lotus-paven canals, and whereso-
 ever
 The works of man pierced that serenest
 sky
 With tombs, and towers, and fanes,—'twas
 her delight
 To wander in the shadow of the night.
- 60 With motion like the spirit of that wind
 Whose soft step deepens slumber, her
 light feet
 Passed through the peopled haunts of
 humankind,
 Scattering sweet visions from her pres-
 ence sweet;
 Through fane and palace-court, and laby-
 rinth mined
 With many a dark and subterranean
 street
 Under the Nile, through chambers high and
 deep
 She passed, observing mortals in their
 sleep.
- 61 A pleasure sweet doubtless it was to see
 Mortals subdued in all the shapes of
 sleep.
 Here lay two sister-twins in infancy;
 There, a lone youth who in his dreams
 did weep;
 Within, two lovers linked innocently
 In their loose locks which over both did
 creep

¹ Iron baskets for holding burning oil, etc., and
 carried as torches

² thickened clouds

- Like ivy from one stem; and there lay
calm
Old age with snow-bright hair and folded
palm.
- 62 But other troubled forms of sleep she saw,
Not to be mirrored in a holy song;
Distortions foul of supernatural awe,
And pale imagings of visioned wrong;
And all the code of Custom's lawless law
Written upon the brows of old and
young:
"This," said the Wizard-Maiden, "is the
strife
Which stirs the liquid surface of man's
life."
- 63 And little did the sight disturb her soul.
We, the weak mariners of that wide lake,
Where'er its shores extend or billows roll,
Our course unpiloted and starless make
O'er its wild surface to an unknown goal,
But she in the calm depths her way could
take,
Where in bright bowers immortal forms
abide
Beneath the weltering of the restless tide
- 64 And she saw princes couched under the
glow
Of sunlike gems, and round each temple-
court
In dormitories ranged, now after now,
She saw the priests asleep—all of one
sort—
For all were educated to be so.—
The peasants in their huts, and in the
port
The sailors she saw cradled on the waves,
And the dead lulled within their dreamless
graves.
- 65 And all the forms in which those spirits lay
Were to her sight like the diaphanous
Veils, in which those sweet ladies oft array
Their delicate limbs, who would conceal
from us
Only their scorn of all concealment, they
Move in the light of their own beauty
thus.
But these and all now lay with sleep upon
them,
And little thought a witch was looking on
them.
- 66 She all those human figures breathing there
Beheld as living spirits, to her eyes
The naked beauty of the soul lay bare,
And often through a rude and worn
disguise
She saw the inner form most bright and
fair;
And then she had a charm of strange
device,
Which, murmured on mute lips with tender
tone,
Could make that spirit mingle with her
own.
- 67 Alas, Aurora! what wouldst thou have
given
For such a charm when Tithon became
gray?
Or how much, Venus, of thy silver Heaven
Wouldst thou have yielded, ere Pionei-
pina
Had half (oh! why not all?) the debt
forgiven
Which dear Adonis had been doomed to
pay,
To any witch who would have taught you
it?
The Helad doth not know its value yet
- 68 'Tis said in after times her spirit free
Knew what love was, and felt itself
alone,
But holy Dian could not chaster be
Before she stooped to kiss Endymion,
Than now this lady—like a sexless bee
Tasting all blossoms, and confined to
none;
Among those mortal forms, the Wizard-
Maiden
Passed with an eye serene and heart un-
laden.
- 69 To those she saw most beautiful, she gave
Strange panacea in a crystal bowl,
They drank in their deep sleep of that
sweet wave,
And lived thenceforward as if some con-
trol,
Mightier than life, were in them; and the
grave
Of such, when death oppressed the
weary soul,
Was as a green and overarching bower
Lit by the gems of many a starry flower
- 70 For on the night when they were buried,
she
Restored the embalmers' running, and
shook
The light out of the funeral lamps, to be
A mimic day within that deathly nook,
And she unwound the woven imagery

- Of second childhood's swaddling bands, and took
The coffin, its last cradle, from its niche,
And threw it with contempt into a ditch.
- 71 And there the body lay, age after age,
Mute, breathing, beating, warm, and undecaying,
Like one asleep in a green hermitage,
With gentle smiles about its eyelids playing,
And living in its dreams beyond the rage
Of death or life, while they were still arraying
In liveries ever new, the rapid, blind,
And fleeting generations of mankind.
- 72 And she would write strange dreams upon the brain
Of those who were less beautiful, and make
All harsh and crooked purposes more vain
Than in the desert is the serpent's wake
Which the sand covers; all his evil gain
The miser in such dreams would rise and shake
Into a beggar's lap, the lying scribe
Would his own lies betray without a bribe.
- 73 The priests would write an explanation full,
Translating hieroglyphics into Greek,
How the god Apis really was a bull,
And nothing more; and bid the herald stick
The same against the temple doors, and pull
The old cant down; they licensed all to speak
Whatever they thought of hawks, and cats, and geese,
By pastoral letters to each diocese.¹
- 74 The king would dress an ape up in his crown
And robes, and seat him on his glorious seat,
And on the right hand of the sunlike throne
Would place a gaudy mock-bird to repeat
The chatterings of the monkey Every one
Of the prone courtiers crawled to kiss the feet
Of their great Emperor, when the morning came,
And kissed—alas, how many kiss the same.
- 75 The soldiers dreamed that they were blacksmiths, and
Walked out of quarters in somnambulism;
Round the red anvils you might see them stand
Like Cyclopes in Vulcan's sooty abyss,
Beating their swords to ploughshares,¹ in a band
The gaolers sent those of the liberal schism
Free through the streets of Memphis, much, I wis,²
To the annoyance of king Amasis.
- 76 And timid lovers who had been so coy
They hardly knew whether they loved or not,
Would rise out of their rest, and take sweet joy,
To the fulfilment of their inmost thought;
And when next day the maiden and the boy
Met one another, both, like sinners caught,
Blushed at the thing which each believed was done
Only in fancy—till the tenth moon shone,
- 77 And then the Witch would let them take no ill;
Of many thousand schemes which lovers find,
The Witch found one,—and so they took their fill
Of happiness in marriage, warm and kind
Friends who, by practice of some envious skill,
Were torn apart—a wide wound, mind from mind—
She did unite again with visions clear
Of deep affection and of truth sincere
- 78 These were the pranks she played among the cities
Of mortal men, and what she did to sprites
And gods, entangling them in her sweet ditties
To do her will, and show their subtle sleights,
I will declare another time; for it is
A tale more fit for the weird winter nights³

¹ A satirical reference to Egyptian beast worship and to modern theology.

² See *Isaiah* 24

³ See *The Winter's Tale*, II, 1, 25

² I think

Than for these garish summer days, when
we
Scarcely believe much more than we can
see.

EPIPSYCHIDION

VERSES ADDRESSED TO THE NOBLE AND UN-
FORTUNATE LADY, EMILIA V——, NOW IM-
PRISONED IN THE CONVENT OF ———
1821 1821

Sweet Spirit! sister of that orphan
one,¹
Whose empire is the name² thou weapest
on,
In my heart's temple I suspend to thee
These votive wreaths of withered memory

5 Poor captive bird! who, from thy nar-
row cage,
Pourest such music, that it might assuage
The rugged hearts of those who prisoned
thee,
Were they not deaf to all sweet melody,—
This song shall be thy rose: its petals pale
10 Are dead, indeed, my adored nightingale!
But soft and fragrant is the faded blossom,
And it has no thorn left to wound thy
bosom.

High, spirit-winged Heart! who dost
forever
Beat thine unfeeling bars with vain en-
deavor,
15 Till those bright plumes of thought, in
which arrayed
It over-soared this low and worldly shade,
Lie shattered, and thy panting, wounded
breast
Stains with dear blood its unmaternal nest!
I weep vain tears; blood would less bitter
be,
20 Yet poured forth gladlier, could it profit
thee.

Seraph of Heaven! too gentle to be
human,
Veiling beneath that radiant form of
Woman
All that is insupportable in thee
Of light, and love, and immortality!
25 Sweet Benediction in the eternal Curse!
Veiled Glory of this lampless Universe!
Thou Moon beyond the clouds! Thou liv-
ing Form
Among the Dead! Thou Star above the
Storm!

¹ Mary Shelley, whose mother died in giving
birth to her.

² Shelley.

Thou Wonder, and thou Beauty, and thou
Terror!
30 Thou Harmony of Nature's art! Thou
Mirror

In whom, as in the splendor of the Sun,
All shapes look glorious which thou gazest
on!
Ay, even the dim words which obscure thee
now
Flash, lightning-like, with unaccustomed
glow;
35 I pray thee that thou blot from this sad
song
All of its much mortality and wrong,
With those clear drops, which start like
sacred dew
From the twin lights thy sweet soul dark-
ens through,
Weeping, till sorrow becomes ecstasy—
40 Then smile on it, so that it may not die.

I never thought before my death to see
Youth's vision¹ thus made perfect Emily,
I love thee; though the world by no thin
name
Will hide that love from its unvalued
shame²
45 Would we two had been twins of the same
mother!
Or, that the name my heart lent to another
Could be a sister's bond for her and thee,
Blending two beams of one eternity!
Yet were one lawful³ and the other true,⁴
50 These names,⁵ though dear, could paint
not, as is due,
How beyond refuge I am thine Ah me!
I am not thine—I am a part of thee.

Sweet Lamp! my moth-like Muse has
burned its wings,
Or, like a dying swan who soars and
sings,⁶
55 Young Love should teach Time, in his own
gray style,
All that thou art. Art thou not void of
guile,
A lovely soul formed to be blessed and
bless?
A well of sealed and secret happiness,
Whose waters like blithe light and music
are,
60 Vanquishing dissonance and gloom? a star

¹ The ideal which Shelley had formed in his
youth. See *Alastor*, 203 ff (p. 638).

² The contempt to which Shelley is indifferent

³ That Emily and Mary should both be married
to him.

⁴ That he and Emily were brother and sister.

⁵ Sister and wife.

⁶ The swan was said to sing melodiously when
about to die.

- Which, moves not in the moving heavens, ¹⁰⁰ The crimson pulse of living morning
 alone?
 A smile amid dark frowns? a gentle tone
 Amid rude voices? a beloved light?
 A solitude, a refuge, a delight?
⁶⁵ A lute, which those whom Love has taught
 to play
 Make music on, to soothe the roughest day ¹⁰⁵ Warm fragrance seems to fall from her
 And lull fond Grief asleep? a buried light dress
 treasure?
 A cradle of young thoughts of wingless
 pleasure?
 A violet-shrouded grave of woe?—I meas-
 ure
⁷⁰ The world of fancies, seeking one like thee,
 And find—alas! mine own infirmity.
- She met me, stranger, upon life's rough
 way,
 And lured me towards sweet death; as
 Night by Day,
 Winter by Spring, or Sorrow by swift
 Hope,
⁷⁵ Led into light, life, peace.¹ An antelope,
 In the suspended impulse of its lightness,
 Were less ethereally light, the brightness
 Of her divinest presence trembles through
 Her limbs, as underneath a cloud of
 dew
⁸⁰ Embodied in the windless heaven of June
 Amid the splendor-winged stars, the Moon
 Burns, extinguishably beautiful,
 And from her lips, as from a hyacinth full
 Of honey-dew, a liquid murmur drops,
⁸⁵ Killing the sense with passion, sweet as
 stops
 Of planetary music² heard in trance
 In her mild lights the stary spirits dance,
 The sunbeams of those wells which ever
 leap
 Under the lightnings of the soul—too deep
⁹⁰ For the brief fathom-line of thought or
 sense.
 The glory of her being, issuing thence,
 Stains the dead, blank, cold air with a
 warm shade
 Of unentangled intermixture, made
 By Love, of light and motion; one intense ¹³⁰ Spouse! Sister! Angel! Pilot of the Fate
⁹⁵ Diffusion, one serene Omnipresence,
 Whose flowing outlines mingle in their
 flowing,
 Around her cheeks and utmost fingers
 glowing,
 With the unintermitted blood, which there
 Quivers (as in a fleece of snow-like air
- The crimson pulse of living morning
 (quiver)
 Continuously prolonged, and ending never,
 Till they are lost, and in that Beauty furled
 Which penetrates and clasps and fills the
 world,
 Scarcely visible from extreme loveliness.
¹⁰⁵ Warm fragrance seems to fall from her
 light dress
 And her loose hair; and where some heavy
 tress
 The air of her own speed has disentrined,
 The sweetness seems to satiate the faint
 wind;
 And in the soul a wild odor is felt,
¹¹⁰ Beyond the sense, like fiery dews that melt
 Into the bosom of a frozen bud.—
 See where she stands! a mortal shape in-
 dued
 With love and life and light and deity,
 And motion which may change but cannot
 die,
¹¹⁵ An image of some bright Eternity;
 A shadow of some golden dream; a Splen-
 dor
 Leaving the third sphere¹ pilotless; a
 tender
 Reflection of the eternal Moon of Love
 Under whose motions life's dull billows
 move;
¹²⁰ A metaphor of Spring and Youth and
 Morning;
 A vision like incarnate April, warning,
 With smiles and tears, Frost the Anatomy
 Into his summer grave.
- Ah, woe is me!
 What have I dared? where am I lifted?
 how
¹²⁵ Shall I descend, and perish not? I know
 That Love makes all things equal, I have
 heard
 By mine own heart this joyous truth
 averred:
 The spirit of the worm beneath the sod
 In love and worship, blends itself with
 God.
- Spouse! Sister! Angel! Pilot of the Fate
 Whose course has been so starless! Oh, too
 late
 Belovèd! Oh, too soon adored, by me!
 For in the fields of immortality
 My spirit should at first have worshiped
 thine,
¹³⁵ A divine presence in a place divine;
 Or should have moved beside it on this
 earth,

¹ *Light, life, peace*, refer respectively to *Day*,
Spring, Hope

² The ancients believed that the movement of the
 celestial spheres produced music

¹ The sphere of Venus, goddess of love.

- A shadow of that substance,¹ from its birth;
 But not as now. I love thee; yes, I feel
 That on the fountain of my heart a seal
 140 Is set, to keep its waters pure and bright
 For thee, since in those *tears* thou hast de-
 light.
 We—are we not formed, as notes of music
 are,
 For one another, though dissimilar,
 Such difference without discord as can
 make
 145 Those sweetest sounds, in which all spirits
 shake
 As trembling leaves in a continuous air?
- Thy wisdom speaks in me, and bids me
 dare
 Beacon the rocks on which high hearts are
 wrecked.
 I never was attached to that great sect,
 150 Whose doctrine is, that each one should
 select
 Out of the crowd a mistress or a friend,
 And all the rest, though fair and wise,
 commend
 To cold oblivion, though 'tis in the code
 Of modern morals, and the beaten road
 155 Which those poor slaves with weary foot-
 steps tread
 Who travel to their home among the dead
 By the broad highway of the world, and so
 With one chained friend, perhaps a jealous
 foe,
 The dreariest and the longest journey go.
- 160 True love in this differs from gold and
 clay,
 That to divide is not to take away
 Love is like understanding, that grows
 bright
 Gazing on many truths, 'tis like thy light,
 Imagination! which, from earth and sky,
 165 And from the depths of human fantasy.
 As from a thousand prisms and mirrors,
 fills
 The Universe with glorious beams, and
 kills
 Error, the worm, with many a sun-like
 arrow
 Of its reverberated lightning Narrow
 170 The heart that loves, the brain that con-
 templates,
 The life that wears, the spirit that creates
 One object, and one form, and builds
 thereby
 A sepulchre for its eternity.
- Mind from its object differs most in this;
 175 Evil from good; misery from happiness;
 The baser from the nobler; the impure
 And frail, from what is clear and must
 endure:
 If you divide suffering and dross, you may
 diminish till it is consumed away;
 180 If you divide pleasure and love and
 thought,
 Each part exceeds the whole; and we know
 not
 How much, while any yet remains un-
 spared.
 Of pleasure may be gained, of sorrow
 spared:
 This truth is that deep well, whence sages
 draw
 185 The unenvied light of hope, the eternal
 law
 By which those live, to whom this world of
 life
 Is as a garden ravaged, and whose strife
 Tills for the promise of a later birth
 The wilderness of this Elysian earth.
- 190 There was a Being¹ whom my spirit oft
 Met on its visioned wanderings, far aloft,
 In the clear golden prime of my youth's
 dawn,
 Upon the fairy isles of sunny lawn,
 Amid the enchanted mountains, and the
 caves
 195 Of divine sleep, and on the air-like waves
 Of wonder-level dream, whose tremulous
 floor
 Paved her light steps On an imagined
 shore,
 Under the gray beak of some promontory
 She met me, robed in such exceeding glory
 200 That I beheld her not In solitudes
 Her voice came to me through the whisper-
 ing woods,
 And from the fountains and the odors
 deep
 Of flowers, which, like lips murmuring in
 their sleep
 Of the sweet kisses which had lulled them
 there,
 205 Breathed but of her to the enamored air;
 And from the breezes whether low or loud.
 And from the rain of every passing cloud,
 And from the singing of the summer-birds,
 And from all sounds, all silence. In the
 words
 210 Of antique verse and high romance, in
 form,

¹ Her spirit¹ The ideal described in *Alastor*, 150-80 (p. 637), and in *Hymn to Intellectual Beauty* (p. 644).

Sound, color, in whatever checks that storm
Which with the shattered present chokes
the past,¹
And in that best philosophy, whose taste
Makes this cold common hell, our life, a
doom
215 As glorious as a fiery martyrdom—
Her Spirit was the harmony of truth

Then from the caverns of my dreamy
youth
I spiang, as one sandalled with plumes of
fire,
And towards the lodestar of my one desire
220 I flitted, like a dizzy moth, whose flight
Is as a dead leaf's in the owl's light.
When it would seek in Hesper's setting
sphere
A radiant death, a fiery sepulchre,
As if it were a lamp of earthly flame
225 But She, whom prayers or tears then could
not tame,
Passed, like a God throned on a winged
planet,
Whose burning plumes to tenfold swift-
ness fan it,
Into the dreary cone of our life's shade.
And as a man with mighty loss dismayed,
230 I would have followed, though the grave
between
Yawned like a gulf whose spectres are
unseen.
When a voice said:—"O thou of hearts
the weakest,
The phantom is beside thee whom thou
seekest."
Then I—"Where?"—the world's echo
answered "Where?"
235 And in that silence, and in my despair,
I questioned every tongueless wind that
flew
Over my tower of mourning, if it knew
Whither 'twas fled, this soul out of my
soul;
And murmured names and spells which
have control
240 Over the sightless tyrants of our fate,
But neither prayer nor verse could dissi-
pate
The night which closed on her, nor un-
create
That world within this Chaos, mine and
me,
(Of which she was the veiled Divinity,—

¹ In whatever survives death, and is immortal
in works of art

² That is, in the dim uncanny light which the
moth leaves for the brighter light of Hesper-
us, the evening star

215 The world I say of thoughts that wor-
shipped her;
And therefore I went forth, with hope and
fear
And every gentle passion sick to death,
Feeding my course with expectation's
breath,
Into the wintry forest of our life,
250 And struggling through its error¹ with
vain strife,
And stumbling in my weakness and my
haste,
And half bewildered by new forms, I
passed,
Seeking among those untaught foresters
If I could find one form resembling hers,
255 In which she might have masked herself
from me
There,—One, whose voice was venomed
melody
Sate by a well, under blue nightshade
bowers,
The breath of her false mouth was like
faint flowers;
Her touch was as electric poison,—flame
260 Out of her looks into my vitals came,
And from her living cheeks and bosom flew
A killing an, which pierced like honey-dew
Into the core of my green heart, and lay
Upon its leaves; until, as hair grown gray
265 O'er a young brow, they hid its unblown
prime
With ruins of unseasonable time

In many mortal forms I rashly sought
The shadow of that idol of my thought
And some were fair—but beauty dies
away;
270 Others were wise—but honeyed words be-
tray,
And one was true—oh! why not true to
me?
Then, as a hunted deer that could not flee,
I turned upon my thoughts, and stood at
bay,
Wounded and weak and panting; the cold
day
275 Trembled, for pity of my strife and pain,
When, like a noonday dawn, there shone
again
Deliverance. One stood on my path who
seemed
As like the glorious shape which I had
dreamed
As is the Moon, whose changes ever run
280 Into themselves, to the eternal Sun;
The cold chaste Moon, the Queen of
Heaven's bright isles,
¹ irregular course

- Who makes all beautiful on which she
smiles,
That wandering shine of soft yet icy flame
Which ever is transformed, yet still the
same,
285 And warms not but illumines. Young and
fair
As the descended Spirit of that sphere,
She hid me, as the Moon may hide the night
From its own darkness, until all was bright
Between the Heaven and Earth of my calm
mind,
290 And, as a cloud charioted by the wind,
She led me to a cave in that wild place,
And sat beside me, with her downward
face
Illumining my slumbers, like the Moon
Waxing and waning o'er Endymion
295 And I was laid asleep, spirit and limb,
And all my being became bright or dim
As the Moon's image in a summer sea,
According as she smiled or frowned on
me,
And there I lay, within a chaste cold bed.
300 Alas, I then was nor alive nor dead;
For at her silver voice came Death and
Life,
Unmindful each of their accustomed strife.
Masked like twin babes, a sister and a
brother,
The wandering hopes of one abandoned
mother,
305 And through the cavern without wings
they flew,
And cried, "Away, he is not of our crew"
I wept, and though it be a dream, I weep.
- What storms then shook the ocean of
my sleep,
Blotting that Moon, whose pale and waning
lips
310 Then shrank as in the sickness of eclipse;
And how my soul was as a laniplos sea,
And who was then its Tempest, and when
She,
The Planet of that hour, was quenched,
what frost
Crept o'er those waters, till from coast to
coast
315 The moving billows of my being fell
Into a death of ice, immovable,
And then what earthquakes made it gape
and split,
The white Moon smiling all the while
on it,
These words conceal; if not, each word
would be
320 The key of staunchless tears. Weep not
for me!
- At length, into the obscure forest came
The Vision I had sought through grief and
shame.
Athwart that wintry wilderness of thorns
Flashed from her motion splendor like the
Morn's,
325 And from her presence life was radiated
Through the gray earth and branches bare
and dead;
So that her way was paved, and roofed
above
With flowers as soft as thoughts of bud-
ding love,
And music from her respiration spread
330 Like light,—all other sounds were pene-
trated
By the small, still, sweet spirit of that
sound,
So that the savage winds hung mute
around;
And odors warm and fresh fell from her
hair
Dissolving the dull cold in the fire¹ air.
335 Soft as an Incarnation of the Sun,
When light is changed to love, this glorious
One
Floated into the cavern where I lay,
And called my Spirit, and the dreaming
clay
Was lifted by the thing that dreamed below
340 As smoke by fire, and in her beauty's glow
I stood, and felt the dawn of my long night
Was penetrating me with living light:
I knew it was the Vision veiled from me
So many years—that it was Emily.
- Twin Spheres of light² who rule this
passive Earth,
This world of love, this *me*; and into both
Awaken all its fruits and flowers, and dart
Magnetic might into its central heart;
And lift its billows and its mists, and guide
350 By everlasting laws, each wind and tide
To its fit cloud, and its appointed cave;
And lull its storms, each in the craggy
grave
Which was its cradle, luring to faint
bowers
The armies of the rainbow-winged showers;
375 And, as those married lights, which from
the towers
Of Heaven look forth and fold the wander-
ing globe
In liquid sleep and splendor, as a robe;
And all their many-mingled influence
blend,
If equal, yet unlike, to one sweet end;—

¹ frozen² Emily and Mary as the sun and the moon.

360 So ye, bright regents, with alternate sway
 Govern my sphere of being, night and day!
 Thou, not disdaining even a borrowed
 might,
 Thou, not eclipsing a remoter light;
 And, through the shadow of the seasons
 three,

365 From Spring to Autumn's sere maturity,
 Light it into the Winter of the tomb,
 Where it may ripen to a brighter bloom.
 Thou too, O Comet beautiful and fierce,
 Who drew the heart¹ of this frail Uni-
 verse

370 Towards thine own, till, wrecked in that
 convulsion,
 Alternating attraction and repulsion,
 Thine went astray, and that was rent in
 twain,

Oh, float into our azure heaven again!
 Be there Love's folding-star² at thy re-
 turn;

375 The living Sun will feed thee from its urn
 Of golden fire, the Moon will veil her horn
 In thy last smiles, adorning Even and Morn
 Will worship thee with incense of calm
 breath

And lights and shadows, as the star of
 Death

380 And Birth is worshiped by those sisters
 wild
 Called Hope and Fear—upon the heart are
 piled
 Their offerings,—of this sacrifice divine
 A world shall be the altar.

Lady mine,

Scorn not these flowers of thought, the
 fading birth

385 Which from its heart of hearts that plant
 puts forth
 Whose fruit, made perfect by thy sunny
 eyes,
 Will be as of the trees of Paradise

The day is come, and thou wilt fly with
 me

To whatsoever of dull mortality

390 Is mine, remain a vestal sister³ still;
 To the intense, the deep, the imperishable,
 Not mine but me, henceforth be thou united
 Even as a bride, delighting and delighted
 The hour is come:—the destined Star has
 risen

395 Which shall descend upon a vacant prison.
 The walls are high, the gates are strong,
 thick set

The sentinels—but true love never yet
 Was thus constrained; it overleaps all
 fence.

Like lightning, with invisible violence
 Piercing its continents,¹ like Heaven's
 free breath,

Which he who grasps can hold not, liker
 Death,

Who rides upon a thought, and makes his
 way

Through temple, tower, and palace, and
 the array

Of arms more strength has Love than he
 or they,

405 For it can burst his charnel, and make free
 The limbs in chains, the heart in agony,
 The soul in dust and chaos

Emily,

A ship is floating in the harbor now,
 A wind is hovering o'er the mountain's
 brow;

410 There is a path on the sea's azure floor—
 No keel has ever ploughed that path be-
 fore;

The halcyons brood around the foamless
 isles,²

The treacherous Ocean has forsworn its
 wiles;

The merry mariners are bold and free
 415 Say, my heart's sister, wilt thou sail with
 me?

Our bark is as an albatross, whose nest
 Is a far Eden of the purple East,
 And we between her wings will sit, while
 Night,

And Day, and Storm, and Calm, pursue
 their flight,

420 Our ministers, along the boundless Sea,
 Treading each other's heels, unheededly
 It is an isle under Ionian skies,

Beautiful as a wreck of Paradise,
 And, for the harbors are not safe and good,

425 This land would have remained a solitude
 But for some pastoral people native there,
 Who from the Elysian, clear, and golden
 air

Draw the last spirit of the age of gold,³
 Simple and spirited, innocent and bold.

430 The blue Aegean girds this chosen home
 With ever-changing sound and light and
 foam,

Kissing the sifted sands, and caverns hoar;
 And all the winds wandering along the
 shore

¹ Shelley's heart

² An evening star which appears about folding
 time

³ nun; virgin

¹ things holding or containing it

² Halcyons, or kingfishers, were said to make
 their nests at sea, and to calm the waves

³ The first period of the history of the world,
 the era of perfect happiness

Undulate with the undulating tide,
 485 There are thick woods where sylvan forms
 abide,
 And many a fountain, rivulet, and pond,
 As clear as elemental diamond,
 Or serene morning air; and far beyond.
 The mossy tracks made by the goats and
 deer.
 440 (Which the rough shepherd treads but
 once a year)
 Pierce into glades, caverns, and bowers,
 and halls
 Built round with ivy, which the waterfalls
 illumine, with sound that never fails
 Accompany the noonday nightingales,
 445 And all the place is peopled with sweet
 aids,
 The light clear element which the isle wears
 Is heavy with the scent of lemon-flowers,
 Which floats like mist laden with unseen
 showers,
 And falls upon the eyelids like faint sleep,
 450 And from the moss violets and jonquils
 peep,
 And dart their arrowy odor through the
 broom
 Till you might faint with that delicious
 pain
 And every motion, odor, beam, and tone,
 With that deep music is in unison,
 455 Which is a soul within the soul—they seem
 Like echoes of an antenatal dream.
 It is an isle 'twixt Heaven, Air, Earth, and
 Sea,
 Cradled, and hung in clear tranquillity,
 Bright as that wandering Eden, Lucifer,
 460 Washed by the soft blue oceans of young
 air
 It is a favored place Famine or Blight,
 Pestilence, War, and Earthquake, never
 light
 Upon its mountain-peaks; blind vultures,
 they
 Sail onward far upon their fatal way,
 465 The winged storms, chanting their thunder-
 psalm
 To other lands, leave azure chasms of calm
 Over this isle, or weep themselves in dew,
 From which its fields and woods ever renew
 Their green and golden immortality.
 470 And from the sea there rise, and from the
 sky
 There fall, clear exhalations, soft and
 bright,
 Veil after veil, each hiding some delight,
 Which Sun or Moon or zephyr draws aside,
 Till the isle's beauty, like a naked bride
 475 Glowing at once with love and loveliness,
 Blushes and trembles at its own excess;

Yet, like a buried lamp, a Soul no less
 Burns in the heart of this delicious isle,
 An atom of the Eternal, whose own smile
 480 Unfolds itself, and may be felt, not seen,
 O'er the gray rocks, blue waves, and for-
 ests green,
 Filling their bare and void interstices
 But the chief marvel of the wilderness
 Is a lone dwelling, built by whom or how
 485 None of the rustic island-people know;
 'Tis not a tower of strength, though with
 its height
 It overtops the woods, but, for delight,
 Some wise and tender ocean-king, ere crime
 Had been invented, in the world's young
 prime,
 490 Reared it, a wonder of that simple time,
 An envy of the isles, a pleasure-house
 Made sacred to his sister and his spouse
 It scarce seems now a wreck of human art,
 But, as it were, Titanic, in the heart
 495 Of Earth having assumed its form, then
 grown
 Out of the mountains, from the living
 stone,
 Lifting itself in caverns light and high,
 For all the antique and learned imagery
 Has been erased, and in the place of it
 500 The ivy and the wild vine interknit
 The volumes of their many-twining stems,
 Parasite flowers illumine with dewy gems
 The lampless halls, and when they fade, the
 sky
 Peeps through their winter-woof of tracery
 505 With moonlight patches, or star-atoms
 keen,
 Or fragments of the day's intense serene,
 Working mosaic on their Parian floors
 And, day and night, aloof, from the high
 towers
 And terraces, the Earth and Ocean seem
 510 To sleep in one another's arms, and dream
 Of waves, flowers, clouds, woods, rocks,
 and all that we
 Read in their smiles, and call reality

 This isle and house are mine, and I have
 vowed
 Thee to be lady of the solitude
 515 And I have fitted up some chambers there
 Looking towards the golden Eastern sun,
 And level with the living winds, which flow
 Like waves above the living waves below
 I have sent books and music there, and
 all
 520 Those instruments with which high spirits
 call
 The future from its cradle, and the past
 Out of its grave, and make the present last

- In thoughts and joys which sleep, but cannot die,
 • Folded within their own eternity
 525 Our simple life wants little, and true taste
 Hires not the pale drudge Luxury to waste
 The scene it would adorn, and therefore still,
 Nature with all her children haunts the hill.
 The ring-dove, in the embowering ivy, yet
 530 Keeps up her love-lament, and the owls flit
 Round the evening tower, and the young stars glance
 Between the quick bats in their twilight dance;
 The spotted deer bask in the fresh moonlight
 Before our gate, and the slow, silent night
 535 Is measured by the pants of their calm sleep.
 Be this our home in life, and when years heap
 Their withered hours, like leaves, on our decay,
 Let us become the overhanging day,
 The living soul of this Elysian isle,
 540 Conscious, inseparable, one Meanwhile
 We two will rise, and sit, and walk together,
 Under the roof of blue Ionian weather,
 And wander in the meadows, or ascend
 The mossy mountains, where the blue heavens bend
 545 With lightest winds, to touch their paramour;
 Or linger, where the pebble-paven shore,
 Under the quick, faint kisses of the sea
 Trembles and sparkles as with ecstasy,—
 Possessing and possessed by all that is
 550 Within that calm circumference of bliss,
 And by each other, till to love and live
 Be one; or, at the noontide hour, arrive
 Where some old cavern hoar seems yet to keep
 The moonlight of the expired night asleep.
 555 Through which the awakened day can never peep;
 A veil for our seclusion, close as Night's,
 Where secure sleep may kill thine innocent lights;¹
 Sleep, the fresh dew of languid love, the rain
 Whose drops quench kisses till they burn again.
 560 And we will talk, until thought's melody
 Become too sweet for utterance, and it die
 In words, to live again in looks, which dart
 With thrilling tone into the voiceless heart.
 1 eyes
- Harmonizing silence without a sound.
 565 Our breath shall intermix, our bosoms bound,
 And our veins beat together, and our lips
 With other eloquence than words, eclipse
 The soul that burns between them, and the wells
 Which boil under our being's inmost cells,
 570 The fountains of our deepest life, shall be
 Confused in passion's golden purity,
 As mountain-springs under the morning sun.
 We shall become the same, we shall be one
 Spirit within two frames, oh! wherefore two?
 575 One passion in twin-hearts, which grows and grew,
 Till like two meteors of expanding flame,
 Those spheres instinct with it become the same,
 Touch, mingle, are transfigured, ever still
 Burning, yet ever inconsumable;
 580 In due another's substance finding food,
 Like flames too pure and light and unimbed
 To nourish their bright lives with baser prey,
 Which point to Heaven and cannot pass away.
 One hope within two wills, one will beneath
 585 Two overshadowing minds, one life, one death,
 One Heaven, one Hell, one immortality,
 And one annihilation. Woe is me!
 The winged words on which my soul would pierce
 590 Into the height of love's rare Universe,
 Are chains of lead around its flight of fire
 I pant, I sink, I tremble, I expire!
-
- Weak verses, go, kneel at your Sovereign's feet,
 And say:—"We are the masters of thy slave,
 What wouldst thou with us and ours and thine?"
 595 Then call your sisters from Oblivion's cave,
 All singing loud: "Love's very pain is sweet,
 But its reward is in the world divine
 Which, if not here, it builds beyond the grave"
 So shall ye live when I am there. Then haste
 600 Over the hearts of men, until ye meet

Marina, Vanna, Primus,¹ and the rest,
And bid them love each other and be
blessed;
And leave the troop which errs, and which
reproves,
And come and be my guest,—for I am
Love's.

SONG

1820 1824

Rarely, rarely, comest thou,
Spirit of Delight!
Wherefore hast thou left me now
Many a day and night?
5 Many a weary night and day
'Tis since thou art fled away

How shall ever one like me
Win thee back again?
With the joyous and the free
10 Thou wilt scoff at pain.
Spirit false! thou hast forgot
All but those who need thee not.

As a hzard with the shade
Of a trembling leaf,
15 Thou with sorrow art dismayed,
Even the sighs of grief
Reproach thee, that thou art not near,
And reproach thou wilt not hear.

Let me set my mournful ditty
20 To a merry measure,
Thou wilt never come for pity.
Thou wilt come for pleasure,
Pity then will cut away
Those cruel wings, and thou wilt stay

25 I love all that thou lovest,
Spirit of Delight!
The fresh Earth in new leaves dressed,
And the starry night,
Autumn evening, and the morn
30 When the golden mists are born.

I love snow, and all the forms
Of the radiant frost,
I love waves, and winds, and storms,
Everything almost
35 Which is Nature's, and may be
Untainted by man's misery

I love tranquil solitude,
And such society

¹ Mary Shelley, Jane Williams, Edward Williams
The Williamses were warm friends of the
Shelleys. See Shelley's *To Edward Williams*
(p. 741) *With a Guitar To Jane* (p. 742),
and *To Jane* (p. 743)

As is quiet, wise, and good;
40 Between thee and me
What difference? but thou dost possess
The things I seek, not love them less.

I love Love—though he has wings,
And like light can flee,
45 But above all other things,
Spirit, I love thee—
Thou art love and life! Oh, come,
Make once more my heart thy home.

TO NIGHT

1821 1824

Swiftly walk o'er the western wave,
Spirit of Night!
Out of the misty eastern cave,
Where, all the long and lone daylight,
5 Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
Swift be thy flight!

Wrap thy forms in a mantle gray,
Star-inwrought!
10 Blind with thine han the eyes of Day;
Kiss her until she be wearied out,
Then wander o'er city, and sea, and land,
Touching all with thine opiate wand—
Come, long-sought!
15 When I arose and saw the dawn,
I sighed for thee,
When light rode high, and the dew was
gone,
And noon lay heavy on flower and tree,
And the weary Day turned to his rest,
20 Lingered like an unloved guest,
I sighed for thee

Thy brother Death came, and cried,
Wouldst thou me?
Thy sweet child Sleep, the filmy-eyed,
25 Murmured like a noontide bee,
Shall I nestle near thy side?
Wouldst thou me?—And I replied,
No, not thee!

Death will come when thou art dead,
30 Soon, too soon;
Sleep will come when thou art fled;
Of neither will I ask the boon
I ask of thee, beloved Night,—
Swift be thine approaching flight,
35 Come, soon, soon!

TIME

1821 1824

Unfathomable Sea! whose waves are
years,
Ocean of Time, whose waters of deep
woe

Are brackish with the salt of human
tears!
Thou shoreless flood, which in thy ebb
and flow

- 5 Claspest the limits of mortality,
And sick of prey, yet howling on for
more,
Vomited thy wrecks on its inhospitable
shore;
Treacherous in calm, and terrible in
storm,
Who shall put forth on thee,
10 Unfathomable Sea?

TO EMILIA VIVIANI
1821 1824

Madonna,¹ wherefore hast thou sent to me
Sweet-basil and mignonette?
Emblemning love and health, which never
yet

- In the same wreath might be
5 Alas, and they are wet!
Is it with thy kisses or thy tears?
For never rain or dew
Such fragrance drew
From plant or flower—the very doubt en-
dears
10 My sadness ever new,
The sighs I breathe, the tears I shed for
thee.

Send the stars light, but send not love to me,
In whom love ever made
Health like a heap of embers soon to fade.

TO ———
1821 1824

Music, when soft voices die,
Vibrates in the memory,
Odors, when sweet violets sicken,
Live within the sense they quicken.

- 5 Rose leaves, when the rose is dead,
Are heaped for the beloved's bed,
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

TO ———
1821 1824

When passion's trance is overpast,
If tenderness and truth could last,
Or live, whilst all wild feelings keep
Some mortal slumber, dark and deep,

- 5 I should not weep, I should not weep!

It were enough to feel, to see
Thy soft eyes gazing tenderly,

¹An Italian term of address equivalent to
madame, it means *my lady*.

And dream the rest—and burn and be
The secret food of fires unseen,
10 Couldst thou but be as thou hast been.

- After the slumber of the year
The woodland violets reappear;
All things revive in field or grove,
And sky and sea, but two, which move
15 And form all others, life and love.

MUTABILITY
1821 1824

The flower that smiles today
Tomorrow dies;
All that we wish to stay
Tempt and then flies.
5 What is this world's delight?
Lightning that mocks the night,
Brief even as bright.

- Virtue, how frail it is!
Friendship how rare!
10 Love, how it sells poor bliss
For proud despair!
But we, though soon they fall,
Survive their joy, and all
Which ours we call.
15 Whilst skies are blue and bright,
Whilst flowers are gay,
Whilst eyes that change ere night
Make glad the day;
Whilst yet the calm hours creep,
20 Dream thou—and from thy sleep
Then wake to weep.

A LAMENT
1821 1824

O world! O life! O time!
On whose last steps I climb,
Trembling at that where I had stood
before;

- When will return the glory of your prime?
5 No more—oh, never more!

Out of the day and night
A joy has taken flight,
Fresh spring, and summer, and winter
hoar,

- Move my faint heart with grief, but with
delight
10 No more—oh, never more!

SONNET: POLITICAL GREATNESS
1821 1824

Nor happiness, nor majesty, nor fame,
Nor peace, nor strength, nor skill in arms
or arts,
Shepherd those herds whom tyranny makes
tame;

Verse echoes not one beating of their hearts,

⁵ History is but the shadow of their shame,
Art veils her glass, or from the pageant starts

As to oblivion their blind millions fleet,
Staining that Heaven with obscene imagery
Of their own likeness. What are numbers knit

¹⁰ By force or custom? Man who man would be,

Must rule the empire of himself; in it
Must be supreme, establishing his throne
On vanquished will, quelling the anarchy
Of hopes and fears, being himself alone.

ADONAIS

AN ELEGY ON THE DEATH OF JOHN KEATS
1821 1821

¹ I weep for Adonais—he is dead!

Oh weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!

And thou, sad Hour, selected from all years
To mourn our loss, rouse thy obscure compeers,¹

And teach them thine own sorrow! Say.
“With me

Died Adonais, till the Future dares
Forget the Past, his fate and fame shall be
An echo and a light unto Eternity!”

² Where wert thou, mighty Mother,² when he lay,

When thy son lay, pierced by the shaft
which flies

In darkness? where was lorn Urania
When Adonais died? With veiled eyes,
Mid listening Echoes, in her paradise
She sate, while one,³ with soft enamored breath,

Rekindled all the fading melodies,
With which, like flowers that mock the
corse beneath,

He had adorned and hid the coming bulk
of death.

³ Oh, weep for Adonais—he is dead!

Wake, melancholy Mother, wake and weep!
Yet wherefore? Quench within their
burning bed

Thy fiery tears, and let thy loud heart keep
Like his, a mute and uncomplaining sleep;

¹ Hours less memorable than the one which
marked the death of Keats.

² Urania, the muse of astronomy. Probably
Shelley identifies her with the highest spirit
of lyrical poetry

³ One echo.

For he is gone, where all things wise and fair

Descend. Oh, dream not that the amorous
Deep

Will yet restore him to the vital au,
Death feeds on his mute voice, and laughs
at our despair.

⁴ Most musical of mourners, weep again!

Lament anew, Urania!—He died,¹

Who was the sire of an immortal strain,
Blind, old, and lonely, when his country's
pride,

The priest, the slave, and the libertine,
Trampled and mocked with many a
loathed rite

Of lust and blood;² he went, unterrified,
Into the gulf of death; but his clear Sprite
Yet reigns o'er earth, the third among the
sons of light.³

⁵ Most musical of mourners, weep anew!

Not all to that bright station dared to
climb;

And happier they their happiness who
knew,

Whose tapers yet burn through that night
of time

In which suns perished, others more sub-
lime,

Struck by the envious wrath of man on
God,

Have sunk, extinct in their refulgent
prime,

And some yet live, treading the thorny
road,

Which leads, through toil and hate, to
Fame's serene abode.

⁶ But now, thy youngest, dearest one has
perished,

The nursing of thy widowhood, who
grew,

Like a pale flower by some sad maiden
cherished,

And fed with true-love tears, instead of
dew,⁴

Most musical of mourners, weep anew!

Thy extreme⁵ hope, the loveliest and the
last,

The bloom, whose petals nipped before
they blew,

¹ Milton.

² An accurate characterization of the Restoration period.

³ The other two may be Homer and Shakespeare; or, if epic poets are meant, Homer and Dante. See Shelley's *4 Defense of Poetry* (ed Cook, p. 31)

⁴ A reference to Keats's *Isabella* (p. 318).

⁵ Last

Died on the promise of the fruit, is waste,
The broken lily lies—the storm is overpast.

- 7 To that high Capital,¹ where kingly Death
Keeps his pale court in beauty and decay,
He came, and bought, with price of pur-
est breath,

A grave among the eternal.—Come away!
Haste, while the vault of blue Italian day
Is yet his fitting charnel-roof! while still
He lies, as if in dewy sleep he lay,
Awake him not! surely he takes his fill
Of deep and liquid rest, forgetful of all ill.

- 8 He will awake no more, oh, never more!
Within the twilight chamber spreads apace
The shadow of white Death, and at the
door

Invisible Corruption waits to trace
His extreme way² to her dim dwelling-
place,

The eternal Hunger³ sits, but pity and awe
Soothe her pale rage, nor dares she to
deface

So far a prey, till darkness, and the law
Of change, shall o'er his sleep the mortal
curtain draw.

- 9 Oh, weep for Adonais!—The quick Dreams,
The passion-winged ministers of thought,
Who were his flocks, whom near the living
streams

Of his young spirit he fed, and whom he
taught

The love which was its music, wander
not,—

Wander no more, from kindling brain to
brain,

But droop there, whence they sprung, and
mourn then lot

Round the cold heart, where, after then
sweet pain,⁴

They ne'er will gather strength, or find a
home again

- 10 And one with trembling hands clasps his
cold head,

And fans him with her moonlight wings,
and cries,

“Our love, our hope, our sorrow, is not
dead,

See, on the silken fringe of his faint eyes,
Like dew upon a sleeping flower, there
lies

A tear some Dream has loosened from his
brain”

¹ Rome, where Keats had gone for his health

² to mark out Keats's last path

³ Corruption.

⁴ Birth pangs.

Lost Angel of a ruined paradise!

She knew not 'twas her own, as with no
stain

She faded, like a cloud which had out-
wept its rain.

- 11 One from a lucid urn of starry dew
Washed his light limbs as if embalming
them,

Another clipped her profuse locks, and
threw

The wreath upon him, like an anadem,¹
Which frozen tears instead of pearls
beget,

Another in her wilful grief would break
Her bow and winged reeds, as if to stem
A greater loss with one which was more
weak;

And dull the barbed fire against his frozen
cheek.

- 12 Another Splendor on his mouth alit,
That mouth, whence it was wont to draw
the breath

Which gave it strength to pierce the
guarded wit,

And pass into the panting heart beneath
With lightning and with music: the damp
death

Quenched its caress upon his rev lips,
And, as a dying meteor stains a wreath
Of moonlight vapor, which the cold night
clips,²

It flushed through his pale limbs, and
passed to its eclipse.

- 13 And others came—Desires and Adorations,
Winged Persuasions and veiled Destinies,
Splendors, and Glooms, and glimmering
Incarnations

Of hopes and fears, and twilight Fan-
tasies,

And Sorrow, with her family of Sighs,
And Pleasure, blind with tears, led by the
gleam

Of her own dying smile instead of eyes,
Came in slow pomp,—the moving pomp
might seem

Like pageantry of mist on an autumnal
stream.

- 14 All he had loved, and moulded into
thought,

From shape, and hue, and odor, and sweet
sound,

Lamented Adonais Morning sought

¹ wreath for the head ² embraces

- Her eastern watch-tower, and her hair
unbound,
Wet with the tears which should adorn
the ground,
Dimmed the aerial eyes that kindle day;
Afar the melancholy thunder moaned,
Pale Ocean in unquiet slumber lay,
And the wild winds flew round, sobbing in
their dismay.
- 15 Lost Echo sits amid the voiceless moun-
tains,
And feeds her grief with his remembered
lay,
And will no more reply to winds or foun-
tains,
Or amorous birds perched on the young
green spray,
Or herdsman's horn, or bell at closing
day,
Since she can mimic not his lips, more
dear
Than those for whose disdain she pined
away
Into a shadow of all sounds ¹—a drear
Murmur, between their songs, is all the
woodmen hear.
- 16 Grief made the young Spring wild, and
she threw down
Her kindling buds, as if she Autumn were,
Or they dead leaves; since her delight is
flown,
For whom should she have waked the
sullen year?
To Phœbus was not Hyacinth so dear
Nor to himself Narcissus, as to both
Thou, Adonais, wan they stand and sere
Amid the faint companions of their youth,
With dew all turned to tears; odor, to
sighing ruth.
- 17 Thy spirit's sister, the lorn nightingale²
Mourns not her mate with such melodious
pain;
Not so the eagle, who like thee could scale
Heaven, and could nourish in the sun's
domain
Her mighty youth with morning, doth
complain,
Soaring and screaming round her empty
nest,
As Albion wails for thee the curse of
Cain
Light on his head who pierced thy inno-
cent breast,
- ¹ Narcissus, for whose love Echo pined away
into a mere voice
² A reference to Keats's *Ode to a Nightingale*
(p. 831), and to the melody of his verse.
- And scared the angel soul that was its
earthly guest!¹
- 18 Ah, woe is me! Winter is come and gone,
But grief returns with the revolving year;
The airs and streams renew their joyous
tone;
The ants, the bees, the swallows reappear;
Fresh leaves and flowers deck the dead
Seasons' bier;
The amorous birds now pair in every
brake,²
And build their mossy homes in field and
brere;³
And the green lizard, and the golden
snake,
Like unimprisoned flames, out of their
trance awake
- 19 Through wood and stream and field and
hill and ocean
A quickening life from the Earth's heart
has burst
As it has ever done, with change and mo-
tion,
From the great morning of the world
when first
God dawned on Chaos; in its stream im-
mersed,
The lamps of Heaven flash with a softer
light;
All baser things pant with life's sacred
thirst;
Diffuse themselves, and spend in love's
delight,
The beauty and the joy of their renewed
might.
- 20 The leprous corpse, touched by this spirit
tender,
Exhales itself in flowers of gentle breath;
Like incarnations of the stars, when
splendor
Is changed to fragrance, they illumine
death
And mock the merry worm that wakes
beneath;
Nought we know dies. Shall that alone
which knows
Be as a sword consumed before the sheath
- ¹ Shelley wrongly believed that the death of
Keats was due to hostile attacks upon his
poetry. Keats's *Endymion* had been severely
criticized in an unsigned article published in
The Quarterly Review, April, 1818 (Vol. 19,
pp. 204-8). This article was written by J.
W. Croker. See p. 913. See also, Byron's
Don Juan, XI, 60, 1, and n. 5 (p. 610), and
Who Killed John Keats? (p. 618)
- ² thicket
³ briar

- By sightless lightning?—the intense atom
glows
A moment, then is quenched in a most cold
repose.
- 21 Alas! that all we loved of him should be,
But for our grief, as if it had not been,
And grief itself be mortal! Woe is me!
Whence are we, and why are we? of
what scene
The actors or spectators? Great and mean
Meet massed in death, who lends what life
must borrow.
As long as skies are blue, and fields are
green,
Evening must usher night, night urge the
morrow,
Month follow month with woe, and year
wake year to sorrow.
- 22 He will awake no more, oh, never more!
“Wake thou,” cried Misery, “childless
Mother, rise
Out of thy sleep, and slake, in thy heart’s
core,
A wound more fierce than his, with tears
and sighs.”
And all the Dreams that watched Urania’s
eyes,
And all the Echoes whom their sister’s
song
Had held in holy silence, cried: “Arise!”
Swift as a Thought by the snake Memory
stung,
From her ambrosial rest the fading Splen-
dor sprung
- 23 She rose like an autumnal Night, that
springs
Out of the East, and follows wild and
drear
The golden Day, which, on eternal wings,
Even as a ghost abandoning a bier,
Had left the Earth a corpse;—sorrow and
fear
So struck, so roused, so rapt Urania;
So saddened round her like an atmosphere
Of stormy mist; so swept her on her way
Even to the mournful place where Adonais
lay.
- 24 Out of her secret paradise she sped.
Through camps and cities rough with
stone, and steel,
And human hearts, which to her airy tread
Yielding not, wounded the invisible
Palms of her tender feet where’er they
fell:
- And barbed tongues, and thoughts more
sharp than they,
Rent the soft Form they never could repel,
Whose sacred blood, like the young tears
of May,
Paved with eternal flowers that undeserv-
ing way.
- 25 In the death-chamber for a moment Death,
Shamed by the presence of that living
Might,
Blushed to annihilation, and the breath
Revisited those lips, and Life’s pale light
Flashed through those limbs, so late her
dear delight.
“Leave me not wild and dear and com-
fortless,
As silent lightning leaves the starless
night!
Leave me not!” cried Urania: her distress
Roused Death: Death rose and smiled, and
met her vain caress.
- 26 “Stay yet awhile! speak to me once again;
Kiss me, so long but as a kiss may live,
And in my heartless¹ breast and burning
biam
That word, that kiss, shall all thoughts
else survive,
With food of saddest memory kept alive,
Now thou art dead, as if it were a part
Of thee, my Adonais! I would give
All that I am to be as thou now art!
But I am chained to Time, and cannot
thence depart!
- 27 “O gentle child, beautiful as thou wert,
Why didst thou leave the trodden paths of
men
Too soon, and with weak hands though
mighty heart
Dare the unpastured dragon² in his den?
Defenceless as thou wert, oh, where was
then
Wisdom the mirrored shield,³ or scorn the
spear?
Or hadst thou waited the full cycle when
Thy spirit should have filled its crescent
sphere,⁴
The monsters of life’s waste had fled from
thee like deer.

¹ Her heart had been given to Adonais.² The unfed and ravenous critic. See Scott's *Marmion*, l. 432.³ A reference to the shield which protected Perseus from the fatal gaze of the Gorgons, and which enabled him to cut off the head of Medusa as he saw it by reflection.⁴ Attained maturity of power.

- 28 "The herded wolves,¹ bold only to pursue,
The obscene ravens, clamorous o'er the dead;
The vultures to the conqueror's banner true
Who feed where Desolation first has fed,
And whose wings rain contagion,—how they fled,
When, like Apollo, from his golden bow
The Pythian of the age² one arrow sped
And smiled!—The spoilers tempt no second blow,
They fawn on the proud feet that spurn them lying low.
- 29 "The sun comes forth, and many reptiles spawn,
He sets, and each ephemeral insect then
Is gathered into death without a dawn,
And the immortal stars awake again,
So is it in the world of living men
A godlike mind soars forth, in its delight
Making earth bare and veiling heaven, and when
It sinks, the swarms that dimmed or shared its light
Leave to its kindred lamps the spirit's awful night."
- 30 Thus ceased she and the mountain shepherds came,
Their garlands sere, their magic mantles rent,³
The Pilgrim of Eternity,⁴ whose fame
Over his living head like Heaven is bent,
An early but enduring monument,
Came, veiling all the lightnings of his song
In sorrow, from her wilds Ierne sent
The sweetest lyric of her saddest wrong,
And love taught grief to fall like music from his tongue
- 31 Midst others of less note, came one frail form,⁵
A phantom among men; companionless
As the last cloud of an expiring storm
Whose thunder is its knell; he, as I guess,
Had gazed on Nature's naked loveliness,
Actæon-like, and now he fled astray
With feeble steps o'er the world's wilderness,
- And his own thoughts, along that rugged way,
Pursued, like raging hounds, their father and their prey.
- 32 A pardlike¹ spirit beautiful and swift—
A Love in desolation masked;—a Power
Girt round with weakness;—it can scarce uplift
The weight of the superincumbent hour.
It is a dying lamp, a falling shower,
A breaking billow,—even whilst we speak
Is it not broken? On the withering flower
The killing sun smiles brightly: on a cheek
The life can burn in blood, even while the heart may break
- 33 His head was bound with pansies² overblown,
And faded violets, white, and pined, and blue,
And a light spear topped with a cypress cone,
Round whose rude shaft dark ivy-tresses grew
Yet dripping with the forest's noonday dew,
Vibrated, as the ever-beating heart
Shook the weak hand that grasped it, of that crew
He came the last, neglected and apart;
A herd-abandoned deer struck by the hunter's dart³
- 34 All stood aloof, and at his partial moan
Smiled through their tears, well knew that gentle band
Who in another's fate now wept his own,
As in the accents of an unknown land⁴
He sung new sorrow, sad Urania scanned
The stranger's mien, and murmured
"Who art thou?"
He answered not, but with a sudden hand
Made bare his branded and ensanguined brow,
Which was like Cain's or Christ's—oh!
that it should be so!⁵
- 35 What softer voice is hushed over the dead?
Athwart what brow is that dark mantle thrown?

¹ The banded critics² Byron in his *English Bards and Scotch Reviewers* (p. 485) by allusion to the Pythian Apollo, slayer of the Python³ See *The Tempest*, I, 2, 24⁴ Byron A reference to his *Childe Harold's Pilgrimage* (p. 523)⁵ Thomas Moore A reference to his *Irish Melodies* (p. 425), and probably to the suppression of the insurrection of 1803 and to the execution of the Irish leader, Robert Emmet.⁶ Shelley himself¹ leopard-like² The pansy is a symbol of thought, the violet, of modesty, the cypress, of mourning, the ivy of constancy in friendship³ See Shelley's *Epipsychidion*, 272 ff. (p. 721), also, Cowper's *The Task*, I, 108 ff⁴ That is he wrote in the language of England, a land unknown to the Greek muse, Urania.⁵ Shelley means that he bore marks of cruel treatment such as the world gave to Cain, an enemy of the race, or to Christ, a benefactor.

- What form leans sadly o'er the white
death-bed,
In mockery of monumental stone,
The heavy heart heaving without a moan?
If it be he, who, gentlest of the wise,¹
Taught, soothed, loved, honored the departed one,
Let me not vex, with inharmonious sighs,
The silence of that heart's accepted sacrifice.
- 36 Our Adonais has drunk poison—oh,
What deaf and viperous murderer could crown
Life's early cup with such a draught of woe?
The nameless worm² would now itself disown.
It felt, yet could escape, the magic tone
Whose prelude held all envy, hate, and wrong,
But what was howling in one breast alone,³
Silent with expectation of the song,
Whose master's hand is cold, whose silver lyre unstrung
- 37 Live thou,⁴ whose infancy is not thy fame!
Lave! fear no heavier chastisement from me,
Thou noteless blot on a remembered name!
But be thyself, and know thyself to be!
And ever at thy season be thou free
To spill the venom when thy fangs o'erflow.
Remorse and Self-Contempt shall cling to thee,
Hot Shame shall burn upon thy secret brow,
And like a beaten hound tremble thou shalt—as now.
- 38 Nor let us weep that our delight is fled
Far from these carrion kites that scream below;
He wakes or sleeps with the enduring dead,
Thou canst not soar where he is sitting now.⁵—
Dust to the dust! but the pure spirit shall flow
Back to the burning fountain whence it came,
- A portion of the Eternal, which must glow
Through time and change, unquenchably the same,
Whilst thy cold embers choke the sordid hearth of shame.
- 39 Peace, peace! he is not dead, he doth not sleep—
He hath awakened from the dream of life—
'Tis we, who, lost in stormy visions, keep
With phantoms an unprofitable strife,
And in mad trance, strike with our spirit's knife
Invulnerable nothings. We decay
Like corpses in a charnel, fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.
- 40 He has outsoared the shadow of our night,
Envy and calumny and hate and pain,
And that unrest which men miscall delight,
'An touch him not and torture not again,
From the contagion of the world's slow stain
He is secure, and now can never mourn
A heart grown cold, a head grown gray in vain;
Nor, when the spirit's self has ceased to burn,
With sparkless ashes load an unlamented urn.
- 41 He lives, he wakes—'tis Death is dead,
not he,
Mourn not for Adonais.—Thou young Dawn,
Turn all thy dew to splendor, for from thee
The spirit thou lamentest is not gone,
Ye caverns and ye forests, cease to moan!
'Cease, ye faint flowers and fountains, and thou air,
Which like a mourning veil thy scarf hadst thrown
O'er the abandoned Earth, now leave it bare
Even to the joyous stars which smile on its despair!
- 42 He is made one with Nature¹ there is heard
His voice in all her music, from the moan
Of thunder, to the song of night's sweet bird;
He is a presence to be felt and known

¹ Leigh Hunt, Keats's close friend and patron² The criticism of *Endymion* in *The Quarterly Review* was unsigned³ In the breast of the writer of the article in *The Quarterly Review*. A harsher criticism, however, appeared in *Blackwood's Magazine*, August, 1818 (Vol. 2, p. 519).⁴ The reviewer.⁵ See *Paradise Lost*, 4, 829¹ See Shelley's *Prometheus Unbound*, IV, 514-38 (p. 698).

- In darkness and in light, from herb and stone,
Spreading itself where'er that Power may move
Which has withdrawn his being to its own;
Which wields the world with never-wearied love,
Sustains it from beneath, and kindles it above.
- 43 He is a portion of the loveliness
Which once he made more lovely: he doth bear
His part, while the one Spirit's plastic stress
Sweeps through the dull dense world, compelling there,
All new successions to the forms they wear;²
Torturing the unwilling dross that checks its flight
To its own likeness, as¹ each mass they bear;
And bursting in its beauty and its might
From trees and beasts and men into the Heaven's light.
- 44 The splendors of the firmament of time
May be eclipsed, but are extinguished not;
Like stars to their appointed height they climb,
And death is a low mist which cannot blot
The brightness it may veil. When lofty thought
Lifts a young heart above its mortal lair,
And love and life contend in it for what
Shall be its earthly doom, the dead live there
And move like winds of light on dark and stormy air.
- 45 The inheritors of unfulfilled renown
Rose from their thrones, built beyond mortal thought,
Far in the Unapparent Chatterton
Rose pale,—his solemn agony had not
Yet faded from him; Sidney, as he fought
And as he fell and as he lived and loved
Sublimely mild, a Spirit without spot,
Arose; and Lucan, by his death approved
Oblivion as they rose shrank like a thing reprov'd.
- ¹ shaping; molding
² The spirit of Love and Beauty is thought of as permeating all matter and as molding everything into its proper form. See Wordsworth's *Lines Composed a Few Miles Above Tintern Abbey*, 93-102 (p. 234).
³ according as
- 46 And many more, whose names on earth are dark,
But whose transmitted effluence cannot die
So long as fire outlives the parent spark,
Rose, robed in dazzling immortality.
"Thou art become as one of us," they cry,
"It was for thee yon kingless sphere has long
Swung blind in unascended majesty,
Silent alone amid an heaven of song.
Assume thy winged throne, thou Vesper of our throng!"
- 47 Who mourns for Adonais? Oh, come forth,
Fond wretch! and know thyself and him aright.
Clasp with thy panting soul the pendulous earth,
As from a centre, dart thy spirit's light
Beyond all world's, until its spacious might
Satiates the void circumference then shrink
Even to a point within our day and night,
And keep thy heart light lest it make thee sink
When hope has kindled hope, and lured thee to the brink
- 48 Or go to Rome, which is the sepulchre,
Oh, not of him, but of our joy. 'Tis nought
That ages, empires, and religions there
Lie buried in the ravage they have wrought,
For such as he can lend,—they borrow not
Glory from those who made the world their prey;
And he is gathered to the kings of thought
Who waged contention with their time's decay,
And of the past are all that cannot pass away.¹
- 49 Go thou to Rome,—at once the Paradise,
The grave, the city, and the wilderness;
And where its wrecks like shattered mountains rise,
And flowering weeds and fragrant copses dress
The bones of Desolation's nakedness,
Pass, till the Spirit of the spot shall lead
Thy footsteps to a slope of green access;²
Where, like an infant's smile, over the dead
A light of laughing flowers along the grass is spread;
- ¹ See Shelley's *Epipsychidion*, 209-12 (p. 722).
² The Protestant cemetery at Rome

- 50 And gray walls moulder round, on which
dull Time
Feeds, like slow fire, upon a hoary brand,
And one keen pyramid¹ with wedge sub-
lime,
Pavilioning the dust of him who planned
This refuge for his memory, doth stand
Like flame transformed to marble; and
beneath,
A field is spread, on which a newer band
Have pitched in Heaven's smile their camp 54
of death,
Welcoming him we lose with scarce extin-
guished breath
- 51 Here pause: these graves are all too
young² as yet
To have outgrown the sorrow which con-
signed
Its charge to each; and if the seal is set,
Here, on one fountain of a mourning mind,
Break it not thou! too surely shalt thou
find
Thine own well full, if thou returnest
home,
Of tears and gall. From the world's bitter
wind
Seek shelter in the shadow of the tomb
What Adonais is, why fear we to become? 55
- 52 The One remains, the many change and
pass;
Heaven's light forever shines, Earth's
shadows fly,
Life, like a dome of many-colored glass,
Stains the white radiance of Eternity,
Until Death tramples it to fragments —
Die,
If thou wouldst be with that which thou
dost seek!³
Follow where all is fled!—Rome's azure
sky,
Flowers, ruins, statues, music, words, are
weak
The glory they transfuse with fitting truth
to speak
- 53 Why linger, why turn back, why shrink,
my heart?
Thy hopes are gone before: from all things
here
They have departed; thou shouldst now
depart!
A light is passed from the revolving year,
- And man, and woman; and what still is
dear
Attracts to crush, repels to make thee
wither.
The soft sky smiles,—the low wind whis-
pers near.
'Tis Adonais calls! oh, hasten thither,
No more let Life divide what Death can
join together.
- That Light whose smile kindles the Uni-
verse,
That Beauty in which all things work and
move,
That Benediction which the eclipsing Curse
Of birth can quench not, that sustaining
Love
Which through the web of being blindly
wove
By man and beast and earth and air and
sea,
Burns bright or dim, as¹ each are nur-
rors of
The fire for which all thirst, now beams
on me,
Consuming the last clouds of cold mor-
tality.
- The breath whose might I have invoked in
song
Descends on me; my spirit's bark is driven,
Far from the shore, far from the trem-
bling throng
Whose sails were never to the tempest
given;
The massy earth and spherèd skies are
riven!
I am borne darkly, fearfully, afar.
Whilst, burning through the inmost veil
of Heaven,
The soul of Adonais, like a star,
Beacons from the abode where the Eternal
are.
- From HELLAS
1821 1822
- LIFE MAY CHANGE, BUT IT MAY FLY NOT
- Life may change, but it may fly not;
Hope may vanish, but can die not,
Truth be veiled, but still it burneth;
Love repulsed,—but it returneth!
- 5 Yet were life a charnel where
Hope lay confined with Despair;
Yet were truth a sacred lie.
Love were lost—
- ¹ The tomb of Calus Cestius, built in the time of Augustus
² Shelley's son William, who died in 1819, was buried there
³ Absolute Beauty
¹ according as

If Liberty

- Lent not life its soul of light,
 10 Hope its irrs of delight,
 Truth its prophet's robe to wear,
 Love its power to give and bear.

WORLDS ON WORLDS ARE ROLLING EVER

- Worlds on worlds are rolling ever
 From creation to decay,
 Like the bubbles on a river
 Sparkling, bursting, borne away.
 5 But they are still immortal
 Who, through birth's orient portal
 And death's dark chasm hurrying to and
 fro,
 Clothe their unceasing flight
 In the brief dust and light
 10 Gathered around their chariots as they go; 10
 New shapes they still may weave,
 New gods, new laws receive,
 Bright or dim are they as the robes they
 last
 On Death's bare ribs had cast.
- 15 A power from the unknown God,
 A Promethean conqueror, came;
 Like a triumphal path he trod
 The thorns of death and shame
 A mortal shape to him
 20 Was like the vapor dim
 Which the orient planet animates with
 light;
 Hell, Sin, and Slavery came,
 Like bloodhounds mild and tame,
 Nor preyed, until their lord had taken
 flight;
 25 The moon of Mahomet
 Arose, and it shall set
 While blazoned as on Heaven's immortal
 noon
 The cross leads generations on.
- Swift as the radiant shapes of sleep
 30 From one whose dreams are Paradise, 30
 Fly, when the fond wretch wakes to
 weep,
 And Day peers forth with her blank
 eyes;
 So fleet, so faint, so fair,
 The Powers of earth and air
 35 Fled from the folding-star¹ of Bethle-
 hem:
 Apollo, Pan, and Love,
 And even Olympian Jove

¹ An evening star which appears about folding
 time

- Grew weak, for killing Truth had glared
 on them,
 Our hills and seas and streams,
 Dispeopled of their dreams,
 40 Their waters turned to blood, their dew to
 tears,
 Wailed for the golden years.

DARKNESS HAS DAWNED IN THE EAST

- Darkness has dawned in the east
 On the noon of time
 The death-birds descend to their feast
 From the hungry clime
 5 Let Freedom and Peace flee far
 To a sunnier strand,
 And follow Love's folding-star
 To the Evening land!
- The young moon has fed
 Her exhausted horn
 With the sunset's fire
 The weak day is dead,
 But the night is not born.
 And, like loveliness panting with wild de-
 sire
- 15 While it trembles with fear and delight,
 Hesperus flies from awakening night,
 And pants in its beauty and speed with
 light
 Fast-flashing, soft, and bright
 Thou beacon of love! thou lamp of the
 free!
- 20 Guide us far, far away,
 To climes where now veiled by the ardor
 of day
 Thou art hidden
 From waves on which weary Noon
 Faints in her summer swoon,
 25 Between kingless continents sinless as
 Eden,
 Around mountains and islands in-
 violably
 Pranked on the sapphire sea.
- Through the sunset of hope,
 Like the shapes of a dream,
 30 What Paradise islands of glory
 gleam!
- Beneath Heaven's cope,
 Their shadows more clear float by—
 The sound of their oceans, the light of their
 sky,
 The music and fragrance their solitudes
 breathe
- 35 Burst, like morning on dream, or like
 Heaven on death,
 Through the walls of our prison;
 And Greece, which was dead, is
 arisen!

THE WORLD'S GREAT AGE BEGINS ANEW

The world's great age begins anew,
The golden years return,
The earth doth like a snake renew
Her winter weeds¹ outworn:

5 Heaven smiles, and faiths and empires
gleam,
Like wrecks of a dissolving dream.

A brighter Hellas rears its mountains
From waves serene² far,

A new Peneus rolls his fountains
10 Against the morning star.
Where fairer Tempes bloom, there sleep
Young Cyclads on a sunnier deep

A loftier Argo cleaves the main,
Fraught with a later prize,

15 Another Orpheus sings again,
And loves, and weeps, and dies
A new Ulysses leaves once more
Calypso for his native shore

Oh, write no more the tale of Troy,
20 If earth Death's scroll must be!
Nor mix with Larian rage the joy
Which dawns upon the free
Although a subtler Sphinx renew
Riddles of death Thebes never knew²

25 Another Athens shall arise,
And to remoter time
Bequeath, like sunset to the skies,
The splendor of its prime,
And leave, if nought so bright may live,
30 All earth can take or Heaven can give

Saturn and Love their long repose
Shall burst, more bright and good
Than all who fell,³ than One who rose,
Than many unsubdued
35 Not gold, not blood, their altar dowers,
But votive tears and symbol flowers

Oh, cease! must hate and death return?
'Cease! must men kill and die?

Cease! drain not to its dregs the urn
40 Of bitter prophecy
The world is weary of the past,
Oh, might it die or rest at last!

¹ garments

² The Sphinx propounded a riddle to the Thebans, and killed all passers by who could not solve it. When the riddle was finally solved by Oedipus, the Sphinx slew herself. See De Quincey's *The Sphinx's Riddle*

³ The gods of Greece, Asia, and Egypt. The "One who rose" is Christ, the "many unsubdued" are the objects of the idolatry of China, India, etc

EVENING

PONTE AL MARE, PISA
1821 1824

The sun is set; the swallows are asleep;
The bats are fitting fast in the gray air.
The slow soft toads out of damp corners
creep,

And evening's breath, wandering here
and there

5 Over the quivering surface of the stream,
Wakes not one ripple from its summer
dream.

There is no dew on the dry grass tonight,
Nor damp within the shadow of the
trees;

The wind is intermitting, dry, and light,
10 And in the inconstant motion of the
breeze

The dust and straws are driven up and
down,
And whined about the pavement of the
town

Within the surface of the fleeting river
The wrinkled image of the city lay,

15 Immovably unquiet, and forever
It trembles, but it never fades away,
Go to the []
You, being changed, will find it then as
now

The chasm in which the sun has sunk is
shut

20 By darkest barriers of enormous cloud,
Like mountain over mountain huddled—
but

Growing and moving upwards in a
crowd,

And over it a space of watery blue,
Which the keen evening star is shining
through.

TO ———
1821 1824

One word is too often profaned
For me to profane it,
One feeling too falsely disdained
For thee to disdain it;

5 One hope is too like despair
For prudence to smother,
And pity from thee more dear
Than that from another.

I can give not what men call love,
10 But wilt thou accept not

- The worship the heart lifts above
 And the Heavens reject not,—
 The desire of the moth for the star,
 Of the night for the morrow,
 15 The devotion to something afar
 From the sphere of our sorrow?

ON KEATS

WHO DESIRED THAT ON HIS TOMB
 SHOULD BE INSCRIBED—
 1821 1822

- "Here lieth One whose name was writ on
 water"
 But, ere the breath that could erase it
 blew,
 Death, in remorse for that fell slaughter,—
 Death, the immortalizing winter, flew
 5 Athwart the stream,—and time's print-
 less torrent grew
 A scroll of crystal, blazoning the name
 Of Adonais!

• • • • •

TOMORROW

1821 1824

- Where art thou, beloved Tomorrow?
 When young and old, and strong and
 weak.
 Rich and poor, through joy and sorrow,
 Thy sweet smiles we ever seek.—
 5 In thy place—ah! well-a-day!
 We find the thing we fled—Today

REMEMBRANCE

1821 1824

- Swifter far than summer's flight,
 Swifter far than youth's delight,
 Swifter far than happy night,
 Art thou come and gone
 5 As the wood when leaves are shed,
 As the night when sleep is fled,
 As the heart when joy is dead,
 I am left lone, alone
- The swallow summer comes again,
 10 The owlet night¹ resumes his reign,
 But the wild-swan youth is fain
 To fly with thee, false as thou
 My heart each day desires the morrow;
 Sleep itself is turned to sorrow;
 15 Vainly would my winter borrow
 Sunny leaves from any bough.

Lilies for a bridal bed,
 Roses for a matron's head,

¹ The dim, uncanny night

- Violets for a maiden dead—
 20 Pansies¹ let my flowers be,
 On the living grave I bear,
 Scatter them without a tear—
 Let no friend, however dear,
 Waste one hope, one fear for me.

TO EDWARD WILLIAMS

1821 1834

- The serpent is shut out from Paradise²
 The wounded deer³ must seek the herb
 no more
 In which its heart-cure lies.
 The widowed dove must cease to
 haunt a bower
 5 Like that from which its mate with feigned
 sighs
 Fleed in the April hour.
 I too must seldom seek again
 Near happy friends a mitigated pain

- Of hatred I am proud,—with scorn con-
 tent,
 10 Indifference, that once hurt me, now is
 grown
 Itself indifferent.
 But, not to speak of love, pity alone
 ('an break a spirit already more than bent
 The miserable one
 15 Turns the mind's poison into food,—
 Its medicine is tears,—its evil good

- Therefore, if now I see you seldomer,
 Dear friends, dear *friend*! know that
 I only fly
 Your looks, because they stir
 20 Griets that should sleep, and hopes
 that cannot die:
 The very comfort that they minister
 I scarce can bear, yet I,
 So deeply is the arrow gone,
 Should quickly perish if it were withdrawn.

- 25 When I return to my cold home, you ask
 Why I am not as I have ever been.
 You spoil me for the task
 Of acting a forced part in life's dull
 scene,
 Of wearing on my brow the idle mask
 30 Of author, great or mean,
 In the world's carnival I sought
 Peace thus, and but in you I found it not.

¹ The Fly is a symbol of purity, the rose, of constancy; the violet of modesty, the pansy, of thought, or remembrance. See Shelley's *Adonais*, 33 (p. 734).

² Shelley had been named "The Snake" by Byron.

³ See Shelley's *Epipsychidion*, 272 ff. (p. 123).

Full half an hour, today, I tried my lot
 With various flowers, and every one
 still said,
 35 "She loves me—loves me not"
 And if this meant a vision long since
 fled—
 If it meant fortune, fame, or peace of
 thought—
 If it meant,—but I dread
 To speak what you may know too
 well:

40 Still there was truth in the sad oracle.

The crane o'er seas and forests seeks her
 home,¹
 No bird so wild but has its quiet nest,
 When it no more would roam,
 The sleepless billows on the ocean's
 breast

45 Break like a bursting heart, and die in
 foam,
 And thus at length find rest
 Doubtless there is a place of peace
 Where my weak heart and all its throbs
 will cease

I asked her, yesterday, if she believed
 50 That I had resolution. One who
 had
 Would ne'er have thus relieved
 His heart with words,—but what his
 judgment bade
 Would do, and leave the scorner un-
 relieved.

These verses are too sad
 55 To send to you, but that I know,
 Happy yourself, you feel another's woe

MUSIC

1821 1824

I pant for the music which is divine,
 My heart in its thirst is a dying flower,
 Pour forth the sound like enchanted
 wine,

Loosen the notes in a silver shower,
 5 Like a herbless plain for the gentle rain,
 I gasp, I faint, till they wake again
 Let me drink of the spirit of that sweet
 sound,

More, oh more,—I am thirsting yet.
 It loosens the serpent which care has
 bound

10 Upon my heart to stifle it;
 The dissolving strain, through every
 vein,
 Passes into my heart and brain

¹ See Shelley's *Alastor*, 280-84 (p. 639)

As the scent of a violet withered up,
 Which grew by the brink of a silver
 lake,
 15 When the hot noon has drained its dewy
 cup,
 And mist there was none its thirst to
 slake—
 And the violet lay dead while the odor flew
 On the wings of the wind o'er the waters
 blue—

As one who drinks from a charmed cup
 20 Of foaming, and sparkling, and mur-
 muring wine,
 Whom, a mighty Enchantress filling up,
 Invites to love with her kiss divine

LINES

1822 1824

When the lamp is shattered,
 The light in the dust lies dead,
 When the cloud is scattered,
 The rainbow's glory is shed;
 5 When the lute is broken,
 Sweet tones are remembered not;
 When the lips have spoken,
 Loved accents are soon forgot.

As music and splendor
 10 Survive not the lamp and the lute,
 The heart's echoes render
 No song when the spirit is mute—
 No song but sad dirges,
 Like the wind through a ruined cell,
 15 Or the mournful surges
 That ring the dead seaman's knell

When hearts have once mingled,
 Love first leaves the well-built nest,
 The weak one is singled
 20 To endure what it once possessed
 O Love! who bewailest
 The frailty of all things here,
 Why choose you the frailest
 For your cradle, your home, and your bier?

25 Its passions will rock thee,
 As the storms rock the ravens on high;
 Bright reason will mock thee,
 Like the sun from a wintry sky
 From thy nest every rafter
 30 Will rot, and thine eagle home
 Leave thee naked to laughter,
 When leaves fall and cold winds come.

WITH A GUITAR: TO JANE¹
1822 1832

- Ariel to Miranda.—Take
This slave of Music, for the sake
Of him who is the slave of thee,
And teach it all the harmony
5 In which thou canst, and only thou,
Make the delighted spirit glow,
Till joy denies itself again,
And, too intense, is turned to pain;
For by permission and command
10 Of thine own Prince Ferdinand
Poor Ariel sends this silent token
Of more than ever can be spoken;
Your guardian spirit, Ariel, who,
From life to life, must still pursue
15 Your happiness,—for thus alone
Can Ariel ever find his own.
From Prospero's enchanted cell,
As the mighty verses tell,
To the throne of Naples, he
20 Lit you o'er the trackless sea,
Flitting on, your prow before,
Like a living meteor.
When you die, the silent Moon,
In her interlunar² swoon,
25 Is not sadder in her cell
Than deserted Ariel.
When you live again on earth,
Like an unseen star of birth,
Ariel guides you o'er the sea
30 Of life from your nativity.
Many changes have been run
Since Ferdinand and you begun
Your course of love, and Ariel still
Has tracked your steps, and served your
will;
35 Now, in humbler, happier lot,
This is all remembered not;
And now, alas! the poor sprite is
Imprisoned, for some fault of his,
In a body like a grave.
40 From you he only dares to crave,
For his service and his sorrow,
A smile today, a song tomorrow.

- The artist who this idol wrought
To echo all harmonious thought,
45 Felled a tree, while on the steep
The woods were in their winter sleep,
Rocked in that repose divine
On the wind-swept Apennine;
And dreaming, some of autumn past,
50 And some of spring approaching fast,

¹ Jane Williams, the wife of Edward Williams

Both were warm friends of the Shelleys

² That is, in the interval between the old moon and the new.

- And some of April buds and showers,
And some of songs in July bowers,
And all of love; and so this tree—
Oh, that such our death may be!—
55 Died in sleep, and felt no pain,
To live in happier form again.
From which, beneath Heaven's fairest
star,
The artist wrought this loved guitar,
And taught it justly to reply,
60 To all who question skilfully,
In language gentle as thine own,
Whispering in enamored tone
Sweet oracles of woods and dells,
And summer winds in sylvan cells;
65 For it had learned all harmonies
Of the plains and of the skies,
Of the forests and the mountains,
And the many-voiced fountains;
The clearest echoes of the hills,
70 The softest notes of falling rills,
The melodies of birds and bees,
The murmuring of summer seas,
And pattering rain, and breathing dew,
And airs of evening, and it knew
75 That seldom-heard mysterious sound,
Which, driven on its diurnal round,
As it floats through boundless day,
Our world enkindles on its way—
All this it knows but will not tell
80 To those who cannot question well
The Spirit that inhabits it;
It talks according to the wit
Of its companions; and no more
Is heard than has been felt before,
85 By those who tempt it to betray
These secrets of an elder day.
But, sweetly as its answers will
Flatter hands of perfect skill,
It keeps its highest, holiest tone
90 For our beloved Jane alone.

TO JANE¹
1822 1832-39

- The keen stars were twinkling,
And the fair moon was rising among them,
Dear Jane!
The guitar was tinkling,
5 But the notes were not sweet till you sung
them
Again.

As the moon's soft splendor
O'er the faint cold starlight of heaven
Is thrown,

¹ See previous poem and n. 1.

10 So your voice most tender
To the strings without soul had then given
Its own.

The stars will awaken,
Though the moon sleep a full hour later,
15 Tonight;
No leaf will be shaken
Whilst the dew of your melody scatter
Delight.

Though the sound overpowers,
20 Sing again, with your dear voice revealing
A tone
Of some world far from ours,
Where music and moonlight and feeling
Are one.

From CHARLES THE FIRST
1822 1824

A WIDOW BIRD SATE MOURNING FOR HER
LOVE

A widow bird sate mourning for her love
Upon a wintry bough,
The frozen wind crept on above,
The freezing stream below.

5 There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound.

A DIRGE
1822 1824

Rough wind, that moanest loud
Grief too sad for song,
Wild wind, when sullen cloud
Knells all the night long;
5 Sad storm, whose tears are vain,
Bare woods, whose branches strain,
Deep caves and dreary main,—
Wail, for the world's wrong!

LINES
1822 1826

We meet not as we parted,
We feel more than all may see.
My bosom is heavy-hearted,
And thine full of doubt for me —
5 One moment has bound the free

That moment is gone forever,
Like lightning that flashed and died,
Like a snowflake upon the river,

10 Like a sunbeam upon the tide,
Which the dark shadows hide¹

That moment from time was singled
As the first of a life of pain,
The cup of its joy was mingled—
15 Delusion too sweet though vain!
Too sweet to be mine again

Sweet lips, could my heart have hidden
That its life was crushed by you,
Ye would not have then forbidden
20 The death which a heart so true
Sought in your briny dew.

• • • • •

Methinks too little cost
For a moment so found, so lost!

THE ISLE
1822 1824

There was a little lawny islet
By anemone and violet,
Like mosaic, paven;
And its roof was flowers and leaves
5 Which the summer's breath enweaves,
Where nor sun nor showers nor breeze
Pierce the pines and tallest trees,
Each a gem engraven,—
Girt by many an azure wave
10 With which the clouds and mountains pave
A lake's blue chasm

From A DEFENSE OF POETRY
1821 1840

According to one mode of regarding those
two classes of mental action which are called
reason and imagination, the former may be
considered as mind contemplating the rela-
5 tions borne by one thought to another, how-
ever produced, and the latter as mind acting
upon those thoughts so as to color them with
its own light, and composing from them, as
from elements, other thoughts, each contain-
10 ing within itself the principle of its own
integrity. The one is the *τὸ ποιῆν*, or the
principle of synthesis, and has for its object
those forms which are common to universal
nature and existence itself, the other is the
15 *τὸ λογίζεσθαι*, or principle of analysis, and its
action regards the relations of things simply
as relations, considering thoughts not in
their integral unity, but as the algebraical
representations which conduct to certain

¹ See Burns's *Tam O'Shanter*, 59-66 (p. 199).

general results. Reason is the enumeration of quantities already known; imagination is the perception of the value of those quantities, both separately and as a whole. Reason respects the differences, and imagination the similitudes of things. Reason is to imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.

Poetry, in a general sense, may be defined to be "the expression of the imagination"; and poetry is connate with the origin of man. Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an Æolian lyre, which move it by their motion to ever-changing melody. But there is a principle within the human being, and perhaps within all sentient beings, which acts otherwise than in a lyre, and produces not melody alone, but harmony, by an internal adjustment of the sounds and motions thus excited to the impressions which excite them. It is as if the lyre could accommodate its chords to the motions of that which strikes them, in a determined proportion of sound, even as the musician can accommodate his voice to the sound of the lyre. A child at play by itself will express its delight by its voice and motions; and every inflection of tone and every gesture will bear exact relation to a corresponding antitype in the pleasurable impressions which awakened it; it will be the reflected image of that impression; and as the lyre trembles and sounds after the wind has died away, so the child seeks, by prolonging in its voice and motions, the duration of the effect, to prolong also a consciousness of the cause. In relation to the objects which delight a child, these expressions are what poetry is to higher objects. The savage (for the savage is to ages what the child is to years) expresses the emotions produced in him by surrounding objects in a similar manner; and language and gesture, together with plastic or pictorial imitation, become the image, of the combined effect of those objects and his apprehension of them. Man in society, with all his passions and his pleasures, next becomes the object of the passions and pleasures of man; an additional class of emotions produces an augmented treasure of expression; and language, gesture, and the imitative arts become at once the representation and the medium, the pencil and the picture, the chisel and the statue, the chord and the harmony. The social sympathies, or those laws from which, as from its elements, so-

ciety results, begin to develop themselves from the moment that two human beings co-exist; the future is contained within the present as the plant within the seed; and equality, diversity, unity, contrast, mutual dependence, become the principles alone capable of affording the motives according to which the will of a social being is determined to action, inasmuch as he is social; and constitute pleasure in sensation, virtue in sentiment, beauty in art, truth in reasoning, and love in the intercourse of kind. Hence men, even in the infancy of society, observe a certain order in their words and actions, distinct from that of the objects and the impressions represented by them, all expression being subject to the laws of that from which it proceeds. But let us dismiss those more general considerations which might involve an inquiry into the principles of society itself, and restrict our view to the manner in which the imagination is expressed upon its forms.

In the youth of the world, men dance and sing and imitate natural objects, observing in these actions, as in all others, a certain rhythm or order. And, although all men observe a similar, they observe not the same order in the motions of the dance, in the melody of the song, in the combinations of language, in the series of their imitations of natural objects. For there is a certain order or rhythm belonging to each of these classes of mimetic representation, from which the hearer and the spectator receive an intenser and purer pleasure than from any other, the sense of an approximation to this order has been called taste by modern writers. Every man, in the infancy of art, observes an order which approximates more or less closely to that from which this highest delight results; but the diversity is not sufficiently marked as that its gradations should be sensible, except in those instances where the predominance of this faculty of approximation to the beautiful (for so we may be permitted to name the relation between this highest pleasure and its cause) is very great. Those in whom it exists to excess are poets, in the most universal sense of the word; and the pleasure resulting from the manner in which they express the influence of society or nature upon their own minds, communicates itself to others, and gathers a sort of reduplication from the community. Their language is vitally metaphorical; that is, it marks the before unapprehended relations of things and perpetuates their apprehension, until words, which represent them, become,

through time, signs for portions or classes of thought instead of pictures of integral thoughts, and then, if no new poets should arise to create afresh the associations which have been thus disorganized, language will be dead to all the nobler purposes of human intercourse. These similitudes or relations are finely said by Lord Bacon to be "the same footsteps of nature impressed upon the various subjects of the world"¹—and he considers the faculty which perceives them as the storehouse of axioms common to all knowledge. In the infancy of society every author is necessarily a poet, because language itself is poetry; and to be a poet is to apprehend the true and the beautiful, in a word, the good which exists in the relation subsisting, first between existence and perception, and secondly between perception and expression. Every original language near to its source is in itself the chaos of a cyclic poem;² the copiousness of lexicography and the distinctions of grammar are the works of a later age, and are merely the catalogue and the forms of the creations of poetry.

But poets, or those who imagine and express this indestructible order, are not only the authors of language and of music, of the dance, and architecture, and statuary, and painting; they are the institutors of laws, and the founders of civil society, and the inventors of the arts of life, and the teachers who draw into a certain propinquity with the beautiful and the true that partial apprehension of the agencies of the invisible world which is called religion. Hence all original religions are allegorical, or susceptible of allegory, and, like Janus, have a double face of false and true. Poets, according to the circumstances of the age and nation in which they appeared, were called, in the earlier epochs of the world, legislators or prophets; a poet essentially comprises and unites both these characters. For he not only beholds intensely the present as it is, and discovers those laws according to which present things ought to be ordered, but he beholds the future in the present, and his thoughts are the germs of the flower and the fruit of latest time. Not that I assert poets to be prophets in the gross sense of the word, or that they can foretell the form as surely as they foreknow the spirit of events; such is the pretence of superstition, which would make poetry an attribute of prophecy,

rather than prophecy an attribute of poetry. A poet participates in the eternal, the infinite, and the one, as far as relates to his conceptions, time and place and number are not. The grammatical forms which express the moods of time, and the difference of persons, and the distinction of place, are convertible with respect to the highest poetry without injuring it as poetry, and the choruses of Æschylus, and the *Book of Job*, and Dante's *Paradise*, would afford, more than any other writings, examples of this fact, if the limits of this essay did not forbid citation. The creations of music, sculpture, and painting are illustrations still more decisive.

Language, color, form, and religious and civil habits of action, are all the instruments and materials of poetry, they may be called poetry by that figure of speech which considers the effect as a synonym of the cause. But poetry in a more restricted sense expresses those arrangements of language, and especially metrical language, which are created by that imperial faculty whose throne is curtained within the invisible nature of man. And this springs from the nature itself of language, which is a more direct representation of the actions and passions of our internal being, and is susceptible of more various and delicate combinations, than color, form, or motion, and is more plastic and obedient to the control of that faculty of which it is the creation. For language is arbitrarily produced by the imagination, and has relation to thoughts alone; but all other materials, instruments, and conditions of art have relations among each other, which limit and interpose between conception and expression. The former is as a mirror which reflects, the latter as a cloud which enfeebles, the light of which both are mediums of communication. Hence the fame of sculptors, painters, and musicians, although the intrinsic powers of the great masters of these arts may yield in no degree to that of those who have employed language as the hieroglyphic of their thoughts, has never equalled that of poets in the restricted sense of the term, as two performers of equal skill will produce unequal effects from a guitar and a harp. The fame of legislators and founders of religions, so long as their institutions last, alone seem to exceed that of poets in the restricted sense; but it can scarcely be a question, whether, if we deduct the celebrity which their flat-tery of the gross opinions of the vulgar usually conciliates, together with that which

¹ *De Augment. Scient.*, cap. 1, lib. iiii.—Shelley.

² See *The Advancement of Learning*, 2, 5, 3.

³ A poem relating to an epic cycle.

belonged to them in their higher character of poets, any excess will remain.

We have thus circumscribed the word *poetry* within the limits of that art which is the most familiar and the most perfect expression of the faculty itself. It is necessary, however, to make the circle still narrower, and to determine the distinction between measured and unmeasured language; for the popular division into prose and verse is inadmissible in accurate philosophy

Sounds as well as thoughts have relation both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of the relations of thoughts. Hence the language of poets has ever affected a sort of uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence than the words themselves without reference to that peculiar order. Hence the vanity of translation; it were as wise to cast a violet into a crucible that you might discover the formal principles of its color and odor, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower—and this is the burthen of the curse of Babel.¹

An observation of the regular mode of the recurrence of harmony in the language of poetical minds, together with its relation to music, produced metre, or a certain system of traditional forms of harmony and language. Yet it is by no means essential that a poet should accommodate his language to this traditional form, so that the harmony, which is its spirit, be observed. The practice is indeed convenient and popular, and to be preferred especially in such composition as includes much action; but every great poet must inevitably innovate upon the example of his predecessors in the exact structure of his peculiar versification. The distinction between poets and prose writers is a vulgar error. The distinction between philosophers and poets has been anticipated. Plato was essentially a poet—the truth and splendor of his imagery, and the melody of his language, are the most intense that it is possible to conceive. He rejected the harmony of the epic, dramatic, and lyrical forms, because he sought to kindle a harmony in thoughts divested of shape and action, and he forebore to invent any

regular plan of rhythm which would include, under determinate forms, the varied pauses of his style. Cicero sought to imitate the cadence of his periods, but with little success. Lord Bacon was a poet.¹ His language has a sweet and majestic rhythm which satisfies the sense, no less than the almost superhuman wisdom of his philosophy satisfies the intellect; it is a strain which distends and then bursts the circumference of the reader's mind, and pours itself forth together with it into the universal element with which it has perpetual sympathy. All the authors of revolutions in opinion are not only necessarily poets as they are inventors, nor even as their words unveil the permanent analogy of things by images which participate in the life of truth, but as their periods are harmonious and rhythmic, and contain in themselves the elements of verse, being the echo of the eternal music. Nor are those supreme poets, who have employed traditional forms of rhythm on account of the form and action of their subjects, less capable of perceiving and teaching the truth of things, than those who have omitted that form. Shakespeare, Dante, and Milton (to confine ourselves to modern writers) are philosophers of the very loftiest power.

A poem is the very image of life expressed in its eternal truth. There is this difference between a story and a poem, that a story is a catalogue of detached facts, which have no other connection than time, place, circumstance, cause, and effect, the other is the creation of actions according to the unchangeable forms of human nature, as existing in the mind of the creator, which is itself the image of all other minds. The one is partial, and applies only to a definite period of time, and a certain combination of events which can never again recur; the other is universal, and contains within itself the germ of a relation to whatever motives or actions have place in the possible varieties of human nature. Time, which destroys the beauty and the use of the story of particular facts, stripped of the poetry which should invest them, augments that of poetry, and forever develops new and wonderful applications of the eternal truth which it contains. Hence epitomes have been called the moths of just history;² they eat out the poetry of it. A story of particular facts is

¹ See the *Plum Labyrinth*, and the *Essay on Death*, particularly.—Shelley.

² See Bacon's *De Augmentis Scientiarum*, 2, 6; and *The Advancement of Learning*, 2, 2, 4.

¹ See *Genesis*, 11:6-9.

as a mirror which obscures and distorts that which should be beautiful; poetry is a mirror which makes beautiful that which is distorted.

The parts of a composition may be poetical, without the composition as a whole being a poem. A single sentence may be considered as a whole, though it may be found in the midst of a series of unassimilated portions; a single word even may be a spark of inextinguishable thought. And thus all the great historians, Herodotus, Plutarch, Livy, were poets; and although the plan of these writers, especially that of Livy, restrained them from developing this faculty in its highest degree, they made copious and ample amends for their subjection, by filling all the interstices of their subjects with living images.

Having determined what is poetry, and who are poets, let us proceed to estimate its effects upon society.

Poetry is ever accompanied with pleasure: all spirits on which it falls open themselves to receive the wisdom which is mingled with its delight. In the infancy of the world, neither poets themselves nor their auditors are fully aware of the excellency of poetry, for it acts in a divine and unapprehended manner, beyond and above consciousness, and it is reserved for future generations to contemplate and measure the mighty cause and effect in all the strength and splendor of their union. Even in modern times, no living poet ever arrived at the fulness of his fame; the jury which sits in judgment upon a poet, belonging as he does to all time, must be composed of his peers; it must be impelled by Time from the selectest of the wise of many generations. A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds, his auditors are as men entranced by the melody of an unseen musician, who feel that they are moved and softened, yet know not whence or why. The poems of Homer and his contemporaries were the delight of infant Greece; they were the elements of that social system which is the column upon which all succeeding civilization has reposed. Homer embodied the ideal perfection of his age in human character; nor can we doubt that those who read his verses were awakened to an ambition of becoming like to Achilles, Hector, and Ulysses; the truth and beauty of friendship, patriotism, and persevering devotion to an object, were unveiled to their depths in these immortal creations; the sentiments of the auditors must have

been refined and enlarged by a sympathy with such great and lovely impersonations, until from admiring they imitated, and from imitation they identified themselves with the objects of their admiration. Nor let it be objected that these characters are remote from moral perfection, and that they are by no means to be considered as edifying patterns for general imitation. Every epoch, under names more or less specious, has defied its peculiar errors; Revenge is the naked idol of the worship of a semi-barbarous age; and Self-Deceit is the veiled image of unknown evil, before which luxury and satiety lie prostrate. But a poet considers the vices of his contemporaries as the temporary dress in which his creations must be arrayed, and which cover without concealing the eternal proportions of their beauty. An epic or dramatic personage is understood to wear them around his soul, as he may the ancient armor or modern uniform around his body, whilst it is easy to conceive a dress more graceful than either. The beauty of the internal nature can not be so far concealed by its accidental vesture, but that the spirit of its form shall communicate itself to the very disguise, and indicate the shape it hides from the manner in which it is worn. A majestic form and graceful motions will express themselves through the most barbarous and tasteless costume. Few poets of the highest class have chosen to exhibit the beauty of their conceptions in its naked truth and splendor; and it is doubtful whether the alloy of costume, habit, etc. be not necessary to temper this planetary music¹ for mortal ears.

The whole objection, however, of the immortality of poetry rests upon a misconception of the manner in which poetry acts to produce the moral improvement of man. Ethical science arranges the elements which poetry has created, and propounds schemes and proposes examples of civil and domestic life; nor is it for want of admirable doctrines that men hate, and despise, and censure, and deceive, and subjugate one another. But poetry acts in another and diviner manner. It awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it represents, and

¹ A reference to the belief of the ancients that the movement of the celestial spheres produced music too ethereal for human ears.

the impersonations clothed in its Elysian light stand thenceforward in the minds of those who have once contemplated them, as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it co-exists. The great secret of morals is love; or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature all other thoughts, and which form new intervals and interstices whose void forever craves fresh food. Poetry strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb. A poet therefore would do ill to embody his own conceptions of right and wrong, which are usually those of his place and time, in his poetical creations, which participate in neither. By this assumption of the inferior office of interpreting the effect, in which perhaps after all he might acquit himself but imperfectly, he would resign a glory in the participation of the cause. There was little danger that Homer, or any of the eternal poets, should have so far misunderstood themselves as to have abdicated this throne of their widest dominion. Those in whom the poetical faculty, though great, is less intense, as Euripides, Lucan, Tasso, Spenser, have frequently affected a moral aim, and the effect of their poetry is diminished in exact proportion to the degree in which they compel us to advert to this purpose.

.

The functions of the poetical faculty are two-fold: by one it creates new materials of knowledge, and power, and pleasure; by the other it engenders in the mind a desire to reproduce and arrange them according to a certain rhythm and order which may be called the beautiful and the good. The cultivation of poetry is never more to be desired than at periods when, from an excess of the selfish and calculating principle, the

accumulation of the materials of external life exceed the quantity of the power of assimilating them to the internal laws of human nature. The body has then become too unwieldy for that which animates it.

Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred. It is at the same time the root and blossom of all other systems of thought; it is that from which all spring, and that which adorns all; and that which, if blighted, denies the fruit and the seed, and withholds from the barren world the nourishment and the succession of the scions of the tree of life. It is the perfect and consummate surface and bloom of all things; it is as the odor and the color of the rose to the texture of the elements which compose it, as the form and splendor of unfaded beauty to the secrets of anatomy and corruption. What were virtue, love, patriotism, friendship; what were the scenery of this beautiful universe which we inhabit; what were our consolations on this side of the grave, and what were our aspirations beyond it,—if poetry did not ascend to bring light and fire from those eternal regions where the owl-winged faculty of calculation dare not ever soar? Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, "I will compose poetry." The greatest poet even cannot say it; for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness; this power arises from within, like the color of a flower which fades and changes as it is developed, and the conscious portions of our nature are unprophectic either of its approach or its departure. Could this influence be durable in its original purity and force, it is impossible to predict the greatness of the results; but when composition begins, inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conceptions of the poet. I appeal to the greatest poets of the present day whether it is not an error to assert that the finest passages of poetry are produced by labor and study. The toil and the delay recommended by critics can be justly interpreted to mean no more than a careful observation of the inspired moments, and an artificial connection of the spaces between their suggestions by the intertexture of con-

ventional expressions—a necessity only imposed by the limitedness of the poetical faculty itself; for Milton conceived the *Paradise Lost* as a whole before he executed it in portions. We have his own authority also for the muse having “dictated” to him the “unpremeditated song.”¹ And let this be an answer to those who would allege the fifty-six various readings of the first line of the *Orlando Furioso*. Compositions so produced are to poetry what mosaic is to painting. The instinct and intuition of the poetical faculty is still more observable in the plastic and pictorial arts: a great statue or picture grows under the power of the artist as a child in the mother’s womb; and the very mind which directs the hands in formation, is incapable of accounting to itself for the origin, the gradations, or the media of the process.

Poetry is the record of the best and happiest moments of the happiest and best minds. We are aware of evanescent visitations of thought and feeling, sometimes associated with place or person, sometimes regarding our own mind alone, and always arising unforeseen and departing unbidden, but elevating and delightful beyond all expression; so that even in the desire and the regret they leave, there cannot but be pleasure, participating as it does in the nature of its object. It is, as it were, the interpenetration of a diviner nature through our own; but its footsteps are like those of a wind over the sea, which the morning calm erases, and whose traces remain only, as on the wrinkled sand which paves it. These and corresponding conditions of being are experienced principally by those of the most delicate sensibility and the most enlarged imagination, and the state of mind produced by them is at war with every base desire. The enthusiasm of virtue, love, patriotism, and friendship is essentially linked with such emotions, and whilst they last, self appears as what it is, an atom to a universe. Poets are not only subject to these experiences as spirits of the most refined organization, but they can color all that they combine with the evanescent hues of this ethereal world; a word, a trait in the representation of a scene or a passion will touch the enchanted chord, and reanimate, in those who have ever experienced these emotions, the sleeping, the cold, the buried image of the past. Poetry thus makes immortal all that is best and most beautiful in the world; it arrests the vanishing appa-

ritions which haunt the interlunations¹ of life, and veiling them or in language or in form, sends them forth among mankind, bearing sweet news of kindred joy to those with whom their sisters abide—abide, because there is no portal of expression from the caverns of the spirit which they inhabit into the universe of things. Poetry redeems from decay the visitations of the divinity in man.

Poetry turns all things to loveliness, it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed, it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union under its light yoke all irreconcilable things. It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes; its secret alchemy turns to potable² gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty which is the spirit of its forms.

All things exist as they are perceived: at least in relation to the percipient.

The mind in its own place and in itself
Can make a Heaven of Hell, a Hell of Heaven.³

But poetry defeats the curse which binds us to be subjected to the accident of surrounding impressions. And whether it spreads its own figured curtain, or withdraws life’s dark veil from before the scene of things, it equally creates for us a being within our being. It makes us the inhabitant of a world to which the familiar world is a chaos. It reproduces the common universe of which we are portions and percipients, and it purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know. It creates anew the universe, after it has been annihilated in our minds by the recurrence of impressions blunted by reiteration. It justifies the bold and true words of Tasso: *Non merita nome di creatore, se non Iddio ed il Poeta*⁴.

A poet, as he is the author to others of the

¹ dark periods (literally, the interval between the old moon and the new)

² suitable for drinking

³ *Paradise Lost*, I, 254-5.

⁴ None merits the name of creator, except God and the poet

¹ *Paradise Lost*, 9, 21-24. See also Shelley’s *To a Skylark*, 5 (p. 704).

highest wisdom, pleasure, virtue, and glory, so he ought personally to be the happiest, the best, the wisest, and the most illustrious of men. As to his glory, let time be challenged to declare whether the fame of any other institutor of human life be comparable to that of a poet. That he is the wisest, the happiest, and the best, inasmuch as he is a poet, is equally incontrovertible; the greatest poets have been men of the most spotless virtue, of the most consummate prudence, and, if we would look into the interior of their lives, the most fortunate of men; and the exceptions, as they regard those who possessed the poetic faculty in a high yet inferior degree, will be found on consideration to confirm rather than destroy the rule. Let us for a moment stoop to the arbitration of popular breath, and usurping and uniting in our own persons the incompatible characters of accuser, witness, judge, and executioner, let us decide without trial, testimony, or form, that certain motives of those who are "there sitting where we dare not soar,"¹ are reprehensible. Let us assume that Homer was a drunkard, that Virgil was a flatterer, that Horace was a coward, that Tasso was a madman, that Lord Bacon was a peculator, that Raphael was a libertine, that Spenser was a poet laureate. It is inconsistent with this division of our subject to cite living poets, but posterity has done ample justice to the great names now referred to. Their errors have been weighed and found to have been dust in the balance,² if their sins were as scarlet, they are now white as snow,³ they have been washed in the blood of the mediator and redeemer,⁴ Time. Observe in what a ludicrous chaos the imputations of real or fictitious crime have been confused in the contemporary calumnies against poetry and poets, consider how little is as it appears—or appears as it is, look to your own motives, and judge not, lest ye be judged.⁵

Poetry, as has been said, differs in this respect from logic, that it is not subject to the control of the active powers of the mind, and that its birth and recurrence have no necessary connection with the consciousness or will. It is presumptuous to determine that these are the necessary conditions of all mental causation, when mental conditions are experienced insusceptible of being referred to them. The frequent recurrence of the poetical power, it is obvious to suppose,

may produce in the mind a habit of order and harmony correlative with its own nature and with its effects upon other minds. But in the intervals of inspiration—and they may be frequent without being durable—a poet becomes a man, and is abandoned to the sudden reflux of the influences under which others habitually live. But as he is more delicately organized than other men, and sensible to pain and pleasure, both his own and that of others, in a degree unknown to them, he will avoid the one and pursue the other with an ardor proportioned to this difference. And he renders himself obnoxious to calumny when he neglects to observe the circumstances under which these objects of universal pursuit and flight have disguised themselves in one another's garments.

But there is nothing necessarily evil in this error, and thus cruelty, envy, revenge, avarice, and the passions purely evil, have never formed any portion of the popular imputations on the lives of poets.

I have thought it most favorable to the cause of truth to set down these remarks according to the order in which they were suggested to my mind, by a consideration of the subject itself, instead of observing the formality of a polemical reply,¹ but if the view which they contain be just, they will be found to involve a refutation of the arguments against poetry, so far at least as regards the first division of the subject. I can readily conjecture what should have moved the gall of some learned and intelligent writers who quarrel with certain versifiers; I, like them, confess myself unwilling to be stunned by the *Thesoids* of the hoarse Codri of the day. Bavius and Mævius undoubtedly are, as they ever were, insufferable persons. But it belongs to a philosophical critic to distinguish rather than confound.

The first part of these remarks has related to poetry in its elements and principles, and it has been shown, as well as the narrow limits assigned them would permit, that what is called poetry in a restricted sense, has a common source with all other forms of order and of beauty according to which the materials of human life are susceptible of being arranged, and which is poetry in a universal sense.

The second part² will have for its object an application of these principles to the present state of the cultivation of poetry,

¹To Peacock's *The Four Ages of Poetry*, which contained a rather narrow view of what constitutes poetry.

²This was never written.

¹*Paradise Lost*, 4, 829.
²See *Daniel*, 5, 27; and
Isaiah, 40, 15.

³See *Isaiah*, 1, 18.
⁴See *Hebrews*, 9, 15.
⁵See *Matthew*, 7, 1.

and a defense of the attempt to idealize the modern forms of manners and opinions, and compel them into a subordination to the imaginative and creative faculty. For the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth. In spite of the low-thoughted envy which would undervalue contemporary merit, our own will be a memorable age in intellectual achievements, and we live among such philosophers and poets as surpass beyond comparison any who have appeared since the last national struggle for civil and religious liberty. The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry. At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature. The persons in whom this power resides may often, as far as regards many portions of their nature, have little apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and abjure, they are yet compelled to serve the power which is seated on the throne of their own soul. It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words. They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit, and they are themselves perhaps the most sincerely astonished at its manifestations; for it is less their spirit than the spirit of the age. Poets are the hierophants¹ of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

JOHN KEATS (1795-1821)

IMITATION OF SPENSER

1813

1817

Now Morning from her orient chamber
came,

And her first footsteps touch'd a verdant
hill;

¹ high priests

Crowning its lawny crest with amber
flame,
Sylv'ring the untainted gushes of its
rill;
5 Which, pure from mossy beds, did down
distill,
And after parting beds of simple flowers,
By many streams a little lake did fill,
Which round its marge reflected woven
bowers,
And, in its nuddle space, a sky that never
lowers

10 There the kingfisher saw his plumage
bright
Vying with fish of brilliant dye below,
Whose silken fins, and golden scales'
light
Cast upward, through the waves, a ruby
glow.
There saw the swan his neck of arched
snow,
15 And oar'd himself along with majesty,
Sparkled his jetty eyes, his feet did
show
Beneath the waves like Afric's ebony,
And on his back a fay reclined volup-
tuously.

Ah! could I tell the wonders of an isle
20 That in that fairest lake had placed
been,
I could e'en Dido of her grief¹ beguile,
Or rob from aged Lear his bitter teen²
For sure so fair a place was never seen,

Of all that ever charm'd romantic eye
25 It seem'd an emerald in the silver sheen
Of the bright waters, or as when on
high,
Through clouds of fleecy white, laughs the
cœrulean sky.

And all around it dipp'd luxuriously
Slopings of verdure through the glossy
tide,
30 Which, as it were in gentle amity,
Rippled delighted up the flowery side.
As if to glean the ruddy tears, it tried,
Which fell profusely from the rose-tree
stem!
Haply it was the workings of its pride,
35 In strife to throw upon the shore a gem
Outvying all the buds in Flora's diadem.
* * * * *

¹ For Æneas, when he left her for the new home which the gods had promised him. See the *Æneid*, 4, 270 ff.² sorrow, pain

TO BYRON
1814 1848

Byron! how sweetly sad thy melody!
Attuning still the soul to tenderness,
As if soft Pity, with unusual stress,
Had touch'd her plaintive lute, and thou,
being by,
5 Hadst caught the tones, nor suffer'd them
to die.
O'ershadowing sorrow doth not make thee
less
Delightful: thou thy griefs dost dress
With a bright halo, shining beamily,
As when a cloud the golden moon doth
veil,
10 Its sides are ting'd with a resplendent
glow,
Through the dark robe oft amber rays
prevail,
And like fair veins in sable marble flow;
Still warble, dying swan¹ still tell the tale,
The enchanting tale, the tale of pleasing
woe.

TO CHATTERTON
1848

O Chatterton! how very sad thy fate!²
Dear child of sorrow—son of misery!
How soon the film of death obscur'd that
eye,
Whence Genius mildly flash'd, and high
debate.
5 How soon that voice, majestic and elate,
Melted in dying numbers! Oh! how nigh
Was night to thy fair morning. Thou didst
die
A half-blown flow'ret which cold blasts
amate.³
But this is past: thou art among the stars
10 Of highest Heaven: to the rolling spheres
Thou sweetly singest: naught thy hymning
mars,
Above the ingrate world and human fears.
On earth the good man base detraction bars
From thy fair name, and waters it with
tears.

WOMAN! WHEN I BEHOLD THEE
FLIPPANT, VAIN
1817

Woman! when I behold thee flippant, vain,
Inconstant, childish, proud, and full of
fancies;
Without that modest softening that en-
hances

¹ The swan was said to sing melodiously when about to die

² Chatterton committed suicide in a fit of despondency, when seventeen years of age. See Shelley's *Adonais*, 45 (p 786).

³ subdued; disheartened

The downcast eye, repentant of the pain
5 That its mild light creates to heal again:
E'en then, elate, my spirit leaps, and
prances,
E'en then my soul with exultation
dances
For that to love, so long, I've dormant
lain:
But when I see thee meek, and kind, and
tender,
10 Heavens! how desperately do I adore
Thy winning graces,—to be thy defender
I hotly burn—to be a Calidore
A very Red Cross Knight—a stout Lenn-
der—
Might I be loved by thee like these of
yore.
15 Light feet, dark violet eyes, and parted
hair;
Soft dimpled hands, white neck, and
creamy breast,
Are things on which the dazzled senses
rest
Till the fond, fixed eyes, forget they stare.
From such fine pictures, heavens! I can-
not dare
20 To turn my admiration, though unpos-
sess'd
They be of what is worthy,—though not
drest
In lovely modesty, and virtues rare.
Yet these I leave as thoughtless as a
lark;
These lures I straight forget,—e'en ere
I dine,
25 Or thrice my palate moisten: but when I
mark
Such charms with mild intelligences
shine,
My ear is open like a greedy shark,
To catch the tunings of a voice divine.
Ah! who can e'er forget so fair a being?
30 Who can forget her half-retiring sweets?
God! she is like a milk-white lamb that
bleats
For man's protection. Surely the All-
seeing,
Who joys to see us with his gifts agreeing,
Will never give him pinions, who in-
treats
35 Such innocence to ruin,—who vilely
cheats
A dove-like bosom. In truth there is no
freeing
One's thoughts from such a beauty; when
I hear
A lay that once I saw her hand awake,

Her form seems floating palpable, and
near;

- 40 Had I e'er seen her from an arbor take
A dewy flower, oft would that hand ap-
pear,
And o'er my eyes the trembling mois-
ture shake.

WRITTEN ON THE DAY THAT MR.
LEIGH HUNT LEFT PRISON¹
1815 1817

- What though, for showing truth to flatter'd
state,
Kind Hunt was shut in prison, yet has he,
In his immortal spirit, been as free
As the sky-searching lark, and as elate.
5 Minion of grandeur! think you he did
wait?
Think you he naught but prison walls did
see,
Till, so unwilling, thou unturn'dst the key?
Ah, no! far happier, nobler was his fate!
In Spenser's halls he stray'd, and bowers
fair,
10 Culling enchanted flowers; and he flew
With daring Milton through the fields of
air.
To regions of his own his genius true
Took happy flights. Who shall his fame
impair
When thou art dead, and all thy wretched
crew?

TO A YOUNG LADY WHO SENT ME A
LAUREL CROWN
1848

- Fresh morning gusts have blown away all
fear
From my glad bosom,—now from gloomi-
ness
I mount forever—not an atom less
Than the proud laurel shall content my
bier
5 No! by the eternal stars! or why sit here
In the Sun's eye, and 'gainst my temples
press
Apollo's very leaves,² woven to bless
By thy white fingers and thy spirit clear
Lo! who dares say, "Do this!" Who
dares call down
10 My will from its high purpose? Who say,
"Stand."
Or "Go"? This mighty moment I would
frown

¹ Hunt had been imprisoned for an unfriendly
characterisation of the Prince Regent, pub-
lished in *The Examiner*, 1812. He was re-
leased on Feb 8 1815. See Hunt's *To*
Hampstead (n 867)

² The laurel, which was sacred to Apollo.

On abject Cæsars—not the stoutest band
Of mailed heroes should tear off my crown:
Yet would I kneel and kiss thy gentle
hand!

HOW MANY BARDS GILD THE LAPSSES
OF TIME

1815 1817

- How many bards gild the lapses of time!
A few of them have ever been the food
Of my delighted fancy,—I could brood
Over their beauties, earthly, or sublime.
5 And often, when I sit me down to rhyme,
These will in throngs before my mind in-
trude
But no confusion, no disturbance rude
Do they occasion; 'tis a pleasing chime
So the unnumber'd sounds that evening
stole,
10 The songs of birds—the whisp'ring of the
leaves—
The voice of waters—the great bell that
heaves
With solemn sound,—and thousand others
more,
That distance of recognizance bereaves,
Make pleasing music, and not wild uproar.

KEEN, FITFUL GUSTS ARE WHIS-
P'RING HERE AND THERE
1817

- Keen, fitful gusts are whisp'ring here and
there
Among the bushes half leafless, and dry;
The stars look very cold about the sky,
And I have many miles on foot to fare.
5 Yet feel I little of the cool bleak air,
Or of the dead leaves rustling drearily,
Or of those silver lamps that burn on high,
Or of the distance from home's pleasant
lair.
For I am brimful of the friendliness
10 That in a little cottage¹ I have found;
Of fair-hair'd Milton's eloquent distress,
And all his love for gentle Lycid drown'd;
Of lovely Laura in her light green dress,
And faithful Petrarch gloriously crown'd.

ON FIRST LOOKING INTO CHAPMAN'S
HOMER

1815 1816

- Much have I travell'd in the realms of
gold,
And many goodly states and kingdoms
seen;
Round many western islands have I been
Which bards in fealty to Apollo hold

¹ Leigh Hunt's home at Hampstead Heath.

⁵ Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his
demesne;

Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and
bold:

Then felt I like some watcher of the skies

¹⁰ When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific¹—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

AS FROM THE DARKENING GLOOM A
SILVER DOVE
1816 1876

As from the darkening gloom a silver dove
Upsoars, and darts into the eastern light,
On pinions that naught moves but pure
delight,

So fled thy soul into the realms above,

⁵ Regions of peace and everlasting love;
Where happy spirits, crown'd with cir-
clets bright

Of starry beam, and gloriously bedight,²
Taste the high joy none but the blest can
prove.

There thou or joinest the immortal quire

¹⁰ In melodies that even Heaven fair
Fill with superior bliss, or, at desire
Of the omnipotent Father, cleav'st the air
On holy message sent—What pleasures
higher?

Wherefore does any grief our joy impair?

SONNET TO SOLITUDE
1816 1816

O Solitude! if I must with thee dwell,
Let it not be among the jumbled heap
Of murky buildings, climb with me the
steep,—

Nature's observatory,—whence the dell,

⁵ Its flowery slopes, its river's crystal swell
May seem a span; let me thy vigils keep
'Mongst boughs pavilion'd where the
deer's swift leap

Startles the wild bee from the fox-glove
bell

But though I'll gladly trace³ these scenes
with thee,

¹⁰ Yet the sweet converse of an innocent
mind,

Whose words are images of thoughts
refin'd,

Is my soul's pleasure; and it sure must be

¹ Balboa, not Cortez, discovered the Pacific
Ocean in 1513

² adorned

³ wander over

Almost the highest bliss of human-kind,
When to thy haunts two kindred spirits
flee.

TO ONE WHO HAS BEEN LONG IN
CITY PENT¹
1816 1817

To one who has been long in city pent,
'Tis very sweet to look into the fair
And open face of heaven,—to breathe a
prayer

Full in the smile of the blue firmament.

⁵ Who is more happy, when, with heart's
content,

Fatigued he sinks into some pleasant lair
Of wavy grass, and reads a debonaire
And gentle tale of love and languishment?

¹⁰ Returning home at evening, with an ear
Catching the notes of Philomel,—an eye
Watching the sailing cloudlet's bright
career,

He mourns that day so soon has glided by.
E'en like the passage of an angel's tear
That falls through the clear ether silently

OH! HOW I LOVE ON A FAIR SUM-
MER'S EVE
1816 1848

Oh! how I love, on a fair summer's eve,
When streams of light pour down the
golden west,

And on the balmy zephyrs tranquil rest
The silver clouds, far—far away to leave

⁵ All meaner thoughts, and take a sweet re-
prieve

From little cares; to find, with easy quest,
A fragrant wild, with Nature's beauty
drest,

And there into delight my soul deceive.

There wain my breast with patriotic lore,
¹⁰ Musing on Milton's fate—on Sydney's
bier—

Till their stern forms before my mind
arise

Perhaps on wing of Poesy upsoar,
Full often dropping a melodious tear,
When some melodious sorrow spells mine
eyes.

I STOOD TIPTOE UPON A LITTLE HILL
1816 1817

Places of nestling green for Poets made
—Leigh Hunt, *The Story of Elmhurst*.²

I stood tiptoe upon a little hill,
The air was cooling, and so very still
That the sweet buds which with a modest
pride

¹ See *Paradise Lost*, 9, 445; also Coleridge's
Frost at Midnight, 52 (p. 350).

² Canto 3, 290 (p. 867).

Pull droopingly, in slanting curve aside,
 5 Their scanty-leav'd, and finely-tapering
 stems,
 Had not yet lost those starry diadems
 Caught from the early sobbing of the
 morn.

The clouds were pure and white as flocks
 new shorn,
 And fresh from the clear brook, sweetly
 they slept

10 On the blue fields of heaven, and then
 there crept

A little noiseless noise among the leaves,
 Born of the very sigh that silence heaves
 For not the faintest motion could be seen
 Of all the shades that slanted o'er the
 green.

15 There was wide wand'ring for the greed-
 iest eye,

To peer about upon variety,
 Far round the horizon's crystal air to
 skim,
 And trace the dwindled edgings of its
 brim;

To picture out the quaint and curious
 bending

20 Of a fresh woodland alley, never ending,
 Or by the bowery clefts, and leafy shelves.
 Guess where the jaunty streams refresh
 themselves

I gazed awhile, and felt as light and free

As though the fanning wings of Mercury
 25 Had play'd upon my heels. I was light-
 hearted,

And many pleasures to my vision slatted,
 So I straightway began to pluck a posy
 Of luxuries bright, milky, soft, and rosy

A bush of May flowers with the bees
 about them,

30 Ah, sure no tasteful nook would be with-
 out them,

And let a lush laburnum oversweep them,
 And let long grass grow round the roots
 to keep them

Moist, cool, and green; and shade the vio-
 lets,

That they may bind the moss in leafy nets

35 A filbert hedge with wild briar over-
 twined,

And clumps of woodbine taking the soft
 wind

Upon their summer thrones; there too
 should be

The frequent chequer of a youngling tree,
 That with a score of light green brethren
 shoots

40 From the quaint mossiness of aged roots;

Round which is heard a spring-head of
 clear waters

Babbling so wildly of its lovely daughters
 The spreading blue-bells it may haply
 mourn

That such fair clusters should be rudely
 torn

45 From their fresh beds, and scattered
 thoughtlessly

By infant hands, left on the path to die.

Open afresh your round of starry folds,
 Ye ardent margolds!

Dry up the moisture from your golden
 lids,

50 For great Apollo bids

That in these days your praises should be
 sung

On many harps, which he has lately strung,
 And when again your dewiness he kisses,

Tell him, I have you in my world of blisses

55 So haply when I rove in some far vale,
 His nightly voice may come upon the gale.

Here are sweet peas, on tiptoe for a
 flight,

With wings of gentle flush o'er delicate
 white,

And taper fingers catching at all things,

60 To bind them all about with tiny rings

Linger awhile upon some bending planks
 That lean against a streamlet's rushy
 banks,

And watch intently Nature's gentle doings.
 They will be found softer than ring-dove's
 cooings

65 How silent comes the water round that
 bend,

Not the minutest whisper does it send
 To the o'erhanging willows' blades of
 grass

Slowly across the chequer'd shadows pass
 Why, you might read two sonnets, ere
 they reach

70 To where the hurrying freshnesses aye
 preach

A natural sermon o'er their pebbly beds,
 Where swarms of minnows show their little
 heads,

Staying then wavy bodies 'gainst the
 streams,

To taste the luxury of sunny beams

75 Temper'd with coolness How they ever
 wrestle

With their own sweet delight, and ever
 nestle

Their silver bellies on the pebbly sand.

¹ willows

- If you but scantily hold out the hand,
That very instant not one will remain;
80 But turn your eye, and they are there again.
The ripples seem right glad to reach those
 cresses,
And cool themselves among the em'ald
 tresses;
The while they cool themselves, they fresh-
 ness give,
And moisture, that the bowery green may
 live:
85 So keeping up an interchange of favors,
Like good men in the truth of their be-
 haviors.
Sometimes goldfinches one by one will drop
From low-hung branches, little space they
 stop,
But sip, and twitter, and their feathers
 sleek,
90 Then off at once, as in a wanton freak
Or perhaps, to show their black, and golden
 wings,
Pausing upon their yellow flutterings.
Were I in such a place, I sure should pray
That naught less sweet, nought call my
 thoughts away,
95 Than the soft rustle of a maiden's gown
Fanning away the dandelion's down,
Than the light music of her nimble toes
Patting against the sorrel as she goes
How she would start, and blush, thus to
 be caught
100 Playing in all her innocence of thought
O let me lead her gently o'er the brook,
Watch her half-smiling lips, and down-
 ward look;
O let me for one moment touch her wrist,
Let me one moment to her breathing list,
105 And as she leaves me may she often turn
Her fair eyes looking through her locks
 auburne
What next? A tuft of evening prim-
 roses,
O'er which the mind may hover till it
 dozes,
O'er which it well might take a pleasant
 sleep,
110 But that 'tis ever startled by the leap
Of buds into ripe flowers; or by the flit-
 ting
Of diverse moths, that aye their rest are
 quitting;
Or by the moon lifting her silver rim
Above a cloud, and with a gradual swim
115 Coming into the blue with all her light
O Maker of sweet poets, dear delight
Of this fair world, and all its gentle lovers,
Spangler of clouds, halo of crystal rivers,
Mingler with leaves, and dew and tumbling
 streams,
120 O'loser of lovely eyes to lovely dreams,
Lover of loneliness, and wandering,
Of upcast eye, and tender pondering!
Thee must I praise above all other glories
That smile us on to tell delightful stories
125 For what has made the sage or poet write
But the fair paradise of Nature's light?
In the calm grandeur of a sober line,
We see the waving of the mountain pine;
And when a tale is beautifully staid,
130 We feel the safety of a hawthorn glade.
When it is moving on luxurious wings,
The soul is lost in pleasant smotherings.
Fair dewy roses brush against our faces,
And flowering laurels spring from dia-
 mond vases,
135 O'er head we see the jasmine and sweet
briar,
And bloomy grapes laughing from green
attire;
While at our feet, the voice of crystal
 bubbles
Charms us at once away from all our
 troubles.
So that we feel uplifted from the world,
140 Walking upon the white clouds wreath'd
 and curl'd.
So felt he who first told how Psyche went
On the smooth wind to realms of wonder-
 ment;
What Psyche felt, and Love, when their
 full lips
First touch'd, what amorous and fondling
 kisses
145 They gave each other's cheeks, with all
 their sighs,
And how they kiss each other's tremulous
 eyes
The silver lamp,—the ravishment,—the
 wonder—
The darkness,—loneliness,—the fearful
 thunder;
Their woes gone by, and both to heaven
 upflown,
150 To bow for gratitude before Jove's
 throne
So did he feel, who pull'd the boughs aside,
That we might look into a forest wide,
To catch a glimpse of Fauns, and Dryades
Coming with softest rustle through the
 trees;
155 And garlands woven of flowers wild, and
 sweet,
Upheld by ivory wrists, or sporting feet
Telling us how fair, trembling Syrinx
 fled
Arcadian Pan, with such a fearful dread

Poor nymph,—poor Pan,—how he did
 weep to find,
 160 Nought but a lovely sighing of the wind
 Along the reedy stream; a half-heard
 strain,
 Full of sweet desolation—balmy pain.

What first inspired a bard of old to sing
 Narcissus pining o'er the untainted
 spring?

165 In some delicious ramble, he had found
 A little space, with boughs all woven
 round;
 And in the midst of all, a clearer pool
 Than e'er reflected in its pleasant cool,
 The blue sky here, and there, serenely
 peeping

170 Through tendril wreaths fantastically
 creeping
 And on the bank, a lonely flower he spied,
 A meek and forlorn flower, with naught of
 pride,
 Drooping its beauty o'er the watery clear-
 ness,

To woo its own sad image into nearness:
 175 Deaf to light Zephyrus it would not move;
 But still would seem to droop, to pine, to
 love

So while the poet stood in this sweet spot,
 Some fainter gleamings o'er his fancy
 shot;

Nor was it long ere he had told the tale
 180 Of young Narcissus, and sad Echo's bale

Where had he been, from whose warm
 head outflow

That sweetest of all songs, that ever new,
 That aye refreshing, pure deliciousness,
 Coming ever to bless

185 The wanderer by moonlight? to him bring-
 ing
 Shapes from the invisible world, unearthly
 singing

From out the muddle air, from flowery
 nests,

And from the pillowy silkiness that rests
 Full in the speculation of the stars.

190 Ah! surely he had burst our mortal bars,
 Into some wond'rous region he had gone,
 To search for thee, divine Endymion!

He was a poet, sure a lover too,
 Who stood on Latinus' top, what time there
 blew

195 Soft breezes from the myrtle vale below;
 And brought in faintness solemn, sweet,
 and slow

A hymn from Dian's temple, while up-
 swelling,

The incense went to her own starry dwell-
 ing

But though her face was clear as infant's
 eyes,

200 Though she stood smiling o'er the sacri-
 fice,

The poet wept at her so piteous fate,
 Wept that such beauty should be desolate
 So in fine wrath some golden sounds he
 won,

And gave meek Cynthia her Endymion

205 Queen of the wide air, thou most lovely
 queen

Of all the brightness that mine eyes have
 seen!

As thou exceedest all things in thy shine,
 No every tale, does this sweet tale of thine
 O for three words of honey, that I might

210 Tell but one wonder of thy bridal night!

Where distant ships do seem to show
 their keels,

Phæbus awhile delay'd his mighty wheels,
 And turn'd to smile upon thy bashful eyes,
 Ere he his unseen pomp would solemnize

215 The evening weather was so bright, and
 clear,

That men of health were of unusual cheer;
 Stepping like Homer at the trumpet's call,
 Or young Apollo on the pedestal¹

And lovely women were as fair and warm
 220 As Venus looking sideways in alarm²

The breezes were ethereal, and pure,
 And crept through half-closed lattices to
 cure

The languid sick; it cool'd their fever'd
 sleep,

And soothed them into slumbers full and
 deep.

225 Soon they awoke clear-eyed nor burnt
 with thirsting,

Nor with hot fingers, nor with temples
 bursting.

And springing up, they met the wond'ring
 sight

Of their dear friends, high foolish with
 delight,

Who feel their arms and breasts, and kiss
 and stare,

230 And on their placid foreheads part the
 hair.

Young men and maidens at each other
 gaz'd

With hands held back, and motionless,
 amaz'd

To see the brightness in each other's eyes;

¹ Probably the statue *Apollo Belvedere*.

² Probably the statue *Venus de Medici*.

And so they stood, all'd with a sweet surprise,
 235 Until their tongues were loos'd in poesy.
 Therefore no lover did of anguish die:
 But the soft numbers,¹ in that moment spoken,
 Made silken ties, that never may be broken.
 Cynthia! I cannot tell the greater blisses,
 240 That follow'd thine, and thy dear shepherd's kisses:
 Was there a poet born?—but now no more,
 My wand'ring spirit must no further soar.—

SLEEP AND POETRY

1816

1817

As I lay in my bed slepe full unmet²
 Was unto me, but why that I ne might
 Rest I ne wist³ for there n'as earthly wight⁴
 [As I suppose] had more of hertis ewe⁵
 Than I, for I n'ad⁶ sicknesse nor disaie

CHAUCER⁷

What is more gentle than a wind in summer?
 What is more soothing than the pretty hummer
 That stays one moment in an open flower,
 And buzzes cheerily from bower to bower?
 5 What is more tranquil than a musk-rose blowing
 In a green island, far from all men's knowing?
 More healthful than the leafiness of dales?
 More secret than a nest of nightingales?
 More serene than Cordelia's countenance?
 10 More full of visions than a high romance?
 What but thee, Sleep? Soft closer of our eyes!
 Low murmurer of tender lullabies!
 Light hoverer around our happy pillows!
 Wreather of poppy buds, and weeping willows!
 15 Silent entangler of a beauty's tresses!
 Most happy listener! when the morning blesses
 Thee for enlivening all the cheerful eyes
 That glance so brightly at the new sun-rise.
 But what is higher beyond thought than thee?
 20 Fresher than berries of a mountain tree?
 More strange, more beautiful, more smooth, more regal,
 Than wings of swans, than doves, than dim-seen eagle?
 What is it? And to what shall I compare it?

¹ verses⁸ 'immeasurable' 'knew not² was no earthly person³ heart's ease⁹ 'had not⁴ *The Flower and the Leaf*, 17-21. This poem for a long time was accredited to Chaucer. Its authorship is unknown.

It has a glory, and naught else can share it:
 25 The thought thereof is awful, sweet, and holy,
 Chasing away all worldliness and folly,
 Coming sometimes like fearful claps of thunder,
 Or the low rumblings earth's regions under;
 And sometimes like a gentle whispering
 30 Of all the secrets of some wond'rous thing
 That breathes about us in the vacant air,
 So that we look around with prying stare,
 Perhaps to see shapes of light, aerial humming,¹
 And catch soft floatings from a faint-heard hymning;
 35 To see the laurel wreath, on high suspended,
 That is to crown our name when life is ended
 Sometimes it gives a glory to the voice,
 And from the heart up-springs, rejoice!
 Sounds which will reach the Framer of all things,
 40 And die away in ardent mutterings.

No one who once the glorious sun has seen,
 And all the clouds, and felt his bosom clean
 For his great Maker's presence, but must know
 What 'tis I mean, and feel his being glow:
 45 Therefore no insult will I give his spirit,
 By telling what he sees from native merit.

O Poesy! for thee I hold my pen,
 That am not yet a glorious denizen
 Of thy wide heaven—Should I rather kneel
 50 Upon some mountain-top until I feel
 A glowing splendor round about me hung,
 And echo back the voice of thine own tongue?

O Poesy! for thee I grasp my pen,
 That am not yet a glorious denizen
 55 Of thy wide heaven; yet, to my ardent prayer,
 Yield from thy sanctuary some clear air,
 Smooth'd for intoxication by the breath
 Of flowering bays,² that I may die a death
 Of luxury, and my young spirit follow
 60 The morning sun-beams to the great Apollo
 Like a fresh sacrifice; or, if I can bear
 The o'erwhelming sweets, 'twill bring to me the fair

Visions of all places: a bowery nook
 Will be Elysium—an eternal book

65 Whence I may copy many a lovely saying
³ painting⁴ ⁵ A kind of laurel tree.

- About the leaves, and flowers—about the playing
Of nymphs in woods, and fountains, and the shade
Keeping a silence round a sleeping maid,
And many a verse from so strange influence
- 70 That we must ever wonder how, and whence it came. Also imaginings will hover
Round my fire-side, and haply there discover
Vistas of solemn beauty, where I'd wander
In happy silence, like the clear Meander
- 75 Through its lone vales; and where I found a spot
Of awfuller shade, or an enchanted grot,
Or a green hill o'erspread with chequer'd dyes
Of flowers, and fearful from its loveliness,
Write on my tablets all that was permitted,
- 80 All that was for our human senses fitted.
Then the events of this wide world I'd seize
Like a strong giant, and my spirit tease
Till at its shoulders it should proudly see
Wings to find out an immortality.
- 85 Stop and consider! life is but a day;
A fragile dew-drop on its perilous way
From a tree's summit, a poor Indian's sleep
While his boat hastens to the monstrous steep
Of Montmorency! Why so sad a moan?
- 90 Life is the rose's hope while yet unblown;
The reading of an ever-changing tale;
The light uplifting of a maiden's veil;
A pigeon tumbling in clear summer air;
A laughing school-boy, without grief or care,
- 95 Riding the springy branches of an elm
O for ten years, that I may overwhelm
Myself in Poesy, so I may do the deed
That my own soul has to itself decreed
Then will I pass the countries that I see
- 100 In long perspective, and continually
Taste their pure fountains. First the realm I'll pass
Of Flora and old Pan: sleep in the grass,
Feed upon apples red, and strawberries,
And choose each pleasure that my fancy sees;
- 105 Catch the white-handed nymphs in shady places,
To woo sweet kisses from averted faces,—
Play with their fingers, touch their shoulders white
Into a pretty shrinking with a bite
As hard as lips can make it: till agreed,
- 110 A lovely tale of human life we'll read.
And one will teach a tame dove how it best
May fan the cool air gently o'er my rest;
Another, bending o'er her nimble tread,
Will set a green robe floating round her head,
- 115 And still will dance with ever varied ease,
Smiling upon the flowers and the trees:
Another will entice me on, and on
Through almond blossoms and rich cinnamon;
Till in the bosom of a leafy world
- 120 We rest in silence, like two gems upcurl'd
In the recesses of a pearly shell.
And can I ever bid these joys farewell?
Yes, I must pass them for a nobler life,
Where I may find the agonies, the strife
Of human hearts for lo! I see afar,
(O'ersailing the blue cragginess, a car
And steeds with streamy manes—the charioteer
Looks out upon the winds with glorious fear
And now the numerous trappings quiver lightly
Along a huge cloud's ridge, and now with
sprightly
Wheel downward come they into fresher
skies,
Tipt round with silver from the sun's
bright eyes.
Still downward with capacious whirl they
glide,
And now I see them on a green-hill's side
In breezy rest among the nodding stalks
The charioteer with wondrous gesture
talks
To the trees and mountains; and there
soon appear
Shapes of delight, of mystery, and fear,
Passing along before a dusky space
- 140 Made by some mighty oaks as they would
chase
Some ever-fleeting music on they sweep
Lo! how they murmur, laugh, and smile,
and weep.
Some with upholden hand and mouth
severe,
Some with their faces muffled to the ear
Between their arms, some, clear in youthful
bloom,
Go glad and smilingly athwart the gloom;
Some looking back, and some with upward
gaze;
Yes, thousands in a thousand different
ways
Flit onward—now a lovely wreath of girls
Dancing their sleek hair into tangled curls;

And now broad wings. Most awfully intent
The driver of those steeds is forward bent,
And seems to listen: O that I might know
All that he writes with such a hurrying glow.

155 The visions all are fled—the car is fled
Into the light of heaven, and in their stead
A sense of real things comes doubly strong,
And, like a muddy stream, would bear along

My soul to nothingness: but I will strive
160 Against all doubtings, and will keep alive
The thought of that same chariot, and the strange
Journey it went.

Is there so small a range
In the present strength of manhood, that
the high

Imagination cannot freely fly
165 As she was wont of old? prepare her
steeds,

Paw up against the light, and do strange
deeds

Upon the clouds? Has she not shown us
all?

From the clear space of ether, to the small
Breath of new buds unfolding? From the
meaning

170 Of Jove's large eye-brow,¹ to the tender
greening

Of April meadows? Here her altar shone,
E'en in this isle, and who could paragon
The fervid choir² that lifted up a noise
Of harmony, to where it aye will poise

175 Its mighty self of convoluting sound,
Huge as a planet, and like that roll round,
Eternally around a dizzy void?

Ay, in those days the Muses were nigh
cloy'd

With honors; nor had any other care

180 Than to sing out and sooth their wavy hair.

Could all this be forgotten? Yes, a schism
Nurtured by foppery and barbarism,
Made great Apollo blush for this his land:
Men were thought wise who could not
understand

185 His glories: with a puling infant's force
They sway'd about upon a rocking horse,
And thought it Pegasus. Ah, dismal soul'd!
The winds of heaven blew, the ocean roll'd
Its gathering waves—ye felt it not. The
blue

¹ A reference to Jove's irrevocable nod, in connection with which the eye-brow is prominently mentioned. See the *Iliad*, 1, 528.

² The Elizabethan poets.

³ A reference to eighteenth century poets.

190 Bared its eternal bosom, and the dew
Of summer nights collected still to make
The morning precious: beauty was awake!
Why were ye not awake? But ye were dead
To things ye knew not of,—were closely
wed

195 To musty laws lined out with wretched rule
And compass vile: so that ye taught a
school

Of dolts to smooth, inlay, and clip, and fit,
Till, like the certain wands of Jacob's
wit,¹

Their verses tallied Easy was the task.

200 A thousand handicraftsmen wore the mask
Of Poesy. Ill-fated, impious race!
That blasphemed the bright Lyrist to his
face,

And did not know it,—no, they went about,
Holding a poor, decrepid standard out,

205 Mark'd with most flimsy mottoes, and in
large

The name of one Boileau!

O ye whose charge

It is to hover round our pleasant hills!

Whose congregated majesty so fills

My boundly² reverence, that I cannot
trace

210 Your hallowed names, in this unholy place,
So near those common folk; did not their
shames

Affright you? Did our old lamenting
Thames

Delight you? Did ye never cluster round
Delicious Avon, with a mournful sound,

215 And weep? Or did ye wholly bid adieu

To regions where no more the laurel grew?

Or did ye stay to give a welcoming

To some lone spirits who could proudly
sing

Their youth away, and die? 'Twas even
so.

220 But let me think away those times of
woe:

Now 'tis a fairer season, ye have breathed
Rich benedictions o'er us, ye have wreathed

Fresh garlands: for sweet music has been
heard

In many places;—some has been upstirr'd

225 From out its crystal dwelling in a lake,

By a swan's ebon bill;³ from a thick
brake,⁴

Nested and quiet in a valley mild,

Bubbles a pipe, fine sounds are floating
wild

About the earth: happy are ye and glad.

¹ See *Genesis*, 30:37.

² bounden

³ Supposed to refer to Wordsworth.

⁴ thicket

- 230 These things are, doubtless: yet in truth
we've had
Strange thunders from the potency of
song;
Mingled indeed with what is sweet and 270
strong
From majesty: but in clear truth the
themes
Are ugly clubs, the Poets Polyphemes
235 Disturbing the grand sea. A drainless
shower
Of light is Poesy; 'tis the supreme of
power;
'Tis might half slumb'ring on its own
right arm.
The very archings of her eye-lids charm
A thousand willing agents to obey,
240 And still she governs with the mildest
sway:
But strength alone though of the Muses
born
Is like a fallen angel. trees uptorn,
Darkness, and worms, and shrouds, and
sepulchres
Delight it; for it feeds upon the burrs,
245 And thorns of life; forgetting the great
end
Of Poesy, that it should be a friend
To soothe the cares, and lift the thoughts
of man.
- Yet I rejoice. a myrtle fairer than
E'er grew in Paphos, from the bitter weeds
250 Lifts its sweet head into the air, and feeds
A silent space with ever sprouting green.
All tenderest birds there find a pleasant
screen,
Creep through the shade with jaunty
fluttering,
Nibble the little cupped flowers and sing.
255 Then let us clear away the choking thorns
From round its gentle stem; let the young
fawns,
Yeaned¹ in aftertimes, when we are flown,
Find a fresh sward beneath it, overgrown
With simple flowers: let there nothing
be
260 More boisterous than a lover's bended
knee;
Nought more ungentle than the placid look
Of one who leans upon a closed book;
Nought more untranquil than the grassy
slopes
Between two hills. All hail, delightful
hopes!
265 As she was wont, th' imagination
Into most lovely labyrinths will be gone,
And they shall be accounted poet kings
¹ born
- Who simply tell the most heart-easing
things.
O may these joys be ripe before I die.
- Will not some say that I presumptuously
Have spoken? that from hastening disgrace
'Twere better far to hide my foolish face?
That whining boyhood should with reverence bow
Ere the dread thunderbolt could reach?
How!
- 275 If I do hide myself, it sure shall be
In the very fane, the light of Poesy:
If I do fall, at least I will be laid
Beneath the silence of a poplar shade;
And over me the grass shall be smooth
shaven,
280 And there shall be a kind memorial graven.
But off, Despondence! miserable bane!
They should not know thee, who athirst to
gain
A noble end, are thirsty every hour.
What though I am not wealthy in the
dower
285 Of spanning wisdom, though I do not
know
The shiftings of the mighty winds that
blow
Hither and thither all the changing
thoughts
Of man: though no great minist'ring reason sorts
Out the dark mysteries of human souls
To clear conceiving: yet there ever rolls
290 A vast idea before me, and I glean
Therefrom my liberty; thence too I've seen
The end and aim of Poesy 'Tis clear
As anything most true; as that the year
295 Is made of the four seasons—manifest
As a large cross, some old cathedral's crest,
Lifted to the white clouds. Therefore
should I
Be but the essence of deformity,
A coward, did my very eyelids wink
300 At speaking out what I have dared to
think.
Ah! rather let me like a madman run
Over some precipice, let the hot sun
Melt my Dædalian wings, and drive me
down
Convuls'd and headlong! Stay! an inward frown
305 Of conscience bids me be more calm awhile
An ocean dim, sprinkled with many an isle,
Spreads awfully before me. How much
toil!
How many days! what desperate turmoil!

Ere I can have explored its widenesses.

310 Ah, what a task! upon my bended knees,
I could unsay those—no, impossible!
Impossible!

For sweet relief I'll dwell
On humbler thoughts, and let this strange
assay

Begun in gentleness die so away

315 E'en now all tumult from my bosom fades.
I turn full-hearted to the friendly aids
That smooth the path of honor, brother-
hood,

And friendliness, the nurse of mutual good.
The hearty grasp that sends a pleasant
sonnet¹

320 Into the brain ere one can think upon it,
The silence when some rhymes are coming
out,

And when they're come, the very pleasant
rout.

The message certain to be done tomorrow.
'Tis perhaps as well that it should be to
harrow

325 Some precious book from out its snug re-
treat,
To cluster round it when we next shall
meet

Scarcely can I scribble on, for lovely airs
Are fluttering round the room like doves
in pairs,

330 Many delights of that glad day recalling,
When first my senses caught their tender
falling.

And with these airs come forms of elegance
Stooping their shoulders o'er a horse's
prance,
(Careless, and grand—fingers soft and
round

Parting luxuriant curls,—and the swift
bound

335 Of Bacchus from his chariot, when his eye
Made Ariadne's cheek look blushing.
Thus I remember all the pleasant flow
Of words at opening a portfolio.

Things such as these are ever harbingers

340 To trains of peaceful images the stars
Of a swan's neck unseen among the rushes;
A linnet starting all about the bushes;
A butterfly, with golden wings broad
parted,

Nestling a rose, convuls'd as though it
smarted

345 With over pleasure—many, many more,
Might I indulge at large in all my store
Of luxuries; yet I must not forget
Sleep, quiet with his poppy coronet:

¹ song

For what there may be worthy in these
rhymes

350 I partly owe to him: and thus, the chimes
Of friendly voices had just given place
To as sweet a silence, when I 'gan retrace
The pleasant day, upon a couch at ease.

355 It was a poet's house¹ who keeps the keys
Of pleasure's temple. Round about were
hung

The glorious features of the bards who
sung

In other ages—cold and sacred busts
Smiled at each other. Happy he who trusts
To clear Futurity his darling fame!

360 Then there were fauns and satyrs taking
aim

At swelling apples with a frisky leap
And reaching fingers, 'mid a luscious heap
Of vine-leaves. Then there rose to view a
fane

Of liny² marble, and thereto a train

365 Of nymphs approaching fairly o'er the
sward

One, loveliest, holding her white hand
toward

The dazzling sunrise; two sisters sweet
Bending their graceful figures till they
meet

Over the trippings of a little child;

370 And some are hearing, eagerly, the wild
Thrilling liquidity of dewy piping.

See, in another picture, nymphs are wiping
(cherishingly Diana's timorous limbs;—

375 A fold of lawny mantle dabbling swims
At the bath's edge, and keeps a gentle
motion

With the subsiding crystal: as when ocean
Heaves calmly its broad swelling smooth-
ness o'er

Its rocky marge, and balances once more
The patient weeds; that now unshent by
foam

380 Feel all about their undulating home.

Sappho's meek head was there half
smiling down

At nothing; just as though the earnest
frown

(Of over-thinking had that moment gone
From off her brow, and left her all alone.

385 Great Alfred's too, with anxious, pity-
ing eyes,

As if he always listened to the sighs
Of the goaded world; and Kosciuszko's
worn

By horrid sufferance—mightily forlorn

¹ Leigh Hunt's. The lines following describe
the room in which the poem was written.

² marked with lines

Petrarch, outstepping from the shady
green,
390 Starts at the sight of Laura; nor can wean
His eyes from her sweet face. Most happy
they!

For over them was seen a free display
Of outspread wings, and from between
them shone

The face of Poesy: from off her throne
395 She overlook'd things that I scarce could
tell.

The very sense of where I was might well
Keep Sleep aloof: but more than that
there came

Thought after thought to nourish up the
flame

Within my breast; so that the morning
light

400 Surprised me even from a sleepless night;
And up I rose refresh'd, and glad, and gay,
Resolving to begin that very day
These lines, and howsoever they be done,
I leave them as a father does his son.

ADDRESSED TO BENJAMIN ROBERT HAYDON

1816 1817

Great spirits now on earth are sojourning;
He of the cloud, the cataract, the lake,¹
Who on Helvellyn's summit, wide awake,
Catches his freshness from Archangel's
wing.

5 He of the rose, the violet, the spring,²
The social smile, the chain for Freedom's
sake.

And lo!—whose steadfastness would never
take

A meaner sound than Raphael's whisper-
ing.³

10 And other spirits there are standing apart
Upon the forehead of the age to come;
These, these will give the world another
heart,

And other pulses Hear ye not the hum
Of mighty workings in the human mart?
Listen awhile ye nations, and be dumb

TO G. A. W⁴
1816 1817

Nymph of the downward smile and side-
long glance,

In what diviner moments of the day
Art thou most lovely?—when gone far
astray

Into the labyrinths of sweet utterance,

5 Or when serenely wand'ring in a trance

¹ Wordsworth ² Leigh Hunt ³ Haydon
⁴ Georgiana Augusta Wylie, afterward the wife
of Keats's brother George.

Of sober thought?—or when starting away
With careless robe to meet the morning ray
Thou spar'st the flowers in thy mazy
dance?

Haply 'tis when thy ruby lips part sweetly,
10 And so remain, because thou listenest
But thou to please wert nurtured so com-
pletely

That I can never tell what mood is best
I shall as soon pronounce which Grace
more neatly

Trips it before Apollo than the rest.

STANZAS 1829

In a drear-nighted December,
Too happy, happy tree,
Thy branches ne'er remember
Their green felicity.

5 The north cannot undo them,
With a sleety whistle through them,
Nor frozen thawings glue them
From budding at the prime.

In a drear-nighted December,
10 Too happy, happy brook,
Thy bubbleings ne'er remember
Apollo's summer look;
But with a sweet forgetting,
They stay their crystal fretting,
15 Never, never petting¹
About the frozen time.

Ah! would 'twere so with many
A gentle girl and boy!
But were there ever any
20 Writh'd not at passed joy?
To know the change and feel it,
When there is none to heal it,
Nor numbed sense to steel it,
Was never said in rhyme.

HAPPY IS ENGLAND 1817

Happy is England! I could be content
To see no other verdure than its own,
To feel no other breezes than are blown
Through its tall woods with high romances
blent:

5 Yet do I sometimes feel a languishment
For skies Italian, and an inward groan
To sit upon an Alp as on a throne,
And half forget what world or worldling
meant

Happy is England, sweet her artless
daughters;

10 Enough their simple loveliness for me,

¹ complaining

Enough their whitest arms in silence clinging:

Yet do I often warmly burn to see
Beauties of deeper glance, and hear their
singing,
And float with them about the summer
waters.

ON THE GRASSHOPPER AND CRICKET
1816 1817

The poetry of earth is never dead:
When all the birds are faint with the hot
sun,

And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown
mead,

5 That is the Grasshopper's—he takes the
lead

In summer luxury.—he has never done
With his delights; for when tired out with
fun

He rests at ease beneath some pleasant
weed

The poetry of earth is ceasing never:

10 On a lone winter evening, when the frost
Has wrought a silence, from the stove there
shrills

The Cricket's song, in warmth increasing
ever,

And seems to one, in drowsiness half lost,
The Grasshopper's among some grassy
hills

AFTER DARK VAPORS HAVE
OPPRESS'D OUR PLAINS
1817 1817

After dark vapors have oppress'd our
plains

For a long dreary season, comes a day
Born of the gentle South, and clears away
From the sick heavens all unseemly stains.

5 The anxious month, relieved of its pains,
Takes as a long-lost right the feel of May;
The eyelids with the passing coolness
play

Like rose leaves with the drip of summer
rains

The calmest thoughts come round us, as
of leaves

10 Budding—fruit ripening in stillness—autumn
suns

Smiling at eve upon the quiet sheaves—
Sweet Sappho's cheek—a smiling infant's
breath—

The gradual sand that through an hour-
glass runs—

A woodland rivulet—a Poet's death.

WRITTEN ON THE BLANK SPACE AT
THE END OF CHAUCER'S TALE OF
"THE FLOURE AND THE LEFE"¹
1817 1817

This pleasant tale is like a little copse:
The honied lines do freshly interlace
To keep the reader in so sweet a place,
So that he here and there full-hearted
stops,

5 And oftentimes he feels the dewy drops
Come cool and suddenly against his face,
And by the wandering melody may trace
Which way the tender-legged linnet hops
Oh! what a power has white simplicity!

10 What mighty power has this gentle story!
I that forever feel athirst for glory
Could at this moment be content to lie
Meekly upon the grass, as those whose sob-
bings

Were heard of none beside the mournful
robins.

ON A PICTURE OF LEANDER
1829

Come hither, all sweet maidens, soberly.
Down-looking aye, and with a chasten'd
light

Hide in the fringes of your eyelids white,
And meekly let your fair hands joined be,

5 As if so gentle that ye could not see,
Untouch'd, a victim of your beauty bright.
Sinking away to his young spirit's night,—
Sinking bewilder'd 'mid the dreary sea
'Tis young Leander toiling to his death.

10 Nigh swooning, he doth purse his weary
lips

For Hero's cheek, and smiles against her
smile

O horrid dream! see how his body dips
Dead-heavy; arms and shoulders gleam
awhile.

He's gone up bubbles all his amorous
breath!

TO LEIGH HUNT, ESQ.
1817 1817

Glory and loveliness have pass'd away;
For if we wander out in early morn,
No wreathed incense do we see upborne
Into the east, to meet the smiling day

5 No crowd of nymphs soft-voic'd, and
young, and gay,

In woven baskets bringing ears of corn,²
Roses, and pinks, and violets, to adorn
The shrine of Flora in her early May
But there are left delights as high as these.

10 And I shall ever bless my destiny,
That in a time, when under pleasant trees

¹ Chaucer's authorship of this poem is now dis-
credited ² wheat

Pan is no longer sought, I feel a free,
A leafy luxury, seeing I could please
With these poor offerings,¹ a man like
thee.

ON SEEING THE ELGIN MARBLES²
1817 1817

My spirit is too weak—mortality
Weighs heavily on me like unwilling sleep,
And each imagin'd pinnacle and steep
Of godlike hardship, tells me I must die
5 Like a sick eagle looking at the sky.
Yet 'tis a gentle luxury to weep
That I have not the cloudy winds to keep,
Fresh for the opening of the morning's
eye
Such dim-conceiv'd glories of the brain
10 Bring round the heart an undescribable
feud,
So do these wonders a most dizzy pain,
That mingles Grecian grandeur with the
rude
Wasting of old Time—with a billowy
man—
A sun—a shadow of a magnitude

ON THE SEA
1817 1848

It keeps eternal whisperings around
Desolate shores, and with its mighty swell
Gluts twice ten thousand caverns, till the
spell
Of Hecate leaves them their old shadowy
sound
5 Often 'tis in such gentle temper found,
That scarcely will the very smallest shell
Be mov'd for days from where it some-
time fell,
When last the winds of heaven were un-
bound.
Oh ye! who have your eye-balls ver'd and
tir'd,
10 Feast them upon the wideness of the sea,
Oh ye! whose ears are dinn'd with uproar
rude,
Or fed too much with cloying melody—
Sit ye near some old cavern's mouth, and
brood
Until ye start, as if the sea-nymphs quir'd!

LINES

1817 1848

Unfelt, unheard, unseen,
I've left my little queen,
Her languid arms in silver slumber lying:

¹ Keats's first volume of poems, dedicated to
Hunt

² Sculptures from the Parthenon which were
taken to London from Athens by Lord Elgin
in 1803.

Ah' through their nestling touch,
Who—who could tell how much
5 There is for madness—cruel, or comply-
ing!

Those faery lids how sleek!
Those lips how moist!—they speak,
In ripest quiet, shadows of sweet sounds
10 Into my fancy's ear
Melting a burden dear,
How "Love doth know no fulness and no
bounds!"

True!—tender monitors!
I bend unto your laws
15 This sweetest day for dalliance was born!
So, without more ado,
I'll feel my heaven anew,
For all the blushing of the hasty morn

ON LEIGH HUNT'S POEM "THE
STORY OF RIMINI"¹
1817 1848

Who loves to peer up at the morning sun,
With half-shut eyes and comfortable
cheek,
Let him, with this sweet tale, full often
seek
For meadows where the little rivers run,
5 Who loves to linger with that brightest one
Of heaven—Hesperus—let him lowly
speak
These numbers to the night, and starlight
meek,
Or moon, if that her hunting he begun
He who knows these delights, and too is
prone
10 To moralize upon a smile or tear,
Will find at once a region of his own,
A bower for his spirit, and will steer
To alleys where the fir-tree drops its cone.
Where robins hop, and fallen leaves are
scar

WHEN I HAVE FEARS THAT I MAY
CEASE TO BE
1817 1848

When I have fears that I may cease to be
Before my pen has glean'd my teeming
brain,
Before high-piled books, in charactry,²
Hold like rich garners the full ripen'd
grain:
5 When I behold, upon the night's starr'd
face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace

¹ See p. 866

² characters; letters

Their shadows, with the magic hand of chance;

- And when I feel, fair creature of an hour,
 10 That I shall never look upon thee more,
 Never have relish in the faery power
 Of unreflecting love;—then on the shore
 Of the wide world I stand alone, and think
 Till love and fame to nothingness do sink.

ON SITTING DOWN TO READ "KING
 LEAR" ONCE AGAIN

1818

1848

O golden-tongued Romance, with serene
 lute!

- Fair-plumed Syren, Queen of far-away!
 Leave melodizing on this wintry day,
 Shut up thine olden pages, and be mute:
 5 Adieu; for, once again, the fierce dispute
 Betwixt damnation and impassion'd clay
 Must I burn through; once more humbly
 assay

The bitter-sweet of this Shakespearian
 fruit

- Chief poet! and ye clouds of Albion,¹
 10 Begetters of our deep eternal theme!
 When through the old oak forest I am
 gone,

Let me not wander in a barren dream,
 But, when I am consumed in the fire,
 Give me new phoenix-wings² to fly at my
 desire.

LINES ON THE MERMAID TAVERN

1818

1820

Souls of Poets dead and gone,
 What Elysium have ye known,
 Happy field or mossy cavern,
 Choicer than the Mermaid Tavern?

- 5 Have ye tippled drink more fine
 Than mine host's Canary wine?
 Or are fruits of Paradise
 Sweeter than those dainty pies
 Of venison? O generous food!
 10 Drest as though bold Robin Hood
 Would, with his Maid Marian,
 Sup and bowse³ from horn and can.

- I have heard that on a day
 Mine host's sign-board flew away,
 15 Nobody knew whither, till
 An astrologer's old quill
 To a sheepskin gave the story,
 Said he saw you in your glory,
 Underneath a new-old sign

¹ The story of Lear belongs to British legend.

² The phoenix was a mythical bird said to be consumed in fire and to rise in youthful freshness from its own ashes.

³ drink

- 20 Sipping beverage divine,
 And pledging with contented smack
 The Mermaid in the Zodiac.

- Souls of Poets dead and gone,
 What Elysium have ye known,
 25 Happy field or mossy cavern,
 Choicer than the Mermaid Tavern?

ROBIN HOOD

TO A FRIEND¹

1818

1820

- No! those days are gone away,
 And their hours are old and gray,
 And their minutes buried all
 Under the down-trodden pall
 5 Of the leaves of many years.
 Many times have Winter's shears,
 Frozen North, and chilling East,
 Sounded tempests to the feast
 Of the forest's whispering fleeces,
 10 Since men knew nor rent nor leases.

- No, the bugle sounds no more,
 And the twanging bow no more,
 Silent is the ivory shrill
 Past the heath and up the hill;
 15 There is no mid-forest laugh,
 Where lone Echo gives the half
 To some wight,² amaz'd to hear
 Jest, in forest drear.

- On the fairest time of June
 20 You may go, with sun or moon,
 Or the seven stars³ to light you,
 Or the polar ray to right you;
 But you never may behold
 Little John, or Robin bold;
 25 Never one, of all the clan,
 Thrumming on an empty can
 Some old hunting ditty, while
 He doth his green way beguile
 To fair hostess Merriment,
 30 Down beside the pasture Trent;
 For he left the merry tale
 Messenger for spicy ale.

- Gone, the merry morris⁴ din;
 Gone, the song of Gamelyn;
 35 Gone, the tough-belted outlaw
 Idling in the "grenè shawe";
 All are gone away and past!
 And if Robin should be cast

¹ J. H. Reynolds, who had sent Keats two sonnets which he had written on Robin Hood. See Keats's letter to Reynolds (p. 862).

² person ³ The Pleiades.

⁴ A popular dance in which the dancers often took the parts of Robin Hood, Maid Marian, and other fictitious characters.

Sudden from his turfed grave,
 40 And if Marian should have
 Once again her forest days,
 She would weep, and he would craze:
 He would swear, for all his oaks,
 Fall'n beneath the dockyard strokes,
 45 Have rotted on the briny seas;
 She would weep that her wild bees
 Sang not to her—strange! that honey
 Can't be got without hard money!

So it is: yet let us sing,
 50 Honor to the old bow-string!
 Honor to the bugle-horn!
 Honor to the woods unshorn!
 Honor to the Lincoln green!¹
 Honor to the archer keen!
 55 Honor to tight² Little John,
 And the horse he rode upon!
 Honor to bold Robin Hood,
 Sleeping in the underwood!
 Honor to Maid Marian,
 60 And to all the Sherwood-clan!
 Though their days have hurried by
 Let us two a burden³ try

TO THE NILE
 1818 1848

Son of the old moon-mountains African!
 Chief of the Pyramid and Crocodile!
 We call thee fruitful, and, that very while,
 A desert fills our seeing's inward span,
 5 Nurse of swart nations⁴ since the world
 began,
 Art thou so fruitful? or dost thou beguile
 Such men to honor thee, who, worn with
 toil,
 Rest for a space 'twixt Cairo and Decan?
 O may dark fancies err! They surely do;
 10 'Tis ignorance that makes a barren waste
 Of all beyond itself, thou dost bedew
 Green rushes like our rivers, and dost taste
 The pleasant sun-rise. Green isles hast
 thou too,
 And to the sea as happily dost haste.

TO SPENSER
 1818 1848

Spenser! a jealous honoror of thine,
 A forer deep in thy midmost trees,
 Did last eve ask my promise to refine
 Some English that might strive thine ear
 to please.
 5 But, elfin poet, 'tis impossible
 For an inhabitant of wintry earth
 To rise like Phœbus with a golden quill

¹ A cloth made in Lincoln, worn by huntsmen
 well-formed; trim
² chorus

⁴ The Negro races.

Fire-wing'd and make a morning in his
 mirth.

It is impossible to escape from toil
 10 O' the sudden and receive thy spiriting:
 The flower must drink the nature of the
 soil

Before it can put forth its blossoming:
 Be with me in the summer days and I
 Will for thine honor and his pleasure try.

THE HUMAN SEASONS
 1818 1819

Four seasons fill the measure of the year;
 There are four seasons in the mind of
 man;

He has his lusty spring, when fancy clear
 Takes in all beauty with an easy span:
 5 He has his summer, when luxuriously
 Spring's honied eud of youthful thought
 he loves

To ruminate, and by such dreading high
 Is nearest unto heaven: quiet coves
 His soul has in its autumn, when his wings
 10 He furl eth close; contented so to look
 On mists in idleness—to let fair things
 Pass by unheeded as a threshold brook.
 He has his winter too of pale misfeature,
 Or else he would forego his mortal nature.

ENDYMION
 1817-18 1818

BOOK I

A thing of beauty is a joy forever:
 Its loveliness increases; it will never
 Pass into nothingness, but still will keep
 A bower quiet for us, and a sleep
 5 Full of sweet dreams, and health, and
 quiet breathing

Therefore, on every morrow, are we
 wreathing
 A flowery band to bind us to the earth,
 Spite of despondence, of the mhuman
 dearth

Of noble natures, of the gloomy days,
 10 Of all the unhealthy and o'er-darkened
 ways

Made for our searching: yes, in spite of
 all,
 Some shape of beauty moves away the pall
 From our dark spirits: Such the sun, the
 moon,
 Trees old, and young, sprouting a shady
 boon

15 For simple sheep; and such are daffodils
 With the green world they live in, and
 clear rills

That for themselves a cooling covert make

- 'Gainst the hot season; the mid-forest
brake,¹
Rich with a sprinkling of fair musk-rose
blooms:
- 20 And such too is the grandeur of the dooms²
We have imagined for the mighty dead,
All lovely tales that we have heard or read:
An endless fountain of immortal drink,
Pouring unto us from the heaven's brink.
- 25 Nor do we merely feel these essences
For one short hour, no, even as the trees
That whisper round a temple become soon
Dear as the temple's self, so does the moon,
The passion Poesy, glories infinite,
30 Haunt us till they become a cheering light
Unto our souls, and bound to us so fast,
That, whether there be shine, or gloom
o'ercast,
They always must be with us, or we die.
- Therefore, 'tis with full happiness that I
- 35 Will trace the story of Endymion
The very music of the name has gone
Into my being, and each pleasant scene
Is growing fresh before me as the green
Of our own valleys: so I will begin
- 40 Now while I cannot hear the city's din;
Now while the early budders are just new,
And run in mazes of the youngest hue
About old forests, while the willow trails
Its delicate amber, and the dairy pails
- 45 Bring home increase of milk And, as the
year
Grows lush in juicy stalks, I'll smoothly
steer
My little boat, for many quiet hours,
With streams that deepen freshly into
bowers
Many and many a verse I hope to write,
- 50 Before the daisies, vermeil rim'd and
white,
Hide in deep herbage; and ere yet the bees
Hum about globes of clover and sweet
peas,
I must be near the middle of my story
O may no wintry season, bare and hoar,
55 See it half finish'd: but let Autumn bold,
With universal tinge of sober gold,
Be all about me when I make an end.
And now at once, adventuresome, I send
My herald thought into a wilderness:
- 60 There let its trumpet blow, and quickly
dress
My uncertain path with green, that I may
speed
Easily onward, thorough flowers and weed.
- 1 thicket 2 destinies
- Upon the sides of Latmos was outspread
A mighty forest; for the moist earth fed
65 So plenteously all weed-laden roots
Into o'er-hanging boughs, and precious
fruits.
And it had gloomy shades, sequestered
deep,
Where no man went, and if from shep-
herd's keep
A lamb stray'd far a-down those inmost
glens,
70 Never again saw he the happy pens
Whither his brethren, bleating with con-
tent,
Over the hills at every nightfall went.
Among the shepherds, 'twas believed ever,
That not one fleecy lamb which thus did
sever
75 From the white flock, but pass'd un-
worried
By angry wolf, or pard¹ with prying head,
Until it came to some unfooted plains
Where fed the herds of Pan: aye great his
gains
Who thus one lamb did lose. Paths there
were many,
80 Winding through palmy fern, and rushes
fenny,
And ivy banks; all leading pleasantly
To a wide lawn, whence one could only see
Stems thronging all around between the
swell
Of turf and slanting branches who could
tell
85 The freshness of the space of heaven
above,
Edg'd round with dark tree tops, through
which a dove
Would often beat its wings, and often too
A little cloud would move across the blue!
- Full in the middle of this pleasantness
- 90 There stood a marble altar, with a tress
Of flowers budded newly; and the dew
Had taken fairy phantasies to strew
Daisies upon the sacred sward last eve,
And so the dawned light in pomp receive.
- 95 For 'twas the morn: Apollo's upward fire
Made every eastern cloud a silvery pyre
Of brightness so unsullied, that therein
A melancholy spirit well might win
Oblivion, and melt out his essence fine
- 100 Into the winds: rain-scented eglantine
Gave temperate sweets to that well-wooing
sun;
The lark was lost in him; cold springs had
run
To warm their chilliest bubbles in the grass;
1 leopard

Man's voice was on the mountains; and the
 mass
 105 Of nature's lives and wonders puls'd ten-
 fold,
 To feel this sunrise and its glories old.

Now while the silent workings of the
 dawn
 Were busiest, into that self-same lawn
 All suddenly, with joyful cries, there sped
 110 A troop of little children garlanded,
 Who gathering round the altar, seem'd to
 pry
 Earnestly round as wishing to espy
 Some folk of holiday. nor had they waited
 For many moments, ere their ears were
 sated
 115 With a faint breath of music, which ev'n
 then
 Fill'd out its voice, and died away again
 Within a little space again it gave
 Its airy swellings, with a gentle wave,
 To light-hung leaves, in smoothest echoes
 breaking
 120 Through copse-clad valleys,—ere their
 death, o'er-taking
 The surgy murmurs of the lonely sea

And now, as deep into the wood as we
 Might mark a lynx's eye, there glimmer'd
 light
 Fair faces and a rush of garments white.
 125 Plainer and plainer showing, till at last
 Into the widest alley they all past,
 Making directly for the woodland altar
 O kindly muse! let not my weak tongue
 fault
 In telling of this goodly company,
 130 Of their old piety, and of their glee
 But let a portion of ethereal dew
 Fall on my head, and presently unnew¹
 My soul, that I may dare, in wayfaring,
 To stammer where old Chaucer us'd to
 sing

135 Leading the way, young damsels danced
 along,
 Bearing the burden of a shepherd song;
 Each having a white wicker overbrim'd
 With April's tender younglings: next
 well trimm'd,
 A crowd of shepherds with as sunburnt
 looks

140 As may be read of in Arcadian books;
 Such as sat listening round Apollo's pipe,
 When the great deity, for earth too ripe,
 Let his divinity o'erflowing die

¹ release

In music, through the vales of Thessaly.¹
 145 Some idly trail'd their sheep-hooks on the
 ground,
 And some kept up a shrilly mellow sound
 With ebon-tipped flutes: close after these,
 Now coming from beneath the forest trees,
 A venerable priest full soberly.
 150 Begirt with minist'ring looks: always his
 eye
 Steadfast upon the matted turf he kept,
 And after him his sacred vestments swept
 From his right hand theré swung a vase,
 milk-white,
 Of mingled wine, out-sparkling generous
 light,
 155 And in his left he held a basket full
 Of all sweet herbs that searching eye could
 cull
 Wild thyme, and valley-lilies whiter still
 Than Leda's love,² and cresses from the
 rill.
 His aged head, crowned with beechen
 wreath,
 160 Seem'd like a poll³ of ivy in the teeth
 Of winter hoar. Then came another crowd
 Of shepherds, lifting in due time aloud
 Their share of the ditty. After them ap-
 pear'd,
 Up-follow'd by a multitude that rear'd
 165 Their voices to the clouds, a fair wrought
 car,
 Easily rolling so as scarce to mar
 The freedom of three steeds of dapple
 brown:
 Who stood therein did seem of great re-
 nown
 Among the throng. His youth was fully
 blown,
 170 Showing like Ganymede to manhood
 grown,
 And, for those simple times, his garments
 were
 A chieftain king's beneath his breast,
 half bare,
 Was hung a silver bugle, and between
 His nervy knees there lay a boar-spear
 keen.
 175 A smile was on his countenance, he
 seem'd,
 To common lookers-on, like one who
 dream'd
 Of idleness in groves Elysian

¹ A reference to Apollo's service with King Admetus. Esculapius Apollo's son, had been killed by a bolt of lightning forged by the Cyclops. Apollo killed the Cyclops, and was compelled to undergo human service as punishment. See Lowell's *The Shepherd of King Admetus*; also Meredith's *Phæbus with Admetus*.

² Jove, in the form of a swan. ³ head

- But there were some who feelingly could ^{scan} 215 Night-swollen mushrooms? Are not our
A lurking trouble in his nether lip, wide plains
180 And see that oftentimes the reins would
ship
Through his forgotten hands: then would
they sigh,
And think of yellow leaves, of owlet's cry, 220 The earth is glad: the merry lark has
Of logs piled solemnly.—Ah, well-a-day, pour'd
Why should our young Endymion pine
away?
His early song against yon breezy sky
That spreads so clear o'er our solemnity "
- 185 Soon the assembly, in a circle rang'd,
Stood silent round the shrine. each look
was chang'd
To sudden veneration: women meek 225 Anon he stain'd the thick and spongy sod
Beckon'd their sons to silence, while each
cheek
Of virgin bloom paled gently for slight
fear.
190 Endymion too, without a forest peer,
Stood, wan and pale, and with an awed
face,
Among his brothers of the mountain chace. 230 'Neath smothering parsley, and a hazy
In midst of all, the venerable priest
Eyed them with joy from greatest to the
least,
195 And, after lifting up his aged hands,
Thus spake he: "Men of Latmos! shep-
herd bands!
Whose care it is to guard a thousand flocks
Whether descended from beneath the rocks
That overtop your mountains; whether 235 Of unseen flowers in heavy peacefulness,
come
200 From valleys where the pipe is never
dumb;
Or from your swelling downs, where sweet
air stirs
Blue harebells lightly, and where prickly 240 In desolate places, where dank moisture
furze
Buds lavish gold; or ye, whose precious
charge
Nibble their fill at ocean's very marge,
205 Whose mellow reeds are touch'd with
sounds forlorn
By the dim echoes of old Triton's horn.
Mothers and wives! who day by day pre-
pare
The scrip,¹ with needments, for the moun-
tain all,
And all ye gentle girls who foster up
210 Udderless lambs, and in a little cup
Will put choice honey for a favor'd youth:
Yea, every one attend! for in good truth
Our vows are wanting to our great god
Pan.
Are not our lowing heifers sleeker than
- Thus ending, on the shrine he heap'd a
spire
Of teeming sweets, enkindling sacred fire;
225 Anon he stain'd the thick and spongy sod
With wine, in honor of the shepherd-god
Now while the earth was drinking it, and
while
Bay leaves were cracking in the fragrant
pile,
And gummy frankincense was sparkling
bright
230 'Neath smothering parsley, and a hazy
light
Spread grayly eastward, thus a chorus
sang
"O thou, whose mighty palace roof doth
hang
From jagged trunks, and overshadoweth
Eternal whispers, glooms, the birth, life,
death
235 Of unseen flowers in heavy peacefulness,
Who lov'st to see the hamadryads' drees
Their ruffled locks where meeting hazels
darken,
And through whole solemn hours dost sit,
and hearken
The dreary melody of bedded reeds—
240 In desolate places, where dank moisture
breeds
The pipy hemlock to strange overgrowth;
Bethinking thee, how melancholy loth
Thou wast to lose fair Syrinx—do thou now,
By thy love's milky brow!
245 By all the trembling mazes that she ran,
Hear us, great Pan!
"O thou, for whose soul-soothing quiet,
turtles²
Passion their voices cooingly 'mong myrtles,
What time thou wanderest at eventide
250 Through sunny meadows, that outskirt the
side
Of thine enmossed realms: O thou, to whom
Broad-leaved fig trees even now foredoom³
Their ripen'd fruitage; yellow girted bees
Their golden honeycombs, our village leas
255 Their fairest blossom'd beans and popped
corn:⁴

¹ A small bag for food. See Spenser's *The Faerie Queene*, I. ii. 17

² tree nymphs
³ turtle-doves

³ predestinate; decree
⁴ wheat filled with popples

The chuckling linnet its five young unborn,
 To sing for thee, low creeping strawberries
 Their summer coolness, pent up butterflies
 Their freckled wings; yea, the fresh-bud-
 ding year
 260 All its completions—be quickly near,
 By every wind that nods the mountain pine,
 O Forester divine!

“Thou, to whom every faun and satyr
 flies
 For willing service, whether to surprise
 265 The squatted hare while in half-sleeping
 fit;
 Or upward ragged precipices flit
 To save poor lambskins from the eagle’s
 maw,
 Or by mysterious enticement draw
 Bewilder’d shepherds to their path again,
 270 Or to tread breathless round the frothy man,
 And gather up all fancifullest shells
 For thee to tumble into Naiads’ cells,
 And, being hidden, laugh at their out-peep-
 ing,
 Or to delight thee with fantastic leaping,
 275 The while they pelt each other on the crown
 With silvery oak-apples, and fir-cones
 brown,—
 By all the echoes that about thee ring,
 Hear us, O satyr king!

“O hearer to the loud-clapping shears
 280 While ever and anon to his shorn peers
 A ram goes bleating winder of the horn,
 When snouted wild-boars routing tender corn
 Anger our huntmen breather round our
 farms,
 To keep off mildews, and all weather harms
 285 Strange minstrel of undescribed sounds,
 That come a-swooning over hollow grounds,
 And wither dearly on barren moors
 Dread opener of the mysterious doors
 Leading to universal knowledge,—see,
 290 Great son of Dryope,
 The many that are come to pay their vows
 With leaves about their brows!

“Be still the unimaginable lodge
 For solitary thinking, such as dudge
 295 Conception to the very bourne of heaven,
 Then leave the naked brain be still the
 heaven,
 That spreading in this dull and clodded
 earth
 Gives it a touch ethereal—a new birth
 Be still a symbol of immensity;
 300 A firmament reflected in a sea,
 An element filling the space between;
 An unknown—but no more; we humbly
 screen
 With uplift hands our foreheads, lowly bend-
 ing,
 And giving out a shout most heaven-rending,
 305 Conjure thee to receive our humble Pæan,¹
 Upon thy Mount Lycæan!”

¹ song of praise

Even while they brought the burden to a
 close,
 A shout from the whole multitude arose,
 That linger’d in the air like dying rolls
 310 Of abrupt thunder, when Ionian shoals
 Of dolphins bob their noses through the
 brine.
 Meantime, on shady levels, mossy fine,
 Young companions nimbly began dancing
 To the swift treble pipe, and humming
 string.
 Aye, those fair living forms swam heav-
 enly
 To tunes forgotten—out of memory
 Fair creatures’ whose young children’s
 children bled
 Thermopylae its heroes—not yet dead,
 But in old marbles ever beautiful
 320 High genitors,¹ unconscious did they cull
 Time’s sweet first-fruits—they danc’d to
 weariness,
 And then in quiet circles did they press
 The hillock turf, and caught the latter end
 Of some strange history, potent to send
 325 A young mind from its bodily tenement.
 Or they might watch the quort-pitches,
 intent
 On either side, pitying the sad death
 Of Hyacinthus, when the cruel breath
 Of Zephyr slew him,—Zephyr penitent,
 330 Who now, ere Phæbus mounts the firma-
 ment,
 Fondles the flower amid the sobbing rain
 The archers too, upon a wider plain,
 Beside the feathery whizzing of the shaft,
 And the dull twanging bowstring, and the
 raft²
 335 Branch down sweeping from a tall ash top,
 Call’d up a thousand thoughts to envelope
 Those who would watch Perhaps, the
 trembling knee
 And frantic gape of lonely Niobe,
 Poor, lonely Niobe! when her lovely young
 340 Were dead and gone, and her caressing
 tongue
 Lay a lost thing upon her paly lip,
 And very, very deadliness did nip
 Her motherly cheeks Arous’d from this
 sad mood
 By one, who at a distance loud halloo’d,
 345 Uplifting his strong bow into the air,
 Many might after brighter visions stare
 After the Argonauts, in blind amaze
 Tossing about on Neptune’s restless ways,
 Until, from the horizon’s vaulted side,
 350 There shot a golden splendor far and wide,
 Spangling those million poutings of the
 brine

¹ ancestors² broken

- With quivering ore: 'twas even an awful
shine
From the exaltation of Apollo's bow,
A heavenly beacon in their dreary woe
355 Who thus were ripe for high contemplat-
ing,
Might turn their steps towards the sober
ing
Where sat Endymion and the aged priest
'Mong shepherds gone in eld, whose look-
increas'd
The silvery setting of their mortal star.
360 There they discours'd upon the fragile bar
That keeps up from our homes ethereal,
And what our duties there. to nightly call
Vesper, the beauty-crest of summer
weather,
To summon all the downiest clouds to-
gether
365 For the sun's purple couch, to emulate
In minist'ring the potent rule of fate
With speed of fire-tail'd exhalations,¹
To tint her pallid cheek with bloom, who
cons
Sweet poetry by moonlight besides these,
370 A world of other unguess'd offices
Anon they wander'd, by divine converse,
Into Elysium, vying to rehearse
Each one his own anticipated bliss
One felt heart-certain that he could not
miss
375 His quick-gone love, among fair blossom'd
boughs,
Where every zephyr-sigh pouts, and en-
dows
Her lips with music for the welcoming
Another wish'd, 'mid that eternal spring,
To meet his rosy child, with feathery sails,
380 Sweeping, eye-earnestly, through almond
vales
Who, suddenly, should stoop through the
smooth wind,
And with the balmyest leaves his temples
bind,
And, ever after, through those regions be
His messenger, his little Mercury
385 Some were athirst in soul to see again
Their fellow huntsmen o'er the wide cham-
paign²
In times long past; to sit with them, and
talk
Of all the chances in their earthly walk,
Comparing, joyfully, their plenteous stores
390 Of happiness, to when upon the moors,
Benighted, close they huddled from the
cold,
- And shar'd their famish'd scraps. Thus
all out-told
Their fond imaginations,—saving him
Whose eyelids curtain'd up their jewels
dim,
495 Endymion yet hourly had he striven
To hide the rankering venom, that had
ripen
His fainting recollections. Now indeed
His senses had swoon'd off he did not
heed
The sudden silence, or the whispers low.
400 Or the old eyes dissolving at his woe,
Or anxious calls, or close of trembling
palms,
Or maiden's sigh, that grief itself em-
balms
But in the self-same fixed trance he kept,
Like one who on the earth had never slept
405 Aye, even as dead-still as a marble man,
Frozen in that old tale Arabian¹
- Who whispers him so pantingly and
close?
Peona, his sweet sister of all those,
His friends, the dearest Hushing signs
she made,
410 And breath'd a sister's sorrow to persuade
A yielding up, a cradling on her care
Her eloquence did breathe away the curse
She led him, like some midnight spirit
nurse
Of happy changes in emphatic dreams,
415 Along a path between two little streams,—
Guarding his forehead, with her round
elbow,
From low-grown branches, and his foot-
steps slow
From stumbling over stumps and hillocks
small,
Until they came to where these streamlets
fall,
420 With mingled babbings and a gentle rush,
Into a river, clear, brimful, and flush
With crystal mocking of the trees and sky
A little shallop, floating there hard by,
Pointed its beak over the fringed bank,
425 And soon it lightly dipt, and rose, and
sank,
And dipt again, with the young couple's
weight,—
Peona guiding, through the water straight,
Towards a bowery island opposite,
Which gaining presently, she steered light
430 Into a shady, fresh, and ripply cove,
Where nested was an arbor, overwove
By many a summer's silent fingering,
To whose cool bosom she was used to bring

¹ Shooting stars, or meteors, which were sup-
posed to exhale fire.

² level field

¹ *The Arabian Nights' Entertainments*

Her playmates, with their needle broinery,
435 And minstrel memories of times gone by.

So she was gently glad to see him laid
Under her favorite bower's quiet shade,
On her own couch, new made of flower
leaves,
Dried carefully on the cooler side of
sheaves.

440 When last the sun his autumn tresses
shook,
And the tann'd harvesters rich aimful
took

Soon was he quieted to slumbrous rest
But, ere it crept upon him, he had prest
Peona's busy hand against his lips,

445 And still, a-sleeping, held her finger-tips
In tender pressure And as a willow keeps
A patient watch over the stream that
creeps

Windingly by it, so the quiet maid
Held her in peace so that a whispering
blade

450 Of grass, a wailful gnat, a bee bustling
Down in the blue-bells, or a wren light-
rustling
Among sear leaves and twigs, might all be
heard

O magic sleep! O comfortable bud,
That broodest o'er the troubled sea of the
mind

455 Till it is hush'd and smooth! O uncon-
fin'd

Restraint! imprison'd liberty! great key
To golden palaces, strange minstrelsy,
Fountains grotesque, new trees, bespangled
caves,

460 Echoing grottoes, full of tumbling waves
And moonlight; aye, to all the mazy world
(Of silvery enchantment!—who, upfur'd
Beneath thy drowsy wing a triple hour,
But renovates and lives!—Thus, in the
'bower,

Endymion was calm'd to life again.

465 Opening his eyelids with a healthier brain,
He said "I feel this thine endearing
love

All through my bosom: thou art as a dove
Trembling its closed eyes and sleeked wings
About me, and the pearliest dew not
bums

470 Such morning incense from the fields of
May,
As do those brighter drops that twinkling
stray

From those kind eyes,—the very home and
haunt

Of sisterly affection Can I want

Aught else, aught nearer heaven, than
such tears?

475 Yet dry them up, in bidding hence all fear—
That, any longer, I will pass my days
Alone and sad No, I will once more raise
My voice upon the mountain-heights, once
more

Make my horn parley from their forehead's
hoar

480 Again my trooping hounds their tongues
shall loll

Around the breathed boar again I'll poll!
The fair-grown yew tree, for a chosen
bow.

And, when the pleasant sun is getting
low,

Again I'll linger in a sloping mead

485 To hear the speckled thrushes, and see
feed

Our idle sheep So be thou cheered, sweet,
And, if thy lute is here, softly intreat
My soul to keep in its resolved course "

Hereat Peona, in their silver source,

490 Shut her pure sorrow-drops with glad ex-
claim,

And took a lute, from which there pulsing
came

A lively prelude, fashioning the way
In which her voice should wander. 'Twas
a lay

More subtle cadenced, more forest wild
495 Than Dryope's lone lulling of her child,
And nothing since has floated in the air
So mournful strange. Surely some influ-
ence rare

Went, spiritual, through the damsel's
hand,

For still, with Delphic emphasis,² she
spann'd

500 The quick invisible strings, even though
she saw

Endymion's spirit melt away and thaw
Before the deep intoxication

But soon she came, with sudden burst,
upon

Her self-possession — swung the lute
aside,

505 And earnestly said "Brother, 'tis vain
to hide

That thou dost know of things mysterious,
Immortal, starry, such alone could thus
Weigh down thy nature Hast thou sinn'd
in aught

510 Offensive to the heavenly powers? Caught
A Paphian dove³ upon a message sent?

¹ cut the top from

² That is, with frenzied passion, like that of
the inspired priestess at Delphi.

³ A dove sent by Venus from Paphos.

Thy deathful bow against some deer-herd
bent
Sacred to Dian? Haply, thou hast seen
Her naked limbs among the alders green,
And thaty alas! is death.¹ No, I can trace
515 Something more high perplexing in thy
face!"

Endymion look'd at her, and press'd
her hand,
And said, "Art thou so pale, who wast so
bland
And merry in our meadows? How is this?
Tell me thine ailment tell me all amiss!"—
520 Ah! thou hast been unhappy at the change
Wrought suddenly in me What indeed
more strange?

Or more complete to overwhelm surprise?
Ambition is so sluggish 'tis no prize,
That toiling years would put within my
gasp,
525 That I have sigh'd for with so deadly
gasp
No man e'er panted for a mortal love
So all have set my heavier grief above
These things which happen. Rightly have
they done

I, who still saw the horizontal sun
530 Heave his broad shoulder o'er the edge of
the world,

Out-facing Lucifer, and then had hurl'd
My spear aloft, as signal for the chase—
I, who for very sport of heart, would race
535 With my own steed from Araby; pluck
down

A vulture from his towery perching,
frown

A lion into growling, loth retire—
To lose, at once, all my toil-bredning fire,
And sink thus low! but I will ease my
breast

Of secret grief, here in this bowery nest

540 "This river does not see the naked sky,
Till it begin to progress silvery
Around the western border of the wood,
Whence, from a certain spot, its winding
flood

Seems at the distance like a crescent moon
545 And in that nook, the very pride of June,
Had I been used to pass my weary eyes,
The rather for the sun unwilling leaves
So dear a picture of his sovereign power,
And I could witness his most kingly hour,
550 When he doth tighten up the golden reins,
And paces leisurely down amber plains

¹ A reference to Actæon, who saw Diana bathing, and who was transformed into a stag and killed by his own hounds

His snorting four. Now when his chariot
last

Its beam against the zodiac-lion cast,¹
There blossom'd suddenly a magic bed
555 Of sacred dittany,² and poppies red
At which I wondered greatly, knowing well
That but one night had wrought this flow-
ery spell,

And, sitting down close by, began to muse
What it might mean. Perhaps, thought I,
Morpheus,

560 In passing here, his owlet pinions shook;
Or, it may be, ere matron Night uptook
Her ebullient, young Mercury, by stealth,
Had dipt his rod in it such garland
wealth

Came not by common growth. Thus on I
thought,

565 Until my head was dizzy and distraught
Moreover, through the dancing poppies
stole

A breeze, most softly lulling to my soul,
And shaping visions all about my sight
Of colors, wings, and bursts of spangly
light,

570 The which became more strange, and
strange, and dim,

And then were gulf'd in a tumultuous
swim

And then I fell asleep Ah, can I tell
The enchantment that afterwards befell?
Yet it was but a dream yet such a dream
575 That never tongue, although it overteem
With mellow utterance, like a cavern
spring,

Could figure out and to conception bring
All I beheld and felt Methought I lay
Watching the zenith, where the milky way
580 Among the stars in virgin splendor pours;
And travelling my eye, until the doors
Of heaven appear'd to open for my sight,
I became loth and fearful to alight
From such high soaring by a downward
glance

585 So kept me steadfast in that airy trance,
Spreading imaginary pinions wide
When, presently, the stars began to glide,
And faint away, before my eager view

At which I sigh'd that I could not pursue,
590 And dropt my vision to the horizon's
verge;

And lo! from opening clouds, I saw emerge
The loveliest moon, that ever silver'd o'er
A shell for Neptune's goblet she did soar
So passionately bright, my dazzled soul

¹ The sun is in the sign of the lion from July 22 to August 22

² dittany, a plant famous for supposed medicinal virtues

605 Commingling with her argent spheres did
 roll
 Through clear and cloudy, even when she
 went
 At last into a dark and vapory tent—
 Whereat, methought, the lidless-eyed train
 Of planets all were in the blue agam.
 600 To commune with those orbs, once more I
 rais'd
 My sight right upward. but it was quite
 daz'd
 By a bright something, sailing down apace,
 Making me quickly veil my eyes and face
 Agam I look'd, and, O ye deities,
 605 Who from Olympus watch our destinies!
 Whence that completed form of all com-
 pleteness?
 Whence came that high perfection of all
 sweetness?
 Speak, stubborn earth, and tell me where,
 O where
 Hast thou a symbol of her golden hair?
 610 Not oat-sheaves drooping in the western
 sun;
 Not—thy soft hand, fair sister! let me
 shun
 Such folly before thee—yet she had,
 Indeed, locks bright enough to make me
 mad,
 And they were simply gordian'd up¹ and
 braided.
 615 Leaving, in naked comeliness, unshaded,
 Her pearl round ears, white neck, and
 orb'd brow,
 The which were blended in, I know not
 how,
 With such a paradise of lips and eyes,
 Blush-tinted cheeks, half smiles, and
 faintest sighs,
 620 That, when I think thereon, my spirit
 elings
 And plays about its fancy, till the stings
 Of human neighborhood envenom all.
 Unto what awful power shall I call?
 To what high fane?—Ah! see her hovering
 feet,
 625 More bluely vein'd, more soft, more
 whitely sweet
 Than those of sea-born Venus,² when she
 rose
 From out her cradle shell. The wind out-
 blows
 Her scarf into a fluttering pavilion;
 'Tis blue, and over-spangled with a million
 630 Of little eyes, as though thou wert to shed,

Over the darkest, lushest blue-bell bed.
 Handfuls of daisies.'—"Endymion, how
 strange!
 Dream within dream!"—"She took an
 airy range,
 And then, towards me, like a very maid,
 635 Came blushing, waning, willing, and
 afraid,
 And press'd me by the hand. Ah! 'twas
 too much,
 Methought I fainted at the charmed
 touch,
 Yet held my recollection, even as one
 Who dives three fathoms where the waters
 run
 640 (gurgling in beds of coral for anon,
 I felt upmounted in that region
 Where falling stars dart then artillery
 forth,
 And eagles struggle with the buffeting
 north
 That balances the heavy meteor-stone,¹—
 645 Felt too, I was not fearful, nor alone.
 But lapp'd and lull'd along the dangerous
 sky
 Soon, as it seem'd, we left our journeying
 high,
 And straightway into frightful eddies
 swoop'd,
 Such as aye muster where gray time has
 scoop'd
 650 Huge dens and caverns in a mountain's
 side.
 There hollow sounds arous'd me, and I
 sigh'd
 To faint once more by looking on my
 bliss—
 I was distracted, madly did I kiss
 The wooing arms which held me, and did
 give
 655 My eyes at once to death: but 'twas to
 live,
 To take in draughts of life from the gold
 fount
 Of kind and passionate looks, to count,
 and count
 The moments, by some greedy help that
 seem'd
 A second self, that each might be redeem'd
 660 And plunder'd of its load of blessedness
 Ah, desperate mortal! I e'en dar'd to
 press
 Her very cheek against my crowned lip,
 And, at that moment, felt my body dip
 Into a warmer air: a moment more,
 665 Our feet were soft in flowers There was
 store

¹ made into an intricate knot

² According to Hesiod, Venus arose from the foam of the sea, and was called, by the Greeks, Aphrodite, *the foam born*

¹ the north wind which checks the flying meteor

Of newest joys upon that alp.¹ Some-
times
A scent of violets, and blossoming limes,²
Loiter'd around us, then of honey cells,
Made delicate from all white-flower bells,
670 And once, above the edges of our nest,
An arch face peep'd,—an Oread as I
guess'd

“Why did I dream that sleep o'er-
power'd me
In midst of all this heaven? Why not see,
Far off, the shadows of his pinions dark,
675 And stare them from me? But no, like
a spark
That needs must die, although its little
beam
Reflects upon a diamond, my sweet dream
Fell into nothing—into stupid sleep
And so it was, until a gentle creep,
680 A careful moving caught my waking ears,
And up I started Ah! my sighs, my
tears,
My clenched hands,—for lo! the poppies
hung
Dew-dabbled on their stalks, the ouzel³
sung
A heavy ditty, and the sullen day
685 Had chidden herald Hesperus away,
With leaden looks the solitary breeze
Bluster'd, and slept, and its wild self did
tease
With wayward melancholy, and I thought,
Mark me, Peona! that sometimes it
brought
690 Faint fare-thee-wells, and sigh-shrilled
adieux!—
Away I wander'd—all the pleasant hues
Of heaven and earth had faded. deepest
shades
Were deepest dungeons, heaths and sunny
glades
Were full of pestilent light, our tauntless
rills
695 Seem'd sooty, and o'er-spread with up-
turn'd gills
Of dying fish, the vermeil rose had blown
In frightful scarlet, and its thorns out-
grown
Like spiked aloe If an innocent bird
Before my heedless footsteps stirr'd, and
stirr'd
700 In little journeys, I beheld in it
A disguis'd demon, missioned to knit
My soul with under darkness; to entice
My stumblings down some monstrous
precipice”

¹ high mountain
² lindens

³ European blackbird

Therefore I eager follow'd, and did curse
705 The disappointment. Time, that aged
nurse,
Rock'd me to patience Now, thank gentle
heaven!
These things, with all their comfortings,
are given
To my down-sunken hours, and with thee,
Sweet sister, help to stem the ebbing sea
Of weary life.”

Thus ended he, and both
Sat silent for the maid was very loth
To answer, feeling well that breathed
words
Would all be lost, unheard, and vain as
swords
Against the enchased¹ crocodile, or leaps
715 Of grasshoppers against the sun She
weeps,
And wonders; struggles to devise some
blame,
To put on such a look as would say, *Shame*
On this poor weakness but, for all her
strife
She could as soon have crush'd away the
life
720 From a sick dove At length, to break the
pause,
She said with trembling chance “Is this
the cause?
Thus all? Yet it is strange, and sad,
alas!
That one who through this middle earth
should pass
Most like a sojourning demi-god, and leave
725 His name upon the harp-string, should
achieve
No higher bard than simple maidenhood,
Singing alone, and fearfully,—how the
blood
Left his young cheek, and how he used to
stay
He knew not where, and how he would say,
may,
730 If any said 'twas love and yet 'twas love,
What could it be but love? How a ring-
dove
Let fall a sprig of yew tree in his path,
And how he died. and then, that love doth
seethe,
The gentle heart, as northern blasts do
roses;
735 And then the ballad of his sad life closes
With sighs, and an alas!—Endymion!
Be rather in the trumpet's mouth,—anon
Among the winds at large—that all may
hearken!

¹ incased

- Although, before the crystal heavens
 darken,
 740 I watch and dote upon the silver lakes
 Pictur'd in western cloudiness, that takes
 The semblance of gold rocks and bright
 gold sands,
 Islands, and creeks, and amber-fretted
 strands
 With horses prancing o'er them, palaces
 745 And towers of amethyst,—would I so
 tease
 My pleasant days, because I could not
 mount
 Into those regions? The Morphean fount
 Of that fine element that visions, dreams,
 And fitful whims of sleep are made of,
 streams
 750 Into its airy channels with so subtle,
 So thin a breathing, not the spider's
 shuttle,
 Cycled a million times within the space
 Of a swallow's nest-door, could delay a
 trace,
 A tinting of its quality: how light
 755 Must dreams themselves be; seeing they're
 more slight
 Than the mere nothing that engenders
 them!
 Then wherefore sully the entrusted gem
 Of high and noble life with thoughts so
 sick?
 Why pierce high-fronted honor to the quick
 760 For nothing but a dream?" Hereat the
 youth
 Look'd up a conflicting of shame and
 ruth
 Was in his plaited brow: yet, his eyelids
 Widened a little, as when Zephyr bids
 A little breeze to creep between the fans
 765 Of careless butterflies: amid his pains
 He seem'd to taste a drop of manna-dew,
 Full palatable; and a color grew
 Upon his cheek, while thus he lifeless spake
 "Peona! ever have I long'd to slake
 770 My thirst for the world's praises: nothing
 base,
 No merely slumberous phantasm, could
 unlace
 The stubborn canvas for my voyage pre-
 par'd—
 Though now 'tis tatter'd; leaving my bark
 bar'd
 And sullenly drifting: yet my higher hope
 775 Is of too wide, too rainbow-large a scope,
 To fret at myriads of earthly wrecks.
 Wherein lies happiness? In that which
 beck
 Our ready minds to fellowship divine,
- A fellowship with essence; till we shine,
 780 Full alchemiz'd,¹ and free of space. Be-
 hold
 The clear religion of heaven! Fold
 A rose leaf round thy finger's taperness,
 And soothe thy lips: hush, when the airy
 stress
 (Of music's kiss impregnates the free
 winds,
 785 And with a sympathetic touch unbinds
 Æolian magic from their lucid wombs
 Then old songs waken from enclouded
 tombs;
 Old ditties sigh above their father's
 grave,
 Ghosts of melodious prophesyings rave
 790 Round every spot where trod Apollo's
 foot;
 Bronze clarions awake, and faintly brunt,²
 Where long ago a giant battle was,
 And, from the turf, a lullaby doth pass
 In every place where infant Orpheus slept
 795 Feel we these things?—that moment have
 we slept
 Into a sort of oneness, and our state
 Is like a floating spirit's. But there are
 Richer entanglements, enthrallments far
 More self-destroying, leading, by degrees,
 800 To the chief intensity the crown of these
 Is made of love and friendship, and sits
 high
 Upon the forehead of humanity
 All its more ponderous and bulky worth
 Is friendship, whence there ever issues
 forth
 805 A steady splendor, but at the tip-top,
 There hangs by unseen film, an orb'd drop
 Of light, and that is love: its influence,
 Thrown in our eyes, genders a novel sense,
 At which we start and fret, till in the end,
 810 Melting into its radiance, we blend,
 Mingle, and so become a part of it,—
 Nor with aught else can our souls interknit
 So wingedly: when we combine therewith,
 Life's self is nourish'd by its proper pith,
 815 And we are nurtured like a pelican brood
 Aye, so delicious is the unsating food,
 That men, who might have tower'd in the
 van
 Of all the congregated world, to fan
 And winnow from the coming step of
 time
 820 All chaff of custom, wipe away all slime
 Left by men-slugs and human serpentry,
 Have been content to let occasion die,
 Whilst they did sleep in love's Elysium
 And, truly, I would rather be struck dumb,

¹ changed to a higher nature² sound

825 Than speak against this ardent listless-
ness:

For I have ever thought that it might bless
The world with benefits unknowingly,
As does the nightingale, upperched high,
And cloister'd among cool and bunched
leaves—

830 She sings but to her love, nor e'er con-
ceives

How tiptoe Night holds back her dark-
gray hood.

Just so may love, although 'tis understood
The mere commingling of passionate
breath,

Produce more than our searching wit-
nesseth:

835 What I know not: but who, of men, can
tell

That flowers would bloom, or that green
fruit would swell

To melting pulp, that fish would have
bright mail,

The earth its dower of river, wood, and
vale,

The meadows runnels, runnels pebble-
stones,

840 The seed its harvest, or the lute its tones,
Tones ravishment, or ravishment its sweet,
If human souls did never kiss and greet.

“Now, if this earthly love has power to
make

Men's being mortal, immortal; to shake

845 Ambition from their memories, and brim
Their measure of content. what merest
whim,

Seems all this poor endeavor after fame.

To one, who keeps within his steadfast aim
A love immortal, an immortal too.

850 Look not so wilder'd; for these things are
true,

And never can be born of atomies

That buzz about our slumbers, like brain-
flies,

Leaving us fancy-sick. No, no, I'm sure,

My restless spirit never could endure

855 To brood so long upon one luxury,
Unless it did, though fearfully, espy

A hope beyond the shadow of a dream.

My sayings will the less obscured seem,
When I have told thee how my waking

sight

860 Has made me scruple whether that same
night

Was pass'd in dreaming. Harken, sweet
Peona!

Beyond the matron-temple of Latona,
Which we should see but for these darken-
ing boughs,

Lies a deep hollow, from whose ragged
brows

865 Bushes and trees do lean all round athwart
And meet so nearly, that with wings
outraught,¹

And spreaded tail, a vulture could not glide
Past them, but he must brush on every
side.

Some moulder'd steps lead into this cool
cell,

870 Far as the slabbed margin of a well,
Whose patient level peeps its crystal eye
Right upward, through the bushes, to the
sky.

Oft have I brought thee flowers, on their
stalks set

Like vestal pinnoses, but dark velvet

875 Edges them round, and they have golden
pits

'Twas there I got them, from the gaps and
slits

In a mossy stone, that sometimes was my
seat,

When all above was faint with mid-day
heat.

And there in strife no burning thoughts to
heed,

880 I'd bubble up the water through a reed,
So reaching back to boyhood make me
ships

Of moulted feathers, touchwood,² alder
chips,

With leaves stuck in them, and the Nep-
tune be

Of their pretty ocean. Oftener, heavily,

885 When lovelorn hours had left me less a
child,

I sat contemplating the figures wild

Of o'er-head clouds melting the mirror
through.

Upon a day, while thus I watch'd, by flew
A cloudy Cupid, with his bow and quiver,

890 So plainly character'd, no breeze would
shiver

The happy chance: so happy, I was fain

To follow it upon the open plain,

And, therefore, was just going, when, be-
hold!

A wonder, fair as any I have told—

895 The same bright face I tasted in my
sleep,

Smiling in the clear well. My heart did
leap

Through the cool depth.—It moved as if to
flee—

I started up, when lo! refreshfully,

There came upon my face, in plenteous
showers,

¹ outreached

² decayed wood

- 900 Dew-drops, and dewy buds, and leaves,
 and flowers,
 Wrapping all objects from my smother'd
 sight,
 Bathing my spirit in a new delight.
 Aye, such a breathless honey-feel of bliss
 Alone preserved me from the drear abyss
 905 Of death, for the fan form had gone
 again
 Pleasure is oft a visitant; but pain
 Clings cruelly to us, like the gnawing
 sloth
 On the deer's tender haunches late, and
 loth,
 'Tis scar'd away by slow returning pleas-
 ure
 910 How sickening, how dark the dreadful
 leisure
 Of weary days, made deeper exquisite,
 By a foreknowledge of unslumbering night!
 Like sorrow came upon me, heavier still,
 Than when I wander'd from the poppy
 hill
 915 And a whole age of lingering moments
 crept
 Sluggishly by, ere more contentment swept
 Away at once the deadly yellow spleen
 Yes, thrice have I this fair enchantment
 seen,
 Once more been tortured with renewed
 life
 920 When last the wintry gusts gave over strife
 With the conquering sun of spring, and
 left the skies
 Warm and serene, but yet with moisten'd
 eyes
 In pity of the shatter'd infant buds,—
 That time thou didst adorn, with amber
 studs,
 925 My hunting cap, because I laugh'd and
 smil'd,
 Chatted with thee, and many days exil'd
 All torment from my breast,—'twas even
 then,
 Striving about, yet, coop'd up in the
 den
 Of helpless discontent,—hurling my lance
 930 From place to place, and following at
 chance,
 At last, by hap, through some young trees
 it struck,
 And, plashing among bedded pebbles
 stuck
 In the middle of a brook,—whose silver
 ramble
 Down twenty little falls, through reeds and
 bramble,
 935 Tracing¹ along, it brought me to a cave,
 1 wandering
- Whence it ran brightly forth, and white
 did lave
 The nether sides of mossy stones and
 rock,—
 'Mong which it gurgled blythe adieus, to
 mock
 Its own sweet grief at parting. Overhead,
 940 Hung a lush screen of drooping weeds,
 and spread
 Thick, as to curtain up some wood-
 nymph's home
 "Ah! impious mortal, whither do I
 roam?"
 Said I, low-voic'd. "Ah, whither! 'Tis
 the grot
 (Of Proserpine, when Hell, obscure and hot,
 Doth her resign, and where her tender
 hands
 She dabbles, on the cool and slucy sands:
 Or 'tis the cell of Echo, where she sits,
 And dabbles thorough silence, till her wits
 Are gone in tender madness, and anon,
 950 Faints into sleep, with many a dying tone
 Of sadness O that she would take my
 vows,
 And breathe them sighingly among the
 boughs,
 To sue her gentle ears for whose fair head,
 Daily, I pluck sweet flowerets from their
 bed,
 955 And weave them dyngly—send honey-
 whispers
 Round every leaf, that all those gentle
 lipsers
 May sigh my love unto her pitying!
 O charitable Echo! hear, and sing
 This ditty to her!—tell her!"—So I stay'd
 960 My foolish tongue, and listening, half-
 afraid,
 Stood stupefied with my own empty folly
 And blushing for the freaks of melan-
 choly
 Salt tears were coming, when I heard my
 name
 Most fondly hupp'd, and then these accents
 came
 965 "Endymion! the cave is secreter
 Than the isle of Delos Echo hence shall stir
 No sighs but sigh-warm kisses, or light
 noise
 Of thy combing hand, the while it travel-
 ling cloy
 And trembles through my labyrinthine
 hair."
 970 At that oppress'd I hurried in.—Ah!
 where
 Are those swift moments? Whither are
 they fled?
 I'll smile no more, Peona; nor will wed

Sorrow the way to death; but patiently
 Bear up against it: so farewell, sad sigh;
 775 And come instead demurest meditation,
 To occupy me wholly, and to fashion
 My pilgrimage for the world's dusky
 brink.

No more will I count over, link by link,
 My chain of grief: no longer strive to find
 980 A half-forgetfulness in mountain wind
 Blustering about my ears: aye, thou shalt
 see,

Dearest of sisters, what my life shall be;
 What a calm round of hours shall make
 my days

There is a paly flame of hope that plays
 985 Where'er I look: but yet, I'll say 'tis
 naught—

And here I bid it die Have not I caught,
 Already, a more healthy countenance?
 By this the sun is setting; we may chance
 Meet some of our near-dwellers with my
 car "

990 This said, he rose, faint-smiling like a
 star
 Through autumn mists, and took Peona's
 hand
 They stepped into the boat, and launch'd
 from land

BOOK II

O sovereign power of love! O grief! O
 balm!

All records, saving thine, come cool, and
 calm,
 And shadowy, through the mist of passed
 years

For others, good or bad, hatred and tears
 5 Have become indolent; but touching thine,
 One sigh doth echo, one poor sob doth pine,
 One kiss brings honey-dew from buried
 days

The woes of Troy, towers smothering o'er
 their blaze,
 Stuff-holden shields, far-piercing spears,
 keen blades,

10 Struggling, and blood, and shrieks—all
 dimly fade

Into some backward corner of the brain,
 Yet, in our very souls, we feel amain
 The close¹ of Troilus and Cressid sweet.
 Hence, pageant history! hence, gilded
 cheat!

15 Swart² planet in the universe of deeds!
 Wide sea, that one continuous murmur
 breeds

Along the pebbled shore of memory!
 Many old rotten-timber'd boats there be

¹ embrace

² evil; causing blight

Upon thy vaporous bosom, magnified
 20 To goodly vessels; many a sail of pride,
 And golden-keel'd, is left unlaunch'd and
 dry.

But wherefore this? What care, though
 owl did fly

About the great Athenian admiral's mast.¹
 What care, though striding Alexander past
 25 The Indus with his Macedonian numbers?
 Though old Ulysses tortured from his slum-
 bers

The glutt'd Cyclops, what care?—Juhet
 leaning

Amid her window-flowers, — sighing, —
 weaning

Tenderly her fancy from its maiden snow,
 30 Doth more avail than these: the silver flow
 Of Hero's tears, the swoon of Imogen,
 Fair Pastorella in the bandit's den,
 Are things to brood on with more ardency
 Than the death-day of empires Fearfully
 35 Must such conviction come upon this head,
 Who, thus far, discontent, has dared to
 tread,

Without one muse's smile, or kind behest,
 The path of love and poetry² But rest,³

In chafing restlessness, is yet more drear
 40 Than to be crush'd, in striving to uprear
 Love's standard on the battlements of song
 So once more days and nights aid me along,
 Like legion'd soldiers

Brain-sick shepherd-prince,

What promise hast thou faithful guarded
 since

45 The day of sacrifice? Or, have new sorrows
 Come with the constant dawn upon thy
 morrows?

Alas! 'tis his old grief For many days,
 Has he been wandering in uncertain ways
 Through wilderness, and woods of moss-ed
 oaks;

50 Counting his woe-worn minutes, by the
 strokes

Of the lone woodcutter; and listening still,
 Hour after hour, to each lush-leav'd rill.

Now he is sitting by a shady spring,
 And elbow-deep with feverous fingering

55 Stems the upbursting cold: a wild rose tree
 Pavilions him in bloom, and he doth see
 A bud which snares his fancy: lo! but now

¹ As Themistocles was presenting to his fellow
 ers his plan of a naval attack against the
 Persians at the Battle of Salamis (480 B.C.),
 an owl alighted in the rigging of his ship.
 As the owl was sacred to Athena, the patron-
 ess of Athens, the incident was regarded as a
 good omen, and the plan was approved. See
 Plutarch's *Life of Themistocles*, 12.

² A reference to the poor success of Keats's first
 volume of poetry, published in 1817

³ inactivity

- He plucks it, dips its stalk in the water:
how!
It swells, it buds, it flowers beneath his
sight;
- 60 And, in the middle, there is softly pight!
A golden butterfly; upon whose wings
There must be surely character'd strange
things,
For with wide eye he wonders, and smiles
off.
- Lightly this little herald flew aloft,
65 Follow'd by glad Endymion's clasped
hands
Onward it flies From languor's sullen
bands
His limbs are loos'd, and eager, on he hies
Dazzled to trace it in the sunny skies.
It seem'd he flew, the way so easy was;
- 70 And like a new-born spirit did he pass
Through the green evening quiet in the
sun,
O'er many a heath, through many a wood-
land dun,
Through buried paths, where sleep's twi-
light dreams
The summer time away One track un-
seams
- 75 A wooded cleft, and, far away, the blue
Of ocean fades upon him, then, anew,
He sinks adown a solitary glen,
Where there was never sound of mortal
men,
Saving, perhaps, some snow-light cadences
- 80 Melting to silence, when upon the breeze
Some holy bark let forth an anthem sweet,
To cheer itself to Delphi. Still his feet
Went swift beneath the merry-winged
guide,
Until it reach'd a splashing fountain's side
- 85 That, near a cavern's mouth, forever
pour'd
Unto the temperate air: then high it soar'd,
And, downward, suddenly began to dip,
As if, athirst with so much toil, 'twould sip
The crystal spout-head: so it did, with
touch
- 90 Most delicate, as though afraid to smutch
Even with mealy gold the waters clear.
But, at that very touch, to disappear
So fairy-quick, was strange! Bewildered,
Endymion sought around, and shook each
bed
- 95 Of covert flowers in vain; and then he
flung
Himself along the grass. What gentle
tongue,
What whisperer, disturb'd his gloomy
rest?
pitched
- It was a nymph uprisen to the breast
In the fountain's pebbly margin, and she
stood
- 100 'Mong likes, like the youngest of the brood
To him her dripping hand she softly kist,
And anxiously began to plait and twist
Her ringlets round her fingers, saying
"Youth!
Too long, alas, hast thou starv'd on the
ruth,
- 105 The bitterness of love too long indeed,
Seeing thou art so gentle Could I weed
Thy soul of care, by heavens, I would offer
All the bright riches of my crystal coffer
To Amphitrite; all my clear-eyed fish,
110 Golden, or rainbow-sided, or purplish,
Vermilion-tail'd, or fin'd with silvery
gauze;
Yea, or my veined pebble-floor, that draws
A virgin light to the deep, my grotto-sands
Tawny and gold, ooz'd slowly from far
lands
- 115 By my diligent springs; my level lilies,
shells,
My charming rod, my potent river spells:
Yes, everything, even to the pearly cup
Meander gave me,—for I bubbled up
To fainting creatures in a desert wild.
- 120 But woe is me, I am but as a child
To gladden thee; and all I dare to say,
Is, that I pity thee, that on this day
I've been thy guide, that thou must wan-
der far
- In other regions, past the scanty bar
- 125 To mortal steps, before thou canst be ta'en
From every wasting sigh, from every pain.
Into the gentle bosom of thy love
Why it is thus, one knows in heaven above
But, a poor Naiad, I guess not Farewell!
130 I have a ditty for my hollow cell."
- Hereat, she vanish'd from Endymion's
gaze,
Who brooded o'er the water in amaze:
The dashing fount pour'd on, and where
its pool
Lay, half-asleep, in grass and rushes cool.
135 Quick waterflies and gnats were sporting
still,
And fish were dimpling, as if good nor ill
Had fallen out that hour. The wanderer,
Holding his forehead, to keep off the burr
Of smothering fancies, patiently sat down:
And, while beneath the evening's sleepy
frown
Glowworms began to trim their starry
lamps,
Thus breath'd he to himself: "Whoso en-
camps
To take a fancied city of delight,

- O what a wretch is he! and when 'tis his,
 145 After long toil and travelling, to miss
 The kernel of his hopes, how more than
 vile:
 Yet, for him there's refreshment even in
 toil;
 Another city doth he set about,
 Free from the smallest pebble-bead of
 doubt
 150 That he will seize on trickling honeycombs
 Alas, he finds them dry, and then he foams,
 And onward to another city speeds
 But this is human life the war, the deeds,
 The disappointment, the anxiety,
 155 Imagination's struggles, far and nigh,
 All human; bearing in themselves this
 good,
 That they are still the air, the subtle food,
 To make us feel existence, and to show
 How quiet death is. Where soil is, men
 grow,
 160 Whether to weeds or flowers, but for me,
 There is no depth to strike in I can see
 Naught earthly worth my compassing, so
 stand
 Upon a misty, jutting head of land—
 Alone? No, no; and by the Orphean lute,
 165 When mad Eurydice is listening to 't,
 I'd rather stand upon this misty peak,
 With not a thing to sigh for, or to seek,
 But the soft shadow of my three-seen¹
 love,
 Than be—I care not what O meekest dove
 170 Of heaven! O Cynthia, ten-times bright
 and fair!
 From thy blue throne, now filling all the
 air,
 Glance but one little beam of temper'd
 light
 Into my bosom, that the dreadful night
 And tyranny of love be somewhat scan'd!
 175 Yet do not so, sweet queen; one torment
 spare'd,
 Would give a pang to jealous misery,
 Worse than the torment's self: but rather
 tie
 Large wings upon my shoulders, and point
 out
 My love's far dwelling Though the play-
 ful rout
 180 Of Cupids shun thee, too divine art thou,
 Too keen in beauty, for thy silver prow
 Not to have dipp'd in love's most gentle
 stream
 O be propitious, nor severely deem
 My madness impious, for, by all the stars
 185 That tend thy bidding, I do think the bars
 That kept my spirit in are burst—that I
 Am sailing with thee through the dizzy
 sky!
 How beautiful thou art! The world how
 deep!
 How tremulous -dazzlingly the wheels
 sweep
 190 Around them axle! Then these gleaming
 reins,
 How lithe! When thus thy chariot attains
 Its airy goal, haply some bower veils
 Those twilight eyes? Those eyes!—my
 spirit fails—
 Dear goddess, help! or the wide-gaping au-
 195 Will gulf me—help!—At this with mad-
 den'd stare,
 And lifted hands, and trembling lips, he
 stood;
 Like old Deucalion mountam'd o'er the
 flood,
 Or blind Orion hungry for the morn
 And, but from the deep cavern there was
 borne
 200 A voice, he had been froze to senseless
 stone,
 Nor sigh of his, nor plaint, nor passion'd
 moan
 Had more been heard Thus swell'd it
 forth "Descend,
 Young mountaineer! descend where alleys
 bend
 Into the sparry¹ hollows of the world!
 205 Oft hast thou seen bolts of the thunder
 hurl'd
 As from thy threshold, day by day hast
 been
 A little lower than the chilly sheen
 Of ivy pinnacles, and dipp'dst thine arms
 Into the deadening ether that still charms
 210 Then mable being now, as deep pro-
 found
 As those are high, descend! He ne'er is
 crown'd
 With immortality, who fears to follow
 Where airy voices lead so through the
 hollow,
 The silent mysteries of earth, descend!"
 215 He heard but the last words, nor could
 contend
 One moment in reflection for he fled
 Into the fearful deep, to hide his head
 From the clear moon, the trees, and coming
 madness
 'Twas far too strange, and wonderful
 for sadness,
 220 Sharpening, by degrees, his appetite
¹ abounding with spar,—i. e. non-metallic min-
 erals

¹ See Book I, ll. 800 ff., 896 ff., and 971

- To dive into the deepest. Dark, nor light, 265
 The region; nor bright, nor sombre wholly,
 But mingled up; a gleaming melancholy,
 A dusky empire and its diadems,
 225 One faint eternal eventide of gems.
 Aye, millions sparkled on a vein of gold,
 Along whose track the prince quick foot-
 steps told,
 With all its lines abrupt and angular
 Out-shooting sometimes, like a meteor-star,
 230 Through a vast antie,¹ then the metal
 woof,
 Like Vulcan's rainbow, with some mon-
 strous roof
 Curves hugely now, far in the deep abyss,
 It seems an angry lightning, and doth hiss
 Fancy into belief anon it leads
 235 Through winding passages, where same-
 ness breeds
 Vexing conceptions of some sudden
 change;
 Whether to silver grots, or giant range
 Of sapphire columns, or fantastic bridge
 Athwart a flood of crystal On a ridge
 240 Now faeth he, that o'er the vast beneath
 Towers like an ocean-cliff, and whence he
 seeth
 A hundred water falls, whose voices come
 But as the murmuring surge Chilly and
 numb
 His bosom grew, when first he, far away
 245 Deseried an orb'd diamond, set to stay²
 Old darkness from his throne 'twas like
 the sun
 Uprisen o'er chaos and with such a stun
 Came the amazement, that, absorb'd in it,
 He saw not fiercer wonders—past the wit
 250 Of any spirit to tell, but one of those
 Who, when this planet's sphering time
 doth close,
 Will be its high remembrancers: who they?
 The mighty ones who have made eternal
 day
 For Greece and England While astonish-
 ment
 255 With deep-drawn sighs was quieting, he
 went
 Into a marble gallery, passing through
 A mimic temple, so complete and true
 In sacred custom, that he well-nigh fear'd
 To search it inwards, whence far off ap-
 pear'd,
 260 Through a long pillar'd vista, a fair shine,
 And just beyond, on light tiptoe divine.
 A quiver'd Dian Stepping awfully,
 The youth approach'd, oft turning his
 veil'd eye
 Down sidelong aisles, and into niches old
¹ cavern ² frighten
- And when, more near against the marble
 cold
 He had touch'd his forehead, he began to
 thread
 All courts and passages, where silence dead
 Rous'd by his whispering footsteps mur-
 mur'd faint:
 And long he travers'd to and fro, to ac-
 quaint
 270 Himself with every mystery, and awe,
 Till, weary, he sat down before the maw
 Of a wide outlet, fathomless and dun,
 To wild uncertainty and shadows grim
 There, when new wonders ceas'd to float
 before,
 275 And thoughts of self came on, how crude
 and sore
 The journey homeward to habitual self¹
 A mad-pursuing of the fog-born elf,
 Whose fitting lantern, through rude nettle-
 briar,
 Beats us into a swamp, into a fire,
 280 Into the bosom of a hated thing
 What misery most drowningly doth sing
 In lone Endymion's ear, now he has
 caught¹
 The goal of consciousness? Ah, 'tis the
 thought,
 The deadly feel of solitude for lo!
 285 He cannot see the heavens, nor the flow
 Of rivers, nor hill-flowers running wild
 In pink and purple chequer, nor, up-pil'd,
 The cloudy rack slow journeying in the
 west,
 Like herded elephants, nor felt, nor prest
 290 Cool grass, nor tasted the fresh slumberous
 air;
 But far from such companionship to wear
 An unknown tune, surcharg'd with grief,
 away,
 Was now his lot And must he patient stay,
 Tracing fantastic figures with his spear?
 295 "No!" exclaim'd he, "why should I tarry
 here?"
 No! loudly echoed times innumerable
 At which he straightway started, and 'gan
 tell
 His paces back into the temple's chief:
 Warning and glowing strong in the belief
 300 Of help from Dian so that when again
 He caught her airy form, thus did he
 plain.²
 Moving more near the while "O Haunter
 chaste
 Of river sides, and woods, and heathy
 waste,
 Where with thy silver bow and arrows keen
¹ reached ² lament

- 305 Art thou now forested? O woodland
Queen,
What smoothest air thy smother forehead
woos?
Where dost thou listen to the wide halloos
Of thy departed nymphs? Through what
dark tree
Glimmers thy crescent? Wheresoe'er it be,
310 'Tis in the breath of heaven: thou dost
taste
Freedom as none can taste it, nor dost
waste
Thy loveliness in dismal elements;
But, finding in our green earth sweet con-
tents,
There livest blissfully Ah, if to thee
315 It feels Elysian, how rich to me,
An exil'd mortal, sounds its pleasant
name!
Within my breast there lives a choking
flame—
O let me cool 't the zephyr-boughs among!
A homeward fever parches up my tongue—
320 O let me slake it at the running springs!
Upon my ear a noisy nothing rings—
O let me once more hear the linnet's note!
Before mine eyes thick films and shadows
float—
O let me 'noint them with the heaven's
light!
325 Dost thou now lave thy feet and ankles
white?
O think how sweet to me the freshening
sluice!
Dost thou now please thy thirst with berry-
juice?
O think how this dry palate would rejoice!
If in soft slumber thou dost hear my voice,
330 O think how I should love a bed of
flowers!
Young goddess! let me see my native
bowers!
Deliver me from this rapacious deep!"
- Thus ending loudly, as he would o'erleap
His destiny, alert he stood: but when
335 Obstinate silence came heavily again,
Feeling about for its old couch of space
And airy cradle, lowly bow'd his face
Desponding, o'er the marble floor's cold
thrill.
But 'twas not long; for, sweeter than the
rill
340 To its old channel, or a swollen tide
To margin shallows,¹ were the leaves he
spied,
And flowers, and wreaths, and ready myr-
tle crowns
- Upheaping through the slab: refreshment
drowns
Itself, and strives its own delights to hide—
345 Nor in one spot alone; the floral pride
In a long whispering birth enchanted grew
Before his footsteps; as when heav'd anew
Old ocean rolls a lengthen'd wave to the
shore,
Down whose green back the short-liv'd
foam, all hoar,
350 Bursts gradual, with a wayward indolence
Increasing still in heart, and pleasant
sense,
Upon his fairy journey on he hastes,
So anxious for the end, he scarcely wastes
One moment with his hand among the
sweets:
355 Onward he goes—he stops—his bosom
beats
As plainly in his ear, as the faint charm
Of which the throbs were born This still
alarm,
This sleepy music, forc'd him walk tiptoe
For it came more softly than the east could
blow
360 Arion's magic to the Atlantic isles,
Or than the west, made jealous by the
smiles
Of thron'd Apollo, could breathe back the
lyre
To seas Ionian and Tyrian.
- O did he ever live, that lonely man,
365 Who lov'd—and music slew not? 'Tis the
pest
Of love, that fairest joys give most unres-
That things of delicate and tenderest worth
Are swallow'd all, and made a sear'd
dearth,
By one consuming flame: it doth immerse
370 And suffocate true blessings in a curse
Half-happy, by comparison of bliss,
Is miserable. 'Twas even so with this
Dew-dropping melody, in the Carian's
ear;¹
First heaven, then hell, and then forgotten
clear,
375 Vanish'd in elemental passion
- And down some swart abyss he had
gone,
Had not a heavenly guide benignant led
To where thick myrtle branches, 'gainst his
head
Brushing, awakened: then the sounds again
380 Went noiseless as a passing noontide rain

¹ willows¹ That is, in the ear of Endymion, who was said to reside in Caria, Asia Minor.

- Over a bower, where little space he stood,
 For as the sunset peeps into a wood
 So saw he panting light, and towards it
 went
 Through winding alleys; and lo, wonder-
 ment!
- 385 Upon soft verdure saw, one here, one there,
 Cupids a-slumbering on their pinions fair.¹
- After a thousand mazes overgone,
 At last, with sudden step, he came upon
 A chamber, myrtle wall'd, embower'd high,
 390 Full of light, incense, tender minstrelsy,
 And more of beautiful and strange beside:
 For on a silken couch of rosy pride,
 In midst of all, there lay a sleeping youth
 Of fondest beauty; fonder, in fair sooth,
 395 Than sighs could fathom, or contentment
 reach:
 And coverlids gold-tinted like the peach,
 Or ripe October's faded marigolds,
 Fell sleek about him in a thousand folds—
 400 Not hiding up an Apollonian curve
 Of neck and shoulder, nor the tenting
 swerve²
 Of knee from knee, nor ankles pointing
 light;
 But rather, giving them to the fill'd sight
 Officiously. Sideway his face repos'd
 On one white arm, and tenderly unclos'd,
 405 By tenderest pressure, a faint damask
 mouth
 To slumbry pout; just as the morning
 south
 Disparts a dew-lipp'd rose. Above his
 head,
 Four lily stalks did their white honors wed
 To make a coronal; and round him grew
 410 All tendrils green, of every bloom and hue,
 Together intertwin'd and trammel'd fresh.
 The vine of glossy sprout; the ivy mesh,
 Shading its Ethiop berries; and woodbine,
 Of velvet-leaves and bugle-blooms divine;
 415 Convolvulus in streaked vases flush;
 The creeper, mellowing for an autumn
 blush;
 And virgin's bower, trailing airily;
 With others of the sisterhood. Hard by.
 Stood serene Cupids watching silently.
 420 One, kneeling to a lyre, touch'd the strings,
 Muffling to death the pathos with his
 wings;
 And, ever and anon, uprose to look
 At the youth's slumber; while another took
 A willow-bough, distilling odorous dew,
 425 And shook it on his hair; another flew
- In through the woven roof, and fluttering-
 wise
 Rain'd violets upon his sleeping eyes.
- At these enchantments, and yet many
 more,
 The breathless Latman¹ wonder'd o'er
 and o'er,
 430 Until, impatient in embarrassment,
 He forthright pass'd, and lightly treading
 went
 To that same feather'd lyrist, who straight-
 way,
 Smiling, thus whisper'd: "Though from
 upper day
 Thou art a wanderer, and thy presence
 here
 435 Might seem unholy, be of happy cheer!
 For 'tis the nicest touch of human honor,
 When some ethereal and high-favoring
 donor
 Presents immortal bowers to mortal sense;
 As now 'tis done to thee, Endymion. Hence
 440 Was I in no wise startled. So recline
 Upon these living flowers. Here is wine,
 Alive with sparkles—never, I aver,
 Since Ariadne was a vintager,
 So cool a purple taste these juicy pears,
 445 Sent me by sad Vertumnus, when his fears
 Were high about Pomona: here is cream,
 Deepening to richness from a snowy
 gleam;
 Sweeter than that nurse Amalthea skimm'd
 For the boy Jupiter: and here, undimm'd
 450 By any touch, a bunch of blooming plums
 Ready to melt between an infant's gums.
 And here is manna pick'd from Syrian
 trees,
 In starlight, by the three Hesperides
 Feast on, and meanwhile I will let thee
 know
 455 Of all these things around us." He did so.
 Still brooding o'er the cadence of his lyre.
 And thus: "I need not any hearing tire
 By telling how the sea-born goddess pin'd
 For a mortal youth,² and how she strove
 to bind
 460 Him all in all unto her doting self.
 Who would not be so prison'd? but, fond
 elf,
 He was content to let her amorous plea
 Faint through his careless arms, content
 to see

¹ Endymion, who resided on Mt. Latmus, in Caria.

² A reference to the story of Venus and Adonis. See *Endymion*, I, 626 (p. 775). Adonis was killed by a wild boar. As a result of Venus's grief the gods required Adonis to spend only a part of each year in Hades. See II 475-76.

¹ See Spenser's description of the garden of Adonis, in *The Faerie Queene*, III, 6, 44-47.

² Keats defines this as a swerve in the form of the top of a tent.

- An unseiz'd heaven dying at his feet;
 465 Content, O fool! to make a cold retreat,
 When on the pleasant grass such love, love-
 lorn,
 Lay sorrowing; when every tear was born 500
 Of diverse passion; when her lips and eyes
 Were closed in sullen moisture, and quick
 sighs
 470 Came vex'd and pettish through her nos-
 trils small.
 Hush! no exclaim—yet, justly mightst 505
 thou call
 Curses upon his head—I was half glad,
 But my poor mistress went distract and
 mad,
 When the boar tusk'd him: so away she
 flew
 475 To Jove's high throne, and by her plain-
 ings¹ drew
 Immortal tear-drops down the thunder-
 er's² beard;
 Whereon, it was decreed he should be
 rear'd
 Each summer time to life Lo! this is he,
 That same Adonis, safe in the privacy
 480 Of this still region all his winter-sleep.
 Aye, sleep; for when our love-sick queen
 did weep
 Over his waned corse, the tremulous shower
 Heal'd up the wound, and, with a balmy
 power,
 Medicin'd death to a lengthen'd drowsi-
 ness:
 485 The which she fills with visions, and doth 520
 dress
 In all this quiet luxury, and hath set
 Us young immortals, without any let,³
 To watch his slumber through 'Tis well
 nigh pass'd,
 Even to a moment's filling up, and fast
 490 She sends with summer breezes, to pant 525
 through
 The first long kiss, warm firstling, to renew
 Embower'd sports in Cytherea's isle.⁴
 Look! how those winged listeners all this
 while
 Stand anxious—see! behold!—This
 clamant⁵ word
 495 Broke through the careful silence; for 530
 they heard
 A rustling noise of leaves, and out there
 flutter'd
 Pigeons and doves:⁶ Adonis something
 mutter'd
- The while one hand, that erst upon his
 thigh
 Lay dormant, mov'd convuls'd and grad-
 ually
 500 Up to his forehead. Then there was a hum
 Of sudden voices, echoing, "Come! come!
 Arise! awake! Clear summer has forth
 walk'd
 Unto the clover-sward, and she has talk'd
 Full soothingly to every nested finch:
 505 Rise, Cupids! or we'll give the blue-bell
 pinch
 To your dimpled arms.¹ Once more sweet
 life begin!"
 At this, from every side they hurried in,
 Rubbing their sleepy eyes with lazy wrists,
 And doubling over head their little fists
 510 In backward yawns. But all were soon
 alive:
 For as delicious wine doth, sparkling, dive
 In nectar'd clouds and curls through water
 fair,
 So from the arbor roof down swell'd an
 air
 515 Odorous and enlivening; making all
 To laugh, and play, and sing, and loudly
 call
 For their sweet queen when lo! the
 wreathed green
 Disparted, and far upward could be seen
 Blue heaven, and a silver car, air-borne,
 Whose silent wheels, fresh wet from clouds
 of morn,
 520 Spun off a drizzling dew,—which falling
 chill
 On soft Adonis' shoulders, made him still
 Nestle and turn uneasily about.
 Soon were the white doves plain, with neck
 stretch'd out,
 And silken traces lighten'd in descent,
 525 And soon, returning from love's banish-
 ment,
 Queen Venus leaning downward open-
 arm'd:
 Her shadow fell upon his breast, and
 charm'd
 A tumult to his heart, and a new life
 Into his eyes Ah, miserable strife,
 530 But for her comforting 'unhappy sight,
 But meeting her blue orbs! Who, who can
 write
 Of these first minutes? The uncharmed
 muse
 To embracements warm as theirs makes coy
 excuse

¹ lamenting; sorrow-
ings² Jove's
hindrance³ Cyprus⁴ clamorous, loud⁵ Pigeons and doves
were sacred to
Venus Her car
was drawn by
doves See II 523-
4.¹ That is, we'll pinch them blue In Keats's
first draft of *Endymion*, these lines read
Cupids awake! or black and blue we'll pinch
Your dimpled arms.

O it has ruffled every spirit there,
 535 Saving Love's self, who stands superb to share

The general gladness awfully he stands,
 A sovereign quell¹ is in his waving hands,
 No sight can bear the lightning of his bow,
 His quiver is mysterious, none can know

540 What themselves think of it, from forth his eyes

There darts strange light of varied hues
 and dyes

A scowl is sometimes on his brow, but who
 Look full upon it feel anon the blue
 Of his fan eyes run liquid through their souls

545 Endymion feels it, and no more controls
 The burning prayer within him, so, bent low,

He had begun a planning of his woe
 But Venus, bending forward, said "My child,

550 Favor this gentle youth, his days are wild
 With love—he—but alas! too well I see
 Thou know'st the deepness of his misery
 Ah, smile not so, my son: I tell thee true,
 That when through heavy hours I used to rue

555 The endless sleep of this new-born Adon',
 Thus stranger eye I pitied For upon
 A dreary morning once I fled away
 Into the breezy clouds, to weep and pray
 For this my love for vexing Mars had teas'd

Me even to tears thence, when a little eas'd,

560 Down-looking, vacant, through a hazy wood,

I saw this youth as he despatching stood
 Those same dark curls blown vagrant in the wind,

Those same full fringed lids a constant blind

565 Over his sullen eyes I saw him throw
 Himself on wither'd leaves, even as though
 Death had come sudden; for no jot he mov'd,

Yet mutter'd wildly I could hear he lov'd
 Some fair immortal, and that his embrace
 Had zon'd² her through the night There is no trace

570 Of this in heaven I have mark'd each cheek,

And find it is the vainest thing to seek,
 And that of all things 'tis kept secretest
 Endymion! one day thou wilt be blest
 So still obey the guiding hand that fends

575 Thee safely through these wonders for sweet ends

'Tis a concealment needful in extreme
 And if I guess'd not so, the sunny beam
 Thou shouldst mount up to with me. Now adieu!

Here must we leave thee"—At these words upflew

580 The impatient doves, uprose the floating ear,

Up went the hum celestial High afar
 The Latman saw them vanish into naught,
 And, when all were clear vanish'd, still he caught

585 A vivid lightning from that dreadful bow
 When all was darken'd, with Etnean throe
 The earth clos'd—gave a solitary moan—
 And left him once again in twilight lone

He did not rave, he did not stare aghast,
 For all those visions were o'ergone, and past,

590 And he in loneliness he felt assur'd
 Of happy tunes, when all he had endur'd
 Would seem a feather to the mighty prize
 So, with unusual gladness, on he hies
 Through caves, and palaces of mottled ore.

595 Gold dome, and crystal wall, and turquois floor,

Black polish'd porticos of awful shade,
 And, at the last, a diamond balustrade,
 Leading afar past wild magnificence,
 Spiral through ruggedest loopholes, and thence

600 Stretching across a void, then guiding o'er
 Enormous chasms, where, all foam and roar,

Streams subterranean tease their granite beds;

Then heighten'd just above the silvery heads

Of a thousand fountains, so that he could dash

605 The waters with his spear, but at the splash,

Done heedlessly, those spouting columns rose

Sudden a poplar's height, and 'gan to enclose

His diamond path with fretwork, streaming round

Alive, and dazzling cool, and with a sound,

610 Haply, like dolphin tumults, when sweet shells

Welcome the float of Thetis Long he dwells

On this delight; for, every minute's space,
 The streams with changed magic interlace.

615 Sometimes like delicatest lattices,
 Cover'd with crystal vines; then weeping trees,

¹ power of subduing

² encircled

Moving about as in a gentle wind,
 Which, in a wink, to watery gauze refin'd,
 Pour'd into shapes of curtain'd canopies,
 Spangled, and rich with liquid broideries
 620 Of flowers, peacocks, swans, and naiads
 fair.
 Swifter than lightning went these wonders
 rare;
 And then the water, into stubborn
 streams
 Collecting, mimick'd the wrought oaken
 beams,
 Pillars, and frieze, and high fantastic roof,
 625 Of those dusk places in times far aloof
 Cathedrals call'd. He bade a loth farewell
 To these founts Protean, passing gulf, and
 dell,
 And torrent, and ten thousand jutting
 shapes.
 Half seen through deepest gloom, and
 grievously gapes,
 630 Blackening on every side, and overhead
 A vaulted dome like Heaven's, far be-
 spread
 With starlight gems aye, all so huge and
 strange,
 The solitary felt a hurried change
 Working within him into something 670
 dreary.—
 635 Vex'd like a morning eagle, lost, and
 weary,
 And purblind amid foggy, midnight
 wolds.¹
 But he revives at once: for who beholds
 New sudden things, nor casts his mental
 slough?
 Forth from a rugged arch, in the dusk
 below,
 640 Came mother Cybele¹ alone—alone—
 In sombre chariot, dark foldings thrown
 About her majesty, and front death-pale,
 With turrets crown'd. Four maned lions
 hale
 The sluggish wheels; solemn their toothed
 maws,
 645 Their surly eyes brow-hidden, heavy paws
 Uplifted drowsily, and nervy tails
 Cowering their tawny brushes Silent sails
 This shadowy queen athwart, and faints
 away
 In another gloomy arch

Wherefore delay.

650 Young traveller, in such a mournful place?
 Art thou wayworn, or canst not further
 trace
 The diamond path? And does it indeed end
 Abrupt in middle air? Yet earthward bend
¹ forests

Thy forehead, and to Jupiter cloud-borne
 655 Call ardently! He was indeed wayworn,
 Abrupt, in middle air, his way was lost,
 To cloud-borne Jove he bowed, and there
 crost
 Towards him a large eagle,¹ 'twixt whose
 wings,
 Without one impious word, himself he
 flings,
 660 Committed to the darkness and the gloom
 Down, down, uncertain to what pleasant
 doom,
 Swift as a fathoming plummet down he
 fell
 Through unknown things; till exhaled
 asphodel.²
 And rose, with spicy fannings inter-
 breath'd,
 665 Came swelling forth where little caves
 were wreath'd
 So thick with leaves and mosses, that they
 seem'd
 Large honey-combs of green, and freshly
 teem'd³
 With airs delicious In the greenest nook
 The eagle landed him, and farewell took

It was a jasmine bower, all bestrown
 With golden moss. His every sense had
 grown
 Ethereal for pleasure, 'bove his head
 Flew a delight half-graspable, his tread
 Was Hesperian, to his capable ears
 675 Silence was music from the holy spheres.⁴
 A dewy luxury was in his eyes,
 The little flowers felt his pleasant sighs
 And stirr'd them faintly Verdant cave
 and cell
 He wander'd through, oft wondering at
 such swell
 680 Of sudden exaltation: but, "Alas,"
 Said he, "will all this gush of feeling pass
 Away in solitude? And must they wane,
 Like melodies upon a sandy plain,
 Without an echo? Then shall I be left
 685 So sad, so melancholy, so bereft!
 Yet still I feel immortal! O my love,
 My breath of life, where art thou? High
 above,
 Dancing before the morning gates of
 heaven?
 Or keeping watch among those stairways
 seven,
 690 Old Atlas' children? Art a maid of the
 waters,

¹ The eagle was Jove's special messenger

² daffodil

³ abounded

⁴ The ancients believed that the movement of the celestial spheres produced music

- One of shell-winding Triton's bright-
 hair'd daughters?
 Or art, impossible! a nymph of Dian's,
 Weaving a coronal of tender scions
 For very idleness? Where'er thou art,
 695 Methinks it now is at my will to start
 Into thine arms; to scare Aurora's train,
 And snatch thee from the morning; o'er
 the main
 To scud like a wild bird, and take thee off
 From thy sea-foamy cradle; or to doff
 700 Thy shepherd vest, and woo thee 'mid fresh
 leaves
 No, no, too eagerly my soul deceives
 Its powerless self: I know this cannot be
 O let me then by some sweet dreaming flee
 To her entrancements: hither sleep awhile!
 705 Hither most gentle sleep! and soothing foil
 For some few hours the coming solitude "
- Thus spake he, and that moment felt
 endued
 With power to dream deliciously, so wound
 Through a dim passage, searching till he
 found
 710 The smoothest mossy bed and deepest,
 where
 He threw himself, and just into the air
 Stretching his indolent arms, he took, O
 bliss!
 A naked waif "Fair Cupid, whence is
 this?"
 A well-known voice sigh'd, "Sweetest,
 here am I!"
 715 At which soft ravishment, with doting cry
 They trembled to each other—Helicon!
 O fountain'd hill! Old Homer's Helicon!
 That thou wouldst spout a little streamlet
 o'er
 These sorry pages, then the verse would
 soar
 720 And sung above this gentle pair, like lark
 Over his nested young: but all is dark
 Around thine aged top, and thy clear fount
 Exhales in mists to heaven. Aye, the count
 Of mighty Poets is made up; the scroll
 725 Is folded by the Muses; the bright roll
 Is in Apollo's hand: our dazed eyes
 Have seen a new tinge in the western skies
 The world has done its duty. Yet, oh yet,
 Although the sun of Poesy is set,
 730 These lovers did embrace, and we must
 weep
 That there is no old power left to steep
 A quill immortal in their joyous tears.
 Long time ere silence did their anxious
 fears
 Question that thus it was; long time they
 lay
- 735 Fondling and kissing every doubt away,
 Long time ere soft caressing sobs began
 To mellow into words, and then there ran
 Two bubbling springs of talk from their
 sweet lips
 "O known Unknown! from whom my
 being sips
 740 Such darling essence, wherefore may I not
 Be ever in these arms? in this sweet spot
 Pillow my chin forever! ever press
 These toying hands and kiss their smooth
 excess!
 Why not forever and forever feel
 745 That breath about my eyes? Ah, thou wilt
 steal
 Away from me again, indeed, indeed—
 Thou wilt be gone away, and wilt not heed
 My lonely madness. Speak, delicious fair!
 Is—it to be so? No! Who will dare
 750 To pluck thee from me? And, of thine
 own will,
 Full well I feel thou wouldst not leave me
 Still
 Let me entwine thee surer, surer—now
 How can we part? Elysium who art
 thou?
 Who, that thou canst not be forever here,
 755 Or lift me with thee to some starry sphere?
 Enchantress! tell me by this soft embrace,
 By the most soft completion of thy face,
 Those lips, O slippery blisses, twinkling
 eyes,
 And by these tenderest, milky sovereign-
 ties—
 760 These tenderest, and by the nectar-wine,
 The passion "———" "O dost thou
 vine!
 Endymion! dearest! Ah, unhappy me!
 His soul will 'scape us—O felicity!
 How he does love me! His poor temples
 beat
 765 To the very tune of love—how sweet, sweet,
 sweet.
 Revive, dear youth, or I shall faint and die,
 Revive, or these soft hours will hurry by
 In tranced dulness; speak, and let that
 spell
 Affright this lethargy! I cannot quell
 770 Its heavy pressure, and will press at least
 My lips to thine, that they may richly feast
 Until we taste the life of love again
 What! dost thou move? dost kiss? O bliss!
 O pain!
 I love thee, youth, more than I can con-
 ceive;
 775 And so long absence from thee doth bereave
 My soul of any rest: yet must I hence
 Yet, can I not to starry eminence
 ' perfection

- Uplift thee, nor for very shame can
 down
 Myself to thee. Ah, dearest, do not groan
 780 Or thou wilt force me from this secrecy,
 And I must blush in heaven O that I
 Had done 't already; that the dreadful
 smiles
 At my lost brightness, my impassion'd
 wiles,
 Had waned from Olympus' solemn height,
 785 And from all serious Gods; that our de-
 light
 Was quite forgotten, save of us alone!
 And wherefore so ashamed? 'Tis but to
 atone
 For endless pleasure, by some coward
 blushes
 Yet must I be a coward!—Honor rushes
 790 Too palpable before me—the sad look
 Of Jove—Minerva's start—no bosom
 shook
 With awe of purity—no Cupid pinion
 In reverence veil'd—my crystalline do-
 minion
 Half lost, and all old hymns made nullity!
 795 But what is this to love? O I could fly
 With thee into the ken of heavenly powers,
 So thou wouldst thus, for many sequent
 hours,
 Press me so sweetly Now I swear at once
 That I am wise, that Pallas is a dunce—
 800 Perhaps her love like mine is but un-
 known—
 O I do think that I have been alone
 In chastity: yes, Pallas has been sighing,
 While every eve saw me my hair upturning
 With fingers cool as aspen leaves. Sweet
 love,
 805 I was as vague as solitary dove,
 Nor knew that nests were built Now a
 soft kiss—
 Ave, by that kiss, I vow an endless bliss,
 An immortality of passion's thine:
 Ere long I will exalt thee to the shine
 810 Of heaven ambrosial, and we will shade
 Ourselves whole summers by a river glade;
 And I will tell thee stories of the sky,
 And breathe thee whispers of its min-
 strels
 My happy love will overwing all bounds!
 815 O let me melt into thee; let the sounds
 Of our close voices marry at their birth;
 Let us entwine hoveringly—O dearth
 Of human words! roughness of mortal
 speech!
 Laspings empyrean will I sometime teach
 820 Thine honied tongue—lute-breathings,
 which I gasp
 To have thee understand, now while I clasp
- Thee thus, and weep for fondness—I am
 pain'd,
 Endymion: woe! woe! is grief contain'd
 In the ver' depths of pleasure, my sole
 life?"—
 825 Hereat, with many sobs, her gentle strife
 Melted into a languor He return'd
 Entranced vows and tears.
- Ye who have yearn'd
 With too much passion, will here stay and
 pity,
 For the mere sake of truth; as 'tis a ditty
 830 Not of these days, but long ago 'twas told
 By a cavern wind unto a forest old,¹
 And then the forest told it in a dream
 To a sleeping lake, whose cool and level
 gleam
 A poet caught as he was journeying
 835 To Phœbus' shrine and in it he did fling
 His weary limbs, bathing an hour's space
 And after, straight in that inspired place
 He sang the story up into the air,
 Giving it universal freedom There
 840 Has it been ever sounding for those ears
 Whose tips are glowing hot The legend
 cheers
 Yon sentinel stars; and he who listens to it
 Must surely be self-doom'd or he will rue
 it
 For quenchless burnings come upon the
 heart,
 845 Made fiercer by a fear lest any part
 Should be engulfed in the eddying wind
 As much as here is penn'd doth always find
 A resting-place, thus much comes clear
 and plain,
 Anon the strange voice is upon the wane—
 850 And 'tis but echo'd from departing sound,
 That the fair visitant at last unwound
 Her gentle limbs, and left the youth
 asleep—
 Thus the tradition of the gusty deep
- Now turn we to our former chroniclers—
 855 Endymion awoke, that grief of hers
 Sweet paining on his ear: he sickly guess'd
 How lone he was once more, and sadly
 press'd
 His empty arms together, hung his head,
 And moat forlorn upon that widow'd bed
 860 Sat silently Love's madness he had known:
 Often with more than tortured lion's groan
 Moanings had burst from him; but now
 that rage
 Had pass'd away: no longer did he wage
¹ Of the means by which Midas's secret con-
 cerning the ass's ears on his head became
 known. See Ovid's *Metamorphoses*, II, 174-
 97.

- A rough-voic'd war against the dooming
stairs.
865 No, he had felt too much for such harsh
jars:
The lyre of his soul Æolian tun'd
Forgot all violence, and but commun'd
With melancholy thought. O he had
swoon'd
Drunk from pleasure's nipple; and his
love
870 Henceforth was dove-like —Loth was he to
move
From the imprinted couch, and when he
did,
'Twas with slow, languid paces, and face
hid
In muffling hands So temper'd, out he
stray'd
Half seeing visions that might have dis-
may'd
875 Alecto's serpents, ravishments more keen
Than Hermes' pipe,¹ when anxious he did lean
Over eclipsing eyes and at the last
It was a sounding grotto, vaulted, vast.
O'erstudded with a thousand, thousand
pearls,
880 And crimson mouthed shells with stubborn
curls,
Of every shape and size, even to the bulk
In which whales arbor close, to brood and
sulk
Against an endless storm Moreover too,
Fish-semblances, of green and azure hue,
885 Ready to snort their streams. In this cool
wonder
Endymion sat down, and 'gan to ponder
On all his life his youth, up to the day
When 'mid acclaim, and feasts, and gar-
lands gay,
He stept upon his shepherd throne the
look
890 Of his white palace in wild forest nook,
And all the revels he had lorded there.
Each tender maiden whom he once thought
fair,
With every friend and fellow-woodlander—
Pass'd like a dream before him. Then the
spur
895 Of the old bards to mighty deeds: his plans
To nurse the golden age 'mong shepherd
clans.
That wondrous night the great Pan-
festival²
His sister's sorrow: and his wanderings all,
- Until into the earth's deep maw he rush'd.
900 Then all its buried magic, till it flush'd
High with excessive love. "And now,"
thought he,
"How long must I remain in jeopardy
Of blank amazements that amaze no more?
Now I have tasted her sweet soul to the
core
905 All other depths are shallow essences,
Once spiritual, are like muddy lees,
Meant but to fertilize my earthly root,
And make my branches lift a golden fruit
Into the bloom of heaven's other light.
910 Though it be quick and sharp enough to
blight
The Olympian eagle's vision, is dark,
Dark as the parentage of chaos Hark!
My silent thoughts are echoing from these
shells;
Or they are but the ghosts, the dying swells
915 Of noises far away?—hark!"—Hereupon
He kept an anxious ear The humming tone
Came louder, and behold, there as he lay,
On either side outgush'd, with misty spray
A copious spring, and both together dash'd
920 Swift, mad, fantastic round the rocks, and
lash'd
Among the conchs and shells of the lofty
grot,
Leaving a trickling dew At last they shot
Down from the ceiling's height, pouring
a noise
As of some breathless racers whose hopes
poise
925 Upon the last few steps, and with spent
force
Along the ground they took a winding
course
Endymion follow'd—for it seem'd that one
Ever pursued, the other strove to shun—
Follow'd their languid mazes, till well
nigh
930 He had left thinking of the mystery,—
And was now rapt in tender hoverings
Over the vanish'd bliss. Ah! what is it
sings
His dream away? What melodies are
these?
They sound as through the whispering of
trees.
935 Not native in such barren vaults Give ear!

"O Arethusa, peerless nymph! why fear
Such tenderness as mine? Great Dian,
why.

Why didst thou hear her prayer? O that I
Were rippling round her dainty fairness
now,

¹ By playing upon his pipe, Hermes lulled
Argus to sleep, and afterward killed him

² A festival held in honor of Pan, the god of
shepherds.

- 940 Circling about her waist, and striving how
To entice her to a dive! then stealing in
Between her luscious lips and eyelids thin.
O that her shining hair was in the sun,
And I distilling from it thence to run
- 945 In amorous rilllets down her shrinking
form!
To linger on her hly shoulders, warm
Between her kissing breasts, and every
charm
Touch raptur'd!—See how painfully I
flow:
Fair maid, be pitiful to my great woe
- 950 Stay, stay thy weary course, and let me
lead,
A happy wooer, to the flowery mead
Where all that beauty snar'd me.”—
“Cruel god,
Desist! or my offended mistress' nod
Will stagnate all thy fountains —tease me
not
- 955 With siren words—Ah, have I really got
Such power to madden thee? And is it
true—
Away, away, or I shall dearly rue
My very thoughts in mercy then away, 1000
Kindest Alpheus, for should I obey
960 My own dear will, 'twould be a deadly
bane —
O, Oread-Queen! would that thou hadst a
pain
Like this of mine, then would I fearless
turn
And be a criminal Alas, I burn,
I shudder—gentle river, get thee hence
- 965 Alpheus! thou enchanter! every sense
Of mine was once made perfect in these
woods
Fresh breezes, bowery lawns, and innocent
floods,
Ripe fruits, and lonely couch, contentment
gave;
But ever since I heedlessly did lave
- 970 In thy decentful stream, a panting glow
Grew strong within me: wherefore serve
me so,
And call it love? Alas, 'twas cruelty
Not once more did I close my happy eye
Amid the thrush's song Away! avaunt!
- 975 O 'twas a cruel thing.”—“Now thou dost
taunt
So softly, Arethusa, that I think
If thou wast playing on my shady brink,
Thou wouldst bathe once again. Innocent
maid!
Stifle thine heart no more; nor be afraid
- 980 Of angry powers: there are deities
1 Diana The Oreads were nymphs of moun-
tains and hills
- Will shade us with their wings. Those fit-
ful sighs
'Tis almost death to hear: O let me pour
A dewy balm upon them!—fear no more,
Sweet Arethusa! Dian's self must feel
985 Sometime these very pangs. Dear maiden,
steal
Blushing into my soul, and let us fly
These dreary caverns for the open sky
I will delight thee all my winding course,
From the green sea up to my hidden source
990 About Arcadian forests; and will show
The channels where my coolest waters flow
Through mossy rocks; where, 'mid exuber-
ant green,
I roam in pleasant darkness, more unseen
Than Saturn in his exile; where I brim
995 Round flowery islands, and take thence a
skim
Of mealy sweets, which myriads of bees
Buzz from their honied wings: and thou
shouldst please
Thyself to choose the richest, where we
might
Be incense-pillow'd every summer night
Doff all sad fears, thou white deliciousness,
And let us be thus comforted, unless
Thou couldst rejoice to see my hopeless
stream
Hurry distracted from Sol's temperate
beam,
And pour to death along some hungry
sands.”—
- 1005 “What can I do, Alpheus? Dian stands
Severe before me: persecuting fate!
Unhappy Arethusa! thou wast late
A huntress free in”—At this, sudden fell
Those two sad streams adown a fearful
dell.
1010 The Latmian listen'd, but he heard no
more,
Save echo, faint repeating o'er and o'er
The name of Arethusa On the verge
Of that dark gulf he wept, and said “I
urge
Thee, gentle Goddess of my pilgrimage,
By our eternal hopes, to soothe, to assuage,
If thou art powerful, these lovers' pains;
And make them happy in some happy
plains.”
- He turn'd—there was a whelming sound
—he slept,
There was a cooler light; and so he kept
1020 Towards it by a sandy path, and lo!
More suddenly than doth a moment go,
The visions of the earth were gone and
fled—
He saw the giant sea above his head

BOOK III

There are who lord it o'er their fellow-
men
With most prevailing tinsel who unpen
Their basing vanities, to browse away
The comfortable green and juicy hay
5 From human pastures; or, O torturing
fact!
Who, through an idiot blink, will see un-
pack'd
Fire-branded foxes¹ to sear up and singe
Our gold and ripe-ear'd hopes With not
one tinge
Of sanctuary splendor, not a sight
10 Able to face an owl's, they still are dight²
By the blear-eyed nations in empurpled
vests,
And crowns, and turbans With unladen
breasts,
Save of blown self-applause, they proudly
mount
To their spirit's perch, their being's high
account,
15 Their tiptop nothings, their dull skies,
their thrones—
Amid the fierce intoxicating tones
Of trumpets, shoutings, and belabor'd
drums,
And sudden cannon. Ah! how all this
hums,
In wakeful ears, like uproar past and
gone—
20 Like thunder clouds that spake to Babylon.
And set those old Chaldeans to their
tasks³—
Are then regalties all gilded masks?
No, there are throned seats unscalable
But by a patient wing, a constant spell,
25 Or by ethereal things that, unconfin'd,
Can make a ladder of the eternal wind,
And poise about in cloudy thunder-tents
To watch the abysm-birth of elements.
Aye, 'bove the withering of old-lipp'd
Fate
30 A thousand Powers keep religious state,
In water, fiery realm, and airy bourne;
And silent, as a consecrated urn,
Hold sphery sessions for a season due
Yet few of these far majesties, ah, few.
35 Have bared their operations to this globe—
Few, who with gorgeous pageantry enrobe
Our piece of heaven—whose benevolence
Shakes hand with our own Ceres, every
sense
Filling with spiritual sweets to plenitude,
¹foxes let loose with ²adorned; dressed
fire brands tied to ³See *Ezekiel*, 1, 4 ff
their tails (See *Judges*, 15:4-5)

40 As bees gorge full their cells. And, by
the feud
'Twixt Nothing and Creation, I here swear,
Eterne Apollo! that thy sister fan¹
Is of all these the gentler-mightiest
When thy gold breath is misting in the
west,
45 She unobserved steals unto her throne,
And there she sits most meek and most
alone,
As if she had not pomp subservient,
As if thine eye, high Poet! was not bent
Towards her with the Muses in thine heart.
50 As if the minst'ring stars kept not apart,
Waiting for silver-footed messages.
O Moon! the oldest shades 'mong oldest
trees
Feel palpitations when thou lookest in
O Moon! old boughs hsp forth a holier din
55 The while they feel thine airy fellowship
Thou dost bless everywhere, with silver lip
Kissing dead things to life The sleeping
kine,
Couch'd in thy brightness, dream of field-
divine:
Innumerable mountains rise, and rise,
60 Ambitious for the hallowing of thine eyes,
And yet thy benediction passeth not
One obscure hiding-place, one little spot
Where pleasure may be sent the nested
wren
Has thy fair face within its tranquil ken.
65 And from beneath a sheltering ivy leaf
Takes glimpses of thee, thou art a relief
To the poor patient oyster, where it sleeps
Within its pearly house. — The mighty
deeps,
The monstrous sea is thine—the myriad
sea!
70 O Moon! far-spooning² Ocean bows to
thee,
And Tellus feels his forehead's cumbrous
load.
Cynthia! where art thou now? What
far abode
Of green or silvery bower doth enshrine
Such utmost beauty? Alas, thou dost
pine
75 For one as sorrowful thy cheek is pale
For one whose cheek is pale thou dost
bemoan
His tears, who weeps for thee. Where
dost thou sigh?
Ah! surely that light peeps from Vesper's
eye,
Or what a thing is love! 'Tis she, but lo!
¹Cynthia, goddess of ²far driving far-rush-
the moon ing

80 How chang'd, how full of ache, how gone
in woe!
She dies at the thinnest cloud; her loveliness

Is wan on Neptune's blue: yet there's a stress

Of love-spangles, just off yon cape of trees,
Dancing upon the waves, as if to please

85 The curly foam with amorous influence.
O, not so idle: for down-glancing thence
She fathoms eddies, and runs wild about
O'erwhelming water-courses; scaring out
The thorny sharks from hiding-holes, and
fright'ning

90 Their savage eyes with unaccustom'd lighting
Where will the splendor be content to reach?
O Love! how potent has thou been to teach

Strange journeyings! Wherever beauty dwells,
In gulf or aerie,¹ mountains or deep dells,

95 In light, in gloom, in star or blazing sun,
Thou pourest out the way, and straight 'tis won
Amid his toil thou gav'st Leander breath:—
Thou leddest Orpheus through the gleams of death,²

Thou madest Pluto bear thim element;⁴
100 And now, O winged Chieftain! thou hast sent
A moon-beam to the deep, deep water-world,
To find Endymion

On gold sand impearl'd
With hly shells, and pebbles milky white,
Poor Cynthia greeted him, and sooth'd her light
105 Against his pallid face: he felt the charm
To breathlessness, and suddenly a warm
Of his heart's blood 'twas very sweet,
he stay'd
His wandering steps, and half-entranced laid

His head upon a tuft of straggling weeds,
110 To taste the gentle moon, and freshening beads,⁵
Lash'd from the crystal roof by fishes' tails
And so he kept, until the rosy veils

110 To taste the gentle moon, and freshening beads,⁵

Lash'd from the crystal roof by fishes' tails

And so he kept, until the rosy veils

¹ nesting place of eagles and other birds of prey, mountain height

² When he swam the Hellespont nightily to visit Hero

³ When he descended to Hades to lead his wife Eurdice back to earth.

⁴ When he came to earth to seek Proserpine

⁵ That is, bubbles of air.

Mantling the east, by Aurora's peering hand
Were lifted from the water's breast, and fann'd

115 Into sweet air, and sober'd morning came
Meekly through billows:—when like taper-flame

Left sudden by a dallying breath of air,
He rose in silence, and once more 'gan fare
Along his fated way

Far had he roam'd,

120 With nothing save the hollow vast, that foam'd,
Above, around, and at his feet, save things

More dead than Morpheus' imaginings:
Old rusted anchors, helmets, breastplates large

Of gone sea-warriors, blazoned beaks¹ and targe,²

125 Rudders that for a hundred years had lost

The sway of human hand, gold vase emboss'd

With long-forgotten story, and wherein
No reveller had ever dipp'd a chin
But those of Saturn's vintage,³ mouldering scrolls,

130 Writ in the tongue of heaven, by those souls

Who first were on the earth; and sculptures rude

In ponderous stone, developing the mood
Of ancient Nox;—then skeletons of man,
Of beast, behemoth, and leviathan.

135 And elephant, and eagle, and huge jaw
Of nameless monster: A cold leaden awe
These secrets struck into him, and unless
Dian had chased away that heaviness,

He might have died: but now, with cheered feel,

140 He onward kept; wooing these thoughts to steal

About the labyrinth in his soul of love

“What is there in thee, Moon! that thou shouldst move

My heart so potently? When yet a child
I oft have dried my tears when thou hast smil'd

145 Thou seem'dst my sister: hand in hand we went

From eve to morn across the firmament.
No apples would I gather from the tree,

¹ armed projections from the brows of ancient galleys

² shield
³ That is, not since the age of Saturn.

- Till thou hadst cool'd their cheeks deli-
 ciously:
 No tumbling water ever spake romance,
 150 But when my eyes with thine thereon
 could dance
 No woods were green enough, no bower
 divine,
 Until thou liftedst up thine eyehds fine.
 In sowing time ne'er would I dabble¹ take,
 Or drop a seed, till thou wast wide awake,
 155 And, in the summer tide of blossoming,
 No one but thee hath heard me blithely
 sing
 And mesh my dewy flowers all the night.
 No melody was like a passing spright
 If it went not to solemnize thy reign.
 160 Yes, in my boyhood, every joy and pain
 By thee were fashion'd to the self-same
 end,
 And as I grew in years, still didst thou
 blend
 With all my ardors thou wast the deep
 glen,
 Thou wast the mountain-top—the sage's
 pen—
 165 The poet's harp—the voice of friends—the
 sun.
 Thou wast the river—thou wast glory won.
 Thou wast my clarion's blast—thou wast
 my steed—
 My goblet full of wine—my topmost
 deed—
 Thou wast the charm of women, lovely
 Moon!
 170 O what a wild and harmonized tune
 My spirit struck from all the beautiful!
 On some bright essence could I lean, and
 lull
 Myself to immortality I prest
 Nature's soft pillow in a wakeful rest
 175 But, gentle Orb! there came a nearer
 bliss—
 My strange love came—Felicity's abyss!
 She came, and thou didst fade, and fade
 away—
 Yet not entirely, no, thy starry swav
 Has been an under-passion to this hour
 180 Now I begin to feel thine orb's power
 Is coming fresh upon me O be kind,
 Keep back thine influence,² and do not
 blind
 My sovereign vision—Dearest love, for-
 give
 That I can think away from thee and
 live!—
- 185 Pardon me, airy planet, that I prize
 One thought beyond thine argent¹ lux-
 uries!
 How far beyond!'' At this a surpris'd
 start
 Frosted the springing verdure of his heart,
 For as he lifted up his eyes to swear
 190 How his own goddess was past all things
 fair,
 He saw far in the concave green of the
 sea
 An old man sitting calm and peacefully²
 Upon a weeded rock this old man sat,
 And his white hair was awful, and a mat
 195 Of weeds were cold beneath his cold thin
 feet;
 And, ample as the largest winding-sheet,
 A cloak of blue wrapp'd up his aged
 bones,
 O'erwrought with symbols by the deepest
 groans
 Of ambitious magic every ocean-form
 200 Was woven in with black distinctness:
 storm,
 And calm, and whispering, and hideous
 roar,
 Quicksand, and whirlpool, and deserted
 shore,
 Were emblem'd in the woof, with every
 shape
 That skims, or dives, or sleeps, 'twixt cape
 and cape
 205 The gulping whale was like a dot in the
 spell,
 Yet look upon it, and 'twould size and
 swell
 To its huge self; and the minutest fish
 Would pass the very hardest gazer's wish,
 And show his little eye's anatomy.
 210 Then there was pictur'd the regality
 Of Neptune, and the sea-nymphs round
 his state,
 In beauteous vassalage, look up and wait
 Beside this old man lay a pearly wand,
 And in his lap a book, the which he conn'd
 215 So steadfastly, that the new denizen
 Had time to keep him in amazed ken,
 To mark these shadowings, and stand in
 awe
- The old man rais'd his hoary head and
 saw
 The wilder'd stranger—seeming not to see,
 220 His features were so lifeless Suddenly
 He woke as from a trance; his snow-white
 brows

¹ A pointed implement used for making holes in the ground for seeds or plants

² The ancients believed that a stream of ethereal fluid flowed from the stars and affected the actions of men.

¹ silvery-shining

² Glaucus, a sea divinity, formerly a fisherman who became immortal by eating a magic herb

- Went arching up, and like two magic ²⁵⁵ Thou art the man!" Endymion started
 ploughs
 Furrow'd deep wrinkles in his forehead
 large,
 Which kept as fixedly as rocky marge,
²²⁵ Till round his wither'd lips had gone a
 smile.
 Then up he rose, like one whose tedious
 toil
 Had watch'd for years in forlorn hermit-
 tage,
 Who had not from mid-life to utmost
 age
 Eas'd in one accent his o'er-burden'd soul,
²³⁰ Even to the trees. He rose, he grasp'd
 his stole,
 With convuls'd clenches waving it abroad,
 And in a voice of solemn joy, that aw'd
 Echo into oblivion, he said:—
- "Thou art the man! Now shall I lay ²⁷⁰
 my head
²³⁵ In peace upon my watery pillow: now
 Sleep will come smoothly to my weary
 brow.
 O Jove! I shall be young again, be young!
 O shell-borne Neptune, I am pierc'd and
 stung
 With new-born life! What shall I do?
 Where go,
²⁴⁰ When I have cast this serpent-skin of
 woe?—
 I'll swim to the sirens,¹ and one moment
 listen
 Their melodies, and see their long hair
 glisten;
 Anon upon that giant's² arm I'll be,
 That writhes about the roots of Sicily.
²⁴⁵ To northern seas I'll in a twinkling sail,
 And mount upon the snortings of a whale
 To some black cloud; thence down I'll
 madly sweep
 On forked lightning, to the deepest deep.
 Where through some sucking pool I will
 be hurl'd
²⁵⁰ With rapture to the other side of the
 world!
 O, I am full of gladness! Sisters three,³
 I bow full hearted to your old decree!
 Yes, every god be thank'd, and power
 benign,
 For I no more shall wither, droop, and
 pine⁴
- ¹ Sea nymphs who were said to inhabit an
 island off the coast of Italy, and by their
 singing to lure mariners to destruction.
² Enceladus, who warred against Jupiter, and
 upon whom Minerva threw the island of
 Sicily
³ The three Fates
⁴ See *Macbeth*, I, 3, 28.
- back
 Dismay'd; and, like a wretch from whom
 the rack
 Tortures hot breath, and speech of agony.
 Mutter'd: "What lonely death am I to
 die
 In this cold region? Will he let me freeze,
²⁶⁰ And float my brittle limbs o'er polar seas?
 Or will he touch me with his searing hand,
 And leave a black memorial on the sand?
 Or tear me piecemeal with a bony saw,
 And keep me as a chosen food to draw
²⁶⁵ His magian¹ fish through hated fire and
 flame?
 O misery of hell! resistless, tame,
 Am I to be burnt up? No, I will shout,
 Until the gods through heaven's blue look
 out!—
 O Tartarus! but some few days ago
²⁷⁰ Her soft arms were entwining me, and on
 Her voice I hung like fruit among green
 leaves.
 Her lips were all my own, and—ah, ripe
 sheaves
 Of happiness! ye on the stubble droop,
 But never may be garner'd. I must stoop
²⁷⁵ My head, and kiss death's foot. Love!
 love, farewell!
 Is there no hope from thee? Thus would
 spell
 Would melt at thy sweet breath.—By
 Dian's hind²
 Feeding from her white fingers, on the
 wind
 I see thy streaming hair! and now, by Pan.
²⁸⁰ I care not for this old mysterious man!"
- He spake, and walking to that aged
 form,
 Look'd high defiance. Lo! his heart 'gan
 warm
 With pity, for the gray-hair'd creature
 wept.
 Had he then wrong'd a heart where sor-
 row kept?
²⁸⁵ Had he, though blindly contumelious,
 brought
 Rheum to kind eyes, a sting to human
 thought,
 Convulsion to a mouth of many years?
 He had in truth; and he was ripe for tears
 The penitent shower fell, as down he knelt
²⁹⁰ Before that care-worn sage, who trembling
 felt
 About his large dark locks, and faltering
 spake:
- ¹ magical
² The hind was Diana's favorite animal.

- "Arise, good youth, for sacred Phœbus' sake!
 I know thine inmost bosom, and I feel
 A very brother's yearning for thee steal
 295 Into mine own for why? thou openest
 The prison gates that have so long oppress
 My weary watching Though thou know'st
 it not,
 Thou art commission'd to this fated spot
 For great enfranchisement. O weep no
 more,
 300 I am a friend to love, to loves of yore:
 Aye, hadst thou never lov'd an unknown
 power,
 I had been grieving at this joyous hour.
 But even now most miserable old,
 I saw thee, and my blood no longer cold
 305 Gave mighty pulses: in this tottering case
 Grew a new heart, which at this moment
 plays
 As dancingly as thine. Be not afraid,
 For thou shalt hear this secret all dis-
 play'd,
 Now as we speed towards our joyous
 task "
- 310 So saying, this young soul in age's mask
 Went forward with the Carian side by
 side:
 Resuming quickly thus, while ocean's tide
 Hung swollen at their backs, and jewel'd
 sands
 Took silently their foot-prints.
- "My soul stands
 315 Now past the midway from mortality,
 And so I can prepare without a sigh
 To tell thee briefly all my joy and pain
 I was a fisher once, upon this main,
 And my boat danc'd in every creek and
 bay;
 320 Rough billows were my home by night and
 day,—
 The sea-gulls not more constant; for I had
 No housing from the storm and tempest's
 mad,
 But hollow rocks,—and they were palaces
 Of silent happiness, of slumberous ease:
 325 Long years of misery have told me so.
 Aye, thus it was one thousand years ago
 One thousand years!—Is it then possible
 To look so plainly through them? to dispel
 A thousand years with backward glance
 sublime?
 330 To breathe away as 'twere all scummy
 slime
 From off a crystal pool, to see its deep,
 And one's own image from the bottom
 peep?
- Yes! now I am no longer wretched thrall,
 My long captivity and moanings all
 335 Are but a slime, a thin-pervading scum,
 The which I breathe away, and thronging
 come
 Like things of yesterday my youthful
 pleasures
- "I touch'd no lute, I sang not, trod no
 measures:
 I was a lonely youth on desert shores.
 340 My sports were lonely, 'mid continuous
 roars,
 And craggy isles, and sea-mew's plaintive
 cry
 Plaining discrepant between sea and sky
 Dolphins were still my playmates, shapes
 unseen
 Would let me feel their scales of gold
 and green,
 345 Nor be my desolation; and, full oft,
 When a dread waterspout had rear'd
 aloft
 Its hungry hugeness, seeming ready ripe
 To burst with hoarsest thunders, and
 wipe
 My life away like a vast sponge of fate,
 350 Some friendly monster, pitying my sad
 state,
 Has dived to its foundations, gulf'd it
 down,
 And left me tossing safely. But the
 crown
 Of all my life was utmost quietude
 More did I love to be in cavern rude,
 355 Keeping in wait whole days for Neptune's
 voice,
 And if it came at last, hark, and rejoice!
 There blush'd no summer eve but I would
 steer
 My skiff along green shelving coasts, to
 hear
 The shepherd's pipe come clear from aery
 steep,
 360 Mingled with ceaseless bleatings of his
 sheep:
 And never was a day of summer shine.
 But I beheld its birth upon the brine:
 For I would watch all night to see un-
 fold
 Heaven's gates, and Æthon snort his
 morning gold
 365 Wide o'er the swelling streams: and con-
 stantly
 At brim of day-tide, on some grassy lea,
 My nets would be spread out, and I at
 rest.
 The poor folk of the sea-country I blest
 With daily boon of fish most delicate.

- 370 They knew not whence this bounty, and
elate
Would strew sweet flowers on a sterile
beach.
- “Why was I not contented? Wherefore
reach
At things which, but for thee, O Latinian!
Had been my dreary death? Fool! I began
375 To feel distemper’d longings to desue
The utmost privilege that ocean’s sire¹
(ould grant in benediction, to be free
Of all his kingdom. Long in misery
I wasted, ere in one extremest fit
380 I plung’d for life or death. To interknit
One’s senses with so dense a breathing
stuff
Might seem a work of pain; so not enough
Can I admire how crystal-smooth it felt,
And buoyant round my limbs At first I
dwelt
385 Whole days and days in sheer astonish-
ment,
Forgetful utterly of self-intent,
Moving but with the mighty ebb and flow
Then, like a new fledg’d bird that first doth
show
His spread feathers to the morrow chill,
390 I tried in fear the pinions of my will
’Twas freedom! and at once I visited
The ceaseless wonders of this ocean-bed
No need to tell thee of them, for I see
That thou hast been a witness—it must be
395 For these I know thou canst not feel a
drouth,
By the melancholy corners of that mouth
So I will in my story straightway pass
To more immediate matter. Woe, alas!
That love should be my bane! Ah, Scylla
fair!
400 Why did poor Glaucus ever—ever dare
To sue thee to his heart? Kind stranger-
youth!
I lov’d her to the very white of truth,
And she would not conceive it Timid
thing!
She fled me swift as sea-bird on the wing,
405 Round every isle, and point, and promon-
tory,
From where large Hercules wound up his
story²
Far as Egyptian Nile My passion grew
The more, the more I saw her dainty hue
Gleam delicately through the azure clear
410 Until ’twas too fierce agony to bear;
And in that agony, across my grief
- It flash’d, that Circe might find some re-
lief—
Cruel enchantress! So above the water
I rear’d my head, and look’d for Phœbus’
daughter.³
- 415 Phœbus’s isle was wondering at the moon—
It seem’d to whirl around me, and a swoon
Left me dead-drifting to that fatal power
- “When I awoke, ’twas in a twilight
bower;
Just when the light of morn, with hum of
bees,
420 Stole through its verdurous matting of
fresh trees
How sweet, and sweeter! for I heard a lyre,
And over it a sighing voice expire
It ceased—I caught light footsteps, and
anon
’The fairest face that morn e’er look’d
upon
425 Push’d through a screen of roses. Starry
Jove!
With tears, and smiles, and honey-words
she wove
A net whose thralldom was more bliss than
all
The range of flower’d Elysium. Thus did
fall
The dew of her rich speech: ‘Ah! All
awake?
430 O let me hear thee speak, for Cupid’s
sake!
I am so oppress’d with joy! Why, I have
shed
An urn of tears, as though thou wert cold
dead,
And now I find thee living, I will pour
From these devoted eyes their silver store,
435 Until exhausted of the latest drop,
So it will pleasure thee, and force thee stop
Here, that I too may live but if beyond
Such cool and sorrowful offerings, thou
art fond
Of soothing warmth, of dalliance supreme;
440 If thou art ripe to taste a long love-dream,
If smiles, if dimples, tongues for ardor
mute,
Hang in thy vision like a tempting fruit,
O let me pluck it for thee’ Thus she link’d
Her charming syllables, till indistinct
445 Their music came to my o’er-sweeten’d
soul;
And then she hover’d over me, and stole
So near, that if no nearer it had been
This furrow’d visage thou hadst never
seen.

¹ Poseidon (Neptune).² Mt. Oeta, in Greece, where the body of Her-
cules was burned on his funeral pyre³ Circe. She was the daughter of Helios, often
identified with Phœbus Apollo

“Young man of Latmos! thus particular
 450 Am I, that thou may'st plainly see how far
 This fierce temptation went: and thou may'st not
 Exclaim, How then, was Scylla quite forgot?

“Who could resist? Who in this universe?
 She did so breathe ambrosia; so immerse
 455 My fine existence in a golden clime.
 She took me like a child of suckling time,
 And cradled me in roses. Thus condemn'd,
 The current of my former life was stemm'd,
 And to this arbitrary queen of sense
 460 I bow'd a tranced vassal nor would thence
 Have mov'd, even though Amphon's harp had woo'd
 Me back to Scylla o'er the billows rude
 For as Apollo each eve doth devise
 A new apparelling for western skies;
 465 So every eve, nay every spendthrift hour
 Shed balmy consciousness within that bower.
 And I was free of haunts umbrageous,
 Could wander in the mazy forest-house
 Of squirrels, foxes shy, and antler'd deer,
 470 And birds from covert's innermost and drear
 Warbling for very joy mellifluous sorrow—
 To me new-born delights!

“Now let me borrow,
 For moments few, a temperament as stern
 As Pluto's sceptre, that my words not burn
 475 These uttering lips, while I in calm speech tell
 How specious heaven was changed to real hell

“One morn she left me sleeping, half awake
 I sought for her smooth arms and lips, to slake
 My greedy thirst with nectarous camel-draughts,
 480 But she was gone Whereat the barbed shafts
 Of disappointment stuck in me so sore,
 That out I ran and search'd the forest o'er
 Wandering about in pine and cedar gloom
 Damp awe assail'd me; for there 'gan to boom
 485 A sound of moan, an agony of sound,

Sepulchral from the distance all around.
 Then came a conquering earth-thunder,
 and rumbled
 That fierce complain to silence while I
 stumbled
 Down a precipitous path, as if impell'd.
 490 I came to a dark valley.—Groanings
 swell'd

Poisonous about my ears, and louder grew,
 The nearer I approach'd a flame's gaunt
 blue,
 That glar'd before me through a thorny
 brake.¹

This fire, like the eye of gordian² snake
 495 Bewitch'd me towards; and I soon was
 near

A sight too fearful for the feel of fear.
 In thicket had I cur'd the haggard³
 scene—

The banquet of my arms, my arbor queen,
 Seated upon an uptorn forest root,
 500 And all around her shapes, wizard and
 brute,
 Laughing, and wailing, grovelling, serpent-
 ing,
 Showing tooth, tusk, and venom-bag, and
 sting!

O such deformities! Old Charon's self,
 Should he give up awhile his penny pelf,⁴
 505 And take a dream 'mong rushes Stygian,
 It could not be so phantasied Fierce, wan,
 And tyrannizing was the lady's look,
 As over them a gnarled staff she shook
 Ofttimes upon the sudden she laugh'd out,
 510 And from a basket emptied to the rout
 Clusters of grapes, the which they
 raven'd⁵ quick

And roar'd for more, with many a hungry
 lick

About their shaggy jaws Avenging,
 slow,

Anon she took a branch of mistletoe,
 And emptied on't a black dull-gurgling
 phial:

Groan'd one and all, as if some piercing
 trial

Was sharpening for their pitiable bones
 She lifted up the charm appealing groans
 From their poor breasts went sung to
 her ear

520 In vain; remorseless as an infant's bier
 She whick'd against their eyes the sooty
 oil.

Whereat was heard a noise of painful toil,
 Increasing gradual to a tempest rage,

¹ thicket ² knotted; twisted ³ wild
⁴ The fee which he demanded for ferrying the
 spirits of the dead across the River Styx
⁵ devoured

- Shrieks, yells, and groans of torture-pilgrimage,
 525 Until their grieved bodies 'gan to bloat
 And puff from the tail's end to stifled throat.
 Then was appalling silence: then a sight
 More wilder than all that hoarse affright,
 For the whole herd, as by a whirlwind writhen,
 530 Went through the dismal air like one huge Python
 Antagonizing Boreas,—and so vanish'd
 Yet there was not a breath of wind. she banish'd
 These phantoms with a nod Lo! from the dark
 Came waggish fauns, and nymphs, and satyrs stark,
 535 With dancing and loud revelry,—and went
 Swifter than centaurs after rapine bent.—
 Sighing an elephant appear'd and bow'd
 Before the fierce witch, speaking thus aloud
 In human accent 'Potent goddess! chief
 540 Of pains resistless! make my being brief,
 Or let me from this heavy prison fly:
 Or give me to the air, or let me die!
 I sue not for my happy crown again;
 I sue not for my phalanx on the plain,
 545 I sue not for my lone, my widow'd wife,
 I sue not for my ruddy drops of life,
 My children fair, my lovely girls and boys—
 I will forget them, I will pass these joys,
 Ask nought so heavenward, so too—too high.
 550 Only I pray, as fairest boon, to die,
 Or be deliver'd from this cumbrous flesh,
 From this gross, detestable, filthy mesh,
 And merely given to the cold bleak air
 Have merely, Goddess! Circe, feel my prayer!"
- 555 "That curst magician's name fell icy numb
 Upon my wild conjecturing truth had come
 Naked and sabre-like against my heart
 I saw a fury whetting a death-dart,
 And my slain spirit, overwrought with fright,
 560 Fainted away in that dark lair of night
 Think, my deliverer, how desolate
 My waking must have been! disgust, and hate,
 And terrors manifold divided me
 A spoil amongst them I prepar'd to flee
 565 Into the dungeon core of that wild wood
 I fled three days—when lo! before me stood
- Glaring the angry witch. O Dis, even now,
 A clammy dew is beading on my brow,
 At mere remembering her pale laugh, and curse.
 570 'Ha! ha! Sir Dainty! there must be a nurse
 Made of rose-leaves and thistle-down, express,
 To cradle thee, my sweet, and lull thee. yes,
 I am too flinty-hard for thy nice touch:
 My tenderest squeeze is but a giant's clutch.
 575 So, fairy-thing, it shall have lullabies
 Unheard of yet: and it shall still its cries
 Upon some breast more hly-feminine
 Oh, no—it shall not pine, and pine, and pine
 More than one pretty, tissing thousand years;
 580 And then 'twere pity, but fate's gentle shears
 Cut short its immortality. Sea-flirt!
 Young dove of the waters! truly I'll not hurt
 One hair of thine. see how I weep and sigh,
 That our heart-broken parting is so nigh
 585 And must we part? Ah, yes, it must be so
 Yet ere thou leavest me in utter woe,
 Let me sob over thee my last adieus,
 And speak a blessing Mark me! Thou hast thews
 Immortal, for thou art of heavenly race
 590 But such a love is mine, that here I chase
 Eternally away from thee all bloom
 Of youth, and destine thee towards a tomb
 Hence shalt thou quickly to the watery vast;
 And there, ere many days be overpast,
 595 Disabled age shall seize thee; and even then
 Thou shalt not go the way of aged men;
 But live and wither, cripple and still breathe
 Ten hundred years: which gone, I then bequeath
 Thy fragile bones to unknown burial.
 600 Adieu, sweet love, adieu!"—As shot stars fall,
 She fled ere I could groan for merely
 Stung
 And poison'd was my spirit: despair sung
 A war-song of defiance 'gainst all hell.
 A hand was at my shoulder to compel
 605 My sullen steps; another 'fore my eyes
 Moved on with pointed finger. In this guise
 Enforced, at the last by ocean's foam

- I found me, by my fresh, my native home.
 Its tempering coolness, to my life akin,
 610 'Came salutary as I waded in,
 And, with a blind voluptuous rage, I gave
 Battle to the swollen billow-ridge, and
 drave
 Large froth before me, while there yet
 remain'd
 Hale strength, nor from my bones all mar-
 row drain'd.
- 615 "Young lover, I must weep—such hell-
 ish spite
 With dry cheek who can tell? Why thus
 my might
 Proving upon this element, dismay'd,
 Upon a dead thing's face my hand I laid,
 I look'd—'twas Scylla! Cursed, cursed
 Circe!
- 620 O vulture-witch, hast never heard of
 mercy?
 Could not thy harshest vengeance be con-
 tent,
 But thou must nip this tender innocent
 Because I lov'd her?—Cold, O cold indeed
 Were her fair limbs, and like a common
 weed
- 625 The sea-swoll took her hair. Dead as she
 was
 I clung about her waist, nor ceas'd to
 pass
 Fleet as an arrow through unfathom'd
 brine,
 Until there shone a fabric crystalline,
 Ribb'd and inlaid with coral, pebble, and
 pearl.
- 630 Headlong I darted; at one eager swirl
 Gain'd its bright portal, enter'd, and be-
 hold!
 'Twas vast, and desolate, and icy-cold;
 And all around—But wherefore this to
 thee
 Who in few minutes more thyself shalt
 see?—
- 635 I left poor Scylla in a niche and fled
 My fever'd parchings up, my scathing
 dread
 Met palsy half way: soon these limbs be-
 came
 Gaunt, wither'd, sapless, feeble, cramp'd,
 and lame.
- "Now let me pass a cruel, cruel space,
 640 Without one hope, without one faintest
 trace
 Of mitigation, or redeeming bubble
 Of color'd phantasy; for I fear 'twould
 trouble
 Thy brain to loss of reason: and next tell
- How a restoring chance came down to
 quell
 645 One half of the witch in me.
- "On a day,
 Sitting upon a rock above the spray,
 I saw grow up from the horizon's brink
 A gallant vessel soon she seem'd to sink
 Away from me again, as though her course
 650 Had been resum'd in spite of hindering
 force—
 So vanish'd. and not long, before arose
 Dark clouds, and muttering of wind mo-
 rose,
 Old Æolus would stifle his mad spleen,
 But could not: therefore all the billows
 green
 655 Toss'd up the silver spume against the
 clouds
 The tempest came. I saw that vessel's
 shrouds
 In perilous bustle; while upon the deck
 Stood trembling creatures I beheld the
 wreck;
 The final gulping, the poor struggling
 souls:
- 660 I heard their cries amid loud thunder-
 rolls.
 O they had all been sav'd but crazed old
 Annull'd my vigorous cravings and thus
 quell'd
 And curb'd, think on't, O Latmian! did I
 sit
 Writhing with pity, and a cursing fit
 665 Against that hell-born Circe. The crew
 had gone,
 By one and one, to pale oblivion;
 And I was gazing on the surges prone,
 With many a scalding tear and many a
 groan,
 When at my feet emerg'd an old man's
 hand,
 670 Grasping this scroll, and this same slender
 wand
 I knelt with pain—reach'd out my hand—
 had grasp'd
 These treasures—touch'd the knuckles—
 they unclasp'd—
 I caught a finger: but the downward
 weight
 O'erpowered me—it sank. Then 'gan
 abate
 675 The storm, and through chill aguish gloom
 outburst
 The comfortable sun. I was athirst
 To search the book, and in the warming air
 Parted its dripping leaves with eager care
 Strange matters did it treat of, and drew
 on

680 My soul page after page, till well-nigh
won
Into forgetfulness; when, stupefied,
I read these words, and read again, and
tried
My eyes against the heavens, and read
again.
O what a load of misery and pain
685 Each Atlas-line bore off!—a shine of
hope
Came gold around me, cheering me to
cope
Strenuous with hellish tyranny. Attend!
For thou hast brought their promise to an
end

*“In the wide sea there lives a forlorn
wretch,*

690 *Doom’d with enfeebled carcase to out-
stretch
His loath’d existence through ten centuries,
And then to die alone Who can devise
A total opposition? No one. So
One million times ocean must ebb and
flow,*

695 *And he oppressed Yet he shall not die,
These things accomplish’d —If he utterly
Scans all the depths of magic, and ex-
pounds*

*The meanings of all motions, shapes, and
sounds;*

If he explores all forms and substances

700 *Straight homeward to their symbol-
essences;*

*He shall not die. Moreover, and in chief,
He must pursue this task of joy and grief
Most piously,—all lovers tempest-tost,
And in the savage overwhelming lost,*

705 *He shall deposit side by side, until
Time’s creeping shall the dreary space ful-
fil.*

Which done, and all these labors ripened,
A youth, by heavenly power lov’d and
led,

*Shall stand before him; whom he shall
direct*

710 *How to consummate all. The youth elect
Must do the thing, or both will be de-
stroy’d!”—*

*“Then,” cried the young Endymion,
overjoy’d,*

*“We are twin brothers in this destiny!
Say, I entreat thee, what achievement
high*

715 *Is, in this restless world, for me reserv’d.*

¹ The misery which each line bears is compared
to the world which Atlas bore upon his
shoulders

What! if from thee my wandering feet
had swerv’d,
Had we both perish’d?”—“Look!” the
sage replied,

“Dost thou not mark a gleaming through
the tide,

Of divers brilliances? ’Tis the edifice

720 I told thee of, where lovely Scylla lies;

And where I have enshrined piously

All lovers, whom fell storms have doom’d
to die

Throughout my bondage.” Thus dis-
coursing, on

They went till unobscur’d the porches
shone;

725 Which hurryingly they gain’d, and enter’d
straight.

Sure never since King Neptune held his
state

Was seen such wonder underneath the
stars.

Turn to some level plain where haughty
Mars

Has legion’d all his battle, and behold

730 How every soldier, with firm foot, doth
hold

His even breast see, many steeled squares,
And rigid ranks of iron—whence who
dares

One step? Imagine further, line by line,
These warrior thousands on the field
supine:—

735 So in that crystal place, in silent rows,
Poor lovers lay at rest from joys and
woes.—

The stranger from the mountains, breath-
less, trac’d

Such thousands of shut eyes in order
plac’d,

Such ranges of white feet, and patient
lips

740 All ruddy,—for here death no blossom
nips.

He mark’d their brows and foreheads;
saw their hair

Put sleekly on one side with nicest care;
And each one’s gentle wrists, with rev-
erence,

Put cross-wise to its heart

“Let us commence,”

745 *Whisper’d the guide, stuttering with joy,
“even now.”*

He spake, and, trembling like an aspen-
bough,

Began to tear his scroll in pieces small,
Uttering the while some mumblings fu-
neral.

He tore it into pieces small as snow

750 That drifts unfeather'd when bleak north-
 erns blow;
 And having done it, took his dark blue
 cloak
 And bound it round Endymion: then
 struck
 His wand against the empty air times
 nine —
 "What more there is to do, young man, is
 thine
 755 But first a little patience, first undo
 This tangled thread, and wind it to a
 clue
 Ah, gentle! 'tis as weak as spider's skein,
 And shouldst thou break it—What, is it
 done so clean?
 A power overshadows thee! Oh, brave!
 760 The spite of hell is tumbling to its grave
 Here is a shell; 'tis pearly blank to me,
 Nor mark'd with any sign or charac-
 tery¹—
 Canst thou read aught? O read for pity's
 sake!
 Olympus! we are safe! Now, Carian, 800
 break
 765 This wand against yon lyre on the ped-
 estal!"

'Twas done and straight with sudden
 swell and fall
 Sweet music breath'd her soul away, and
 sigh'd
 A lullaby to silence—"Youth! now strew
 These miced leaves on me, and passing
 through
 770 Those files of dead, scatter the same
 around,
 And thou wilt see the issue"—'Mid the
 sound
 Of flutes and viols, ravishing his heart,
 Endymion from Glaucus stood apart,
 And scatter'd in his face some fragments
 light
 775 How lightning-swift the change! a youth-
 ful wight²
 Smiling beneath a coral diadem,
 Out-sparkling sudden like an upturn'd
 gem,
 Appear'd, and, stepping to a beauteous
 corse,
 Kneel'd down beside it, and with tenderest
 force
 780 Press'd its cold hand, and wept,—and
 Scylla sigh'd!
 Endymion, with quick hand, the charm
 applied—
 The nymph arose: he left them to their joy.

¹ characters letters² person, being

And onward went upon his high employ,
 Showering those powerful fragments on
 the dead
 785 And, as he pass'd, each lifted up its head.
 As doth a flower at Apollo's touch
 Death felt it to his inwards 'twas too
 much
 Death fell a-weeping in his charnel-house
 The Latmian persever'd along, and thus
 790 All were re-animated There arose
 A noise of harmony, pulses and throes
 Of gladness in the air—while many, who
 Had died in mutual arms devout and true,
 Sprang to each other madly, and the
 rest
 795 Felt a high certainty of being blest
 They gaz'd upon Endymion Enchant-
 ment
 Grew drunken, and would have its head
 and bent.
 Delicious symphonies, like airy flowers,
 Budded, and swell'd, and, full-blown, shed
 full showers
 800 Of light, soft, unseen leaves of sound,
 divine
 The two deliverers tasted a pure wine
 Of happiness, from fairy-press ooz'd out
 Speechless they eyed each other, and
 about
 The fair assembly wander'd to and fro,
 805 Distracted with the richest overflow
 Of joy that ever pour'd from heaven

—"Away!"

Shouted the new-born God, "Follow, and
 pay
 Our piety to Neptunus supreme!"—
 Then Scylla, blushing sweetly from her
 dream,
 810 They led on first, bent to her meek sur-
 prise,
 Through portal columns of a giant size,
 Into the vaulted, boundless emerald.
 Joyous all follow'd as the leader call'd,
 Down marble steps, pouring as easily
 815 As hour-glass sand,—and fast, as you
 might see
 Swallows obeying the south summer's call
 Or swans upon a gentle waterfall

Thus went that beautiful multitude, not
 far,
 Ere from among some rocks of glittering
 spar,
 820 Just within ken, they saw descending thick
 Another multitude. Whereat more quick
 Moved either host. On a wide sand they
 met,
 And of those numbers every eye was wet;

- For each their old love found. A mur-
muring rose,
825 Like what was never heard in all the throes
Of wind and waters: 'tis past human wit 865
To tell; 'tis dizziness to think of it.
- This mighty consummation made, the
host
Mov'd on for many a league, and gain'd,
and lost
830 Huge sea-marks; vanward swelling in 870
array,
And from the rear diminishing away,—
Till a faint dawn surpris'd them. Glaucus
cried,
"Behold! behold, the palace of his pride!
God Neptune's palaces!" With noise
increas'd,
835 They shoulder'd on towards that brighten- 875
ing east.
At every onward step proud domes arose
In prospect,—diamond gleams, and golden
glows
Of amber 'gainst their faces levelling.
Joyous, and many as the leaves in spring,
840 Still onward; still the splendor gradual 880
swell'd.
Rich opal domes were seen, on high upheld
By jasper pillars, letting through their
shafts
A blush of coral. Copious wonder-draughts
Each gazer drank; and deeper drank more
near.
845 For what poor mortals fragment up, as 885
mere¹
As marble was there lavish, to the vast
Of one fair palace, that far, far surpass'd,
Even for common bulk, those olden three,
Memphis, and Babylon, and Nineveh.
- 850 As large, as bright, as color'd as the bow
Of Iris, when unfading it doth show
Beyond a silvery shower, was the arch
Through which this Paphian army took its
march,
Into the outer courts of Neptune's state:
855 Whence could be seen, direct, a golden gate,
To which the leaders sped; but not half
raught²
Ere it burst open swift as fairy thought,
And made those dazzled thousands veil
their eyes
Like callow eagles at the first sunrise.
860 Soon with an eagle nativeness their gaze
Ripe from hue-golden swoons took all the
blaze,
And then, behold! large Neptune on his
throne
- Of emerald deep: yet not exalt alone;
At his right hand stood winged Love, and
on
His left sat smiling Beauty's paragon.¹
- Far as the mariner on highest mast
Can see all round upon the calmed vast,
So wide was Neptune's hall: and as the
blue
Doth vault the waters, so the waters drew
Their doming curtains, high, magnificent,
Aw'd from the throne aloof;—and when
storm-rent
Disclos'd the thunder-gloomings in Jove's
air;
But sooth'd as now, flash'd sudden every-
where,
Noiseless, sub-marine cloudlets, glittering
Death to a human eye: for there did spring
From natural west, and east, and south,
and north,
A light as of four sunsets, blazing forth
A gold-green zenith 'bove the Sea-God's
head.
Of lucid depth the floor, and far outspread
As breezeless lake, on which the slim canoe
Of feather'd Indian darts about, as
through
The delicate air: air verily,
But for the portraiture of clouds and sky:
Thus palace floor breath-air,—but for the
amaze
885 Of deep-seen wonders motionless.—and
blaze
Of the dome pomp, reflected in extremes,
Globing a golden sphere.
- They stood in dreams
Till Triton blew his horn The palace rang;
The Nereids danc'd; the Sirens faintly
sang;
890 And the great Sea-King bow'd his drip-
ping head.
Then Love took wing, and from his pinions
shed
On all the multitude a nectarous dew.
The ooze-born Goddess² beckoned and
drew
Fair Scylla and her guides to conference;
895 And when they reach'd the throned emi-
nence
She kiss'd the sea-nymph's cheek,—who
sat her down
A-toying with the doves. Then,—“Mighty
crown,
And sceptre of this kingdom!” Venus
said,

¹ entire; perfect² reached¹ Venus.² Venus. See *Endymion*, 1, 626, and n. (p. 775).

"Thy vows were on a time to Nais paid.
 900 Behold!"— Two copious tear-drops instant fell
 From the God's large eyes; he smil'd delectable,
 And over Glaucus held his blessing hands.—
 "Endymion! Ah! still wandering in the bands
 Of love? Now this is cruel. Since the hour
 905 I met thee in earth's bosom, all my power
 Have I put forth to serve thee. What, not yet
 Escap'd from dull mortality's harsh net?
 A little patience, youth! 'twill not be long,
 Or I am skillless quite: an idle tongue,
 910 A humid eye, and steps luxurious,
 Where these are new and strange, are ominous
 Aye, I have seen these signs in one of heaven,
 When others were all blind: and were I given
 To utter secrets, haply I might say
 915 Some pleasant words—but Love will have his day.
 So wait awhile expectant. Pr'ythee soon,
 Even in the passing of thine honey-moon,
 Visit thou my Cythera: thou wilt find
 Cupid well-natur'd, my Adonis kind;
 920 And pray persuade with thee—Ah, I have done,
 All blisses be upon thee, my sweet son!"—
 Thus the fair Goddess: while Endymion
 Kneelt to receive those accents halcyon.¹

Meantime a glorious revelry began
 925 Before the Water-Monarch Nectar ran
 In courteous fountains to all cups out-reach'd;
 And plunder'd vines, teeming exhaustless,
 pleach'd²
 New growth about each shell and pendent lyre;
 The which, in disentangling for their fire,
 930 Pull'd down fresh foliage and coverture
 For dainty toying. Cupid, empire-sure,
 Flutter'd and laugh'd, and oft-times
 through the throng
 Made a delighted way. Then dance, and song,
 And garlanding grew wild; and pleasure reign'd.
 935 In harmless tendril they each other chain'd,
 And strove who should be smother'd deepest in
 Fresh crush of leaves.

¹ calm; peaceful (The halcyon, or kingfisher, was said to make its nest at sea and to calm the waves.)

² interwove

O 'tis a very sin
 For one so weak to venture his poor verse
 In such a place as this O do not curse,
 940 High Muses! let him hurry to the ending

All suddenly were silent. A soft blend
 ing
 Of dulcet instruments came charmingly;
 And then a hymn.

"King of the stormy sea!
 Brother of Jove, and co-inheritor
 945 Of elements; Eternally before
 Thee the waves awful bow. Fast, stubborn rock,
 At thy fear'd trident shrinking, doth unlock
 Its deep foundations, hissing into foam
 All mountain-rivers, lost in the wide home
 950 Of thy capacious bosom, ever flow
 Thou frownest, and old Æolus thy foe
 Skulks to his cavern, 'mid the gruff complaint
 Of all his rebel tempests Dark clouds faint
 When, from thy diadem, a silver gleam
 955 Slants over blue dominion. Thy bright team
 Gulfs in the morning light, and scuds along
 To bring thee nearer to that golden song
 Apollo singeth, while his chariot
 Waits at the doors of heaven Thou art not
 960 For scenes like this: an empire stern hast thou;
 And it hath furrow'd that large front: yet now,
 As newly come of heaven, dost thou sit
 To blend and interknit
 Subdued majesty with this glad time
 965 O shell-borne King sublime!
 We lay our hearts before thee evermore—
 We sing, and we adore!

"Breathe softly, flutes;
 Be tender of your strings, ye soothing lutes,
 970 Nor be the trumpet heard! O vain, O vain,
 Not flowers budding in an April rain,
 Nor breath of sleeping dove, nor river's flow,—
 No, nor the Æolian twang of Love's own bow,
 Can mingle music fit for the soft ear
 975 Of goddess Cytherea!
 Yet deign, white Queen of Beauty, thy fair eyes
 On our souls' sacrifice

"Bright-winged child!
 Who has another care when thou hast smil'd?
 980 Unfortunates on earth, we see at last
 All death-shadows, and glooms that overcast
 Our spirits, fann'd away by thy light pinions
 O sweetest essence! sweetest of all minions!
 God of warm pulses, and dishevell'd hair,
 985 And panting bosoms bare!
 Dear unseen light in darkness! eclipser
 Of light in light! delicious poisoner!
 Thy venom'd goblet will we quaff until

We fill—we fill!

990 And by thy mother's lips——”

Was heard no more

For clamor, when the golden palace door
Opened again, and from without, in shone

A new magnificence. On oozy throne

Smooth-moving came Oceanus the old,

995 To take a latest glimpse at his sheep-fold,

Before he went into his quiet cave

To muse forever—then a lucid wave

Scoop'd from its trembling sisters of mid-
sea,

Afloat, and pillowing up the majesty

1000 Of Doris, and the Ægean seer,¹ her
spouse—

Next, on a dolphin, clad in laurel boughs,

Theban Amphion leaning on his lute

His fingers went across it.—All were mute

To gaze on Amphitrite, queen of pearls,

1005 And Thetis pearly too.—

The palace whirls

Around giddy Endymion, seeing he

Was there far strayed from mortality.

He could not bear it—shut his eyes in vain,

Imagination gave a dizzy pain.

1010 “O I shall die! sweet Venus, be my stay!

Where is my lovely mistress? Well-away!

I die—I hear her voice—I feel my wing—”

At Neptune's feet he sank. A sudden ring

Of Nereids were about him, in kind strife

1015 To usher back his spirit into life

But still he slept. At last they interwove

Their cradling arms, and purpos'd to con-
vey

Towards a crystal bower far away.

Lo! while slow carried through the pity-
ing crowd,

1020 To his inward senses these words spake
aloud;

Written in starlight on the dark above.

“Dearest Endymion! my entire love!

How have I dwelt in fear of fate's 'tis
done—

Immortal bliss for me too hast thou won.

1025 Arise then! for the hen-dove shall not hatch

Her ready eggs, before I'll kissing snatch

Thee into endless heaven. Awake! awake!”

The youth at once arose: a placid lake

Came quiet to his eyes; and forest green,

1030 Cooler than all the wonders he had seen,

Lull'd with its simple song his fluttering
breast.

How happy once again in grassy nest!

¹ Nereus, a sea divinity who lived chiefly in the
Ægean Sea.

BOOK IV

Muse of my native land! loftiest Muse!

O first-born on the mountains! by the hues

Of heaven on the spiritual air begot:

Long didst thou sit alone in northern grot.

5 While yet our England was a wolfish den,

Before our forests heard the talk of men;

Before the first of Druids was a child,¹—

Long didst thou sit amid our regions wild

Rapt in a deep prophetic solitude.

10 There came an eastern voice² of solemn
mood—

Yet wast thou patient. Then sang forth the

Nine,³

Apollo's garland—yet didst thou divine

Such home-bred gloiy, that they cried in

vain,

“Come hither, sister of the Island!”⁴

Plain

15 Spake fair Ausonia;⁵ and once more she

spake

A higher summons⁶—“still didst thou be-

take

Thee to thy native hopes. O thou hast won

A full accomplishment!”⁷ The thing is

done,

Which undone, these our latter days had

risen

20 On barren souls. Great Muse, thou know'st

what prison

Of flesh and bone curbs, and confines, and

frets

Our spirits' wings—despondency besets

Our pillows, and the fresh tomorrow morn

Seems to give forth its light in very scorn

25 Of our dull, uninspir'd, snail-paced lives

Long have I said, how happy he who shrives

To thee! But then I thought on poets gone,

And could not pray—nor can I now—so

on

I move to the end in lowliness of heart.—

30 “Ah, woe is me! that I should fondly

part

From my dear native land! Ah, foolish

maid!

Glad was the hour, when, with thee, myriads

hade

Adieu to Ganges and their pleasant fields!

To one so friendless the clear freshet yields

35 A bitter coolness; the ripe grape is sour.

¹ The Druids were said to be the first poets of
Britain

² The voice of the muse of Hebrew literature

³ The nine muses of Grecian song

⁴ The muse of England.

⁵ A reference to Roman literature.

⁶ A reference to Dante and Italian literature of
the Renaissance

⁷ A reference to Elizabethan literature

Yet I would have, great gods! but one
short hour
Of native air—let me but die at home.”

Endymion to heaven's airy dome
Was offering up a hecatomb¹ of vows,
40 When these words reach'd him. Where-
upon he bows
His head through thorny-green entangle-
ment
Of underwood, and to the sound is bent,
Anxious as hind towards her hidden fawn.

“Is no one near to help me? No fair
dawn
45 Of life from charitable voice? No sweet
saying
To set my dull and sadden'd spirit playing?
No hand to toy with mine? No lips so
sweet
That I may worship them? No eyelids
meet
To twinkle on my bosom? No one dies
50 Before me, till from these enslaving eyes
Redemption sparkles!—I am sad and
lost.”

Thou, Carian lord, hadst better have
been tost
Into a whirlpool Vanish into air,
Warm mountaineer! for canst thou only
bear
55 A woman's sigh alone and in distress?
See not her charms! Is Phœbe passion-
less?
Phœbe is fairer far—O gaze no more:—
Yet if thou wilt behold all beauty's store,
Behold her panting in the forest grass!
60 Do not those curls of glossy jet surpass
For tenderness the arms so idly lain
Amongst them? Feelest not a kindred
pain,
To see such lovely eyes in swimming search
After some warm delight, that seems to
perch
65 Dovelike in the dim cell lying beyond
Their upper lids?—Hist!

“O for Hermes' wand,
To touch this flower into human shape!
That woodland Hyacinthus could escape
From his green prison, and here kneeling
down
70 Call me his queen, his second life's fair
crown!
Ah me, how I could love!—My soul doth
melt
For the unhappy youth—Love! I have felt
¹ great number

So faint a kindness, such a meek surrender
To what my own full thoughts had made
too tender,

75 That but for tears my life had fled away!—
Ye deaf and senseless minutes of the day,
And thou, old forest, hold ye this for true,
There is no lightning, no authentic dew
But in the eye of love: there's not a sound,
80 Melodious howsoever, can confound
The heavens and earth in one to such a
death
As doth the voice of love there's not a
breath
Will mingle kindly with the meadow air,
Till it has panted round, and stolen a share
85 Of passion from the heart!”—

Upon a bough
He leant, wretched. He surely cannot now
Thurst for another love: O impious,
That he can ever dream upon it thus!—
Thought he, “Why am I not as are the
dead,

90 Since to a woe like this I have been led
Through the dark earth, and through the
wondrous sea?
Goddess! I love thee not the less: from thee
By Juno's smile I turn not—no, no, no—
While the great waters are at ebb and
flow—

95 I have a triple soul! O fond pretence—
For both, for both my love is so immense,
I feel my heart is cut for them in twain.”

And so he groan'd, as one by beauty
slain.

The lady's heart beat quick, and he could
see

100 Her gentle bosom heave tumultuously.
He sprang from his green covert: there
she lay,

Sweet as a muskrose upon new-made hay.
With all her limbs on tremble, and her eyes
Shut softly up alive. To speak he tries.

105 “Fair damsel, pity me! forgive that I
Thus violate thy bower's sanctity!
O pardon me, for I am full of grief—
Grief born of thee, young angel! fairest
thief!

Who stolen hast away the wings wherewith
110 I was to top the heavens Dear maid, sith
Thou art my executioner, and I feel
Loving and hatred, misery and weal,
Will in a few short hours be nothing to me,
And all my story that much passion slew
me;

115 Do smile upon the evening of my days.
And, for my tortur'd brain begins to craze.
Be thou my nurse; and let me understand

- How dying I shall kiss that lily hand.—
Dost weep for me? Then should I be content.
- 120 Scowl on, ye fates! until the firmament
Outblackens Erebus, and the full-cavern'd
earth
Crumbles into itself. By the cloud-garth
Of Jove, those tears have given me a thirst
To meet oblivion."—As her heart would
burst
- 125 The maiden sobb'd awhile, and then re-
plied:
"Why must such desolation betide
As that thou speak'st of? Are not these
green nooks
Empty of all misfortune? Do the brooks
Utter a gorgon's voice? Does yonder
thrush,
- 130 Schooling its half-fledg'd little ones to
brush
About the dewy forest, whisper tales?—
Speak not of grief, young stranger, or cold
snails
Will slime the rose tonight Though if
thou wilt,
Methinks 'twould be a guilt—a very
guilt—
- 135 Not to companion thee, and sigh away
The light—the dusk—the dark—till break
of day!"
- "Dear lady," said Endymion, "'tis past:
I love thee' and my days can never last
That I may pass in patience still speak'
- 140 Let me have music dying, and I seek
No more delight—I bid adieu to all.
Didst thou not after other climates call,
And murmur about Indian streams?"—
Then she,
Sitting beneath the midmost forest tree,
145 For pity sang this roundelay—
- "O Sorrow,
Why dost borrow
The natural hue of health, from vermeil
lips?—
To give maiden blushes
150 To the white rose bushes?
Or is't thy dewy hand the daisy tips?
- "O Sorrow,
Why dost borrow
The lustrous passion from a falcon-eye?—
155 To give the glowworm light?
Or, on a moonless night,
To tinge, on siren shores, the salt sea-spray?
- "O Sorrow,
Why dost borrow
160 The mellow ditties from a mourning
tongue?—
- To give at evening pale
Unto the nightingale,
That thou mayst listen the cold dews
among?
- 165 "O Sorrow,
Why dost borrow
Heart's lightness from the merriment of
May?—
A lover would not tread
A cowslip on the head,
Though he should dance from eve till peep
of day—
- 170 Nor any drooping flower
Held sacred for thy bower,
Wherever he may sport himself and play.
- "To Sorrow,
I bade good-morrow,
175 And thought to leave her far away behind,
But cheerly, cheerly,
She loves me dearly;
She is so constant to me, and so kind,
I would deceive her
180 And so leave her,
But ah! she is so constant and so kind.
- "Beneath my palm trees, by the river side,
I sat a-weeping in the whole world wide,
There was no one to ask me why I wept,—
185 And so I kept
Brimming the water-lily cups with tears
Cold as my fears
- "Beneath my palm trees, by the river side,
I sat a-weeping. What enamour'd bride,
190 Cheated by shadowy wooer from the clouds,
But hides and shrouds
Beneath dark palm trees by a river side?
- "And as I sat, over the light blue hills
There came a noise of revellers: the rills
195 Into the wide stream came of purple hue—
'Twas Bacchus and his crew!
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din—
'Twas Bacchus and his kin!
- 200 Like to a moving vintage down they came,
Crown'd with green leaves, and faces all on
flame;
All madly dancing through the pleasant
valley,
To scare thee, Melancholy!
O then, O then, thou wast a simple name!
205 And I forgot thee, as the berried holly
By shepherds is forgotten, when, in June,
Tall chestnuts keep away the sun and
moon.—
I rush'd into the folly!
- "Within his ear, aloft, young Bacchus stood,
210 Trifling his ivy-dart,¹ in dancing mood,
With sidelong laughing;
And little rills of crimson wine imbrued
His plump white arms, and shoulders, enough
white

¹ killing, like a Gorgon¹ The ivy was sacred to Bacchus.

For Venus' pearly bite:
 215 And near him rode Silenus on his ass,
 Pelted with flowers as he on did pass
 Tipisly quaffing.

"Whence came ye, merry damsels! whence
 came ye!

So many, and so many, and such glee!

220 Why have ye left your bowers desolate,
 Your lutes, and gentler fate?—

'We follow Bacchus; Bacchus on the wing,
 A-conquering!

Bacchus, young Bacchus! good or ill betide,
 225 We dance before him thorough kingdoms
 wide:—

Come hither, lady fair, and joined be
 To our wild minstrelsy!

"Whence came ye, jolly Satyrs! whence
 came ye!

So many, and so many, and such glee!

230 Why have ye left your forest haunts, why
 left

Your nuts in oak-tree cleft?—

'For wine, for wine we left our kernel tree,
 For wine we left our heath, and yellow
 brooms,

And cold mushrooms;

235 For wine we follow Bacchus through the
 earth;

Great God of breathless cups and chirping
 mirth!—

Come hither, lady fair, and joined be
 To our mad minstrelsy!

"Over wide streams and mountains great
 we went,

240 And, save when Bacchus kept his ivy tent,
 Onward the tiger and the leopard pants,
 With Asian elephants

Onward these myriads—with song and dance,
 With zebras striped, and sleek Arabians'
 prance,

245 Web-footed alligators, crocodiles,
 Bearing upon their scaly backs, in files,

Plump infant laughers mimicking the coil
 Of seamen, and stout galley-rowers' toil
 With toying oars and silken sails they glide,

250 Nor care for wind and tide

"Mounted on panthers' furs and lions'
 manes,

From rear to van they scour about the
 plains;

A three days' journey in a moment done—
 And always, at the rising of the sun,

255 About the wild they hunt with spear and
 horn,

On spleenful unicorn.

"I saw Osirian Egypt kneel adown
 Before the vine-wreath crown!

I saw parch'd Abyssinia rouse and sing
 260 To the silver cymbals' ring!

I saw the whelming vintage hotly pierce
 Old Tartary the fierce!

The kings of Inde their jewel-scepters vail,¹
 And from their treasures scatter pearly
 hail;

265 Great Brahma from his mystic heaven
 groans,

And all his priesthood moans,
 Before young Bacchus' eye-wink turning
 pale—

Into these regions came I following him,
 Sick-hearted, weary—so I took a whim

270 To stray away into these forests drear
 Alone, without a peer:

And I have told thee all thou mayest hear.

"Young stranger!

I've been a ranger

275 In search of pleasure throughout every clime:
 Alas, 'tis not for me!

Bewitch'd I sure must be,
 To lose in grieving all my maiden prime.

"Come then, Sorrow!

Sweetest Sorrow!

280 Like an own babe I nurse thee on my
 breast:

I ought to leave thee

And deceive thee,

But now of all the world I love thee best.

285 "There is not one,

No, no, not one

But thee to comfort a poor lonely maid;

Thou art her mother,

And her brother,

290 Her playmate, and her wooer in the shade."

O what a sigh she gave in finishing,
 And look, quite dead to every worldly
 thing!

Endymion could not speak, but gazed on
 her,

And listened to the wind that now did stir
 295 About the crisped oaks full drearily,

Yet with as sweet a softness as might be
 Remember'd from its velvet summer song.

At last he said: "Poor lady, how thus long
 Have I been able to endure that voice?

300 Fair Melody! kind Siren! I've no choice;
 I must be thy sad servant evermore:

I cannot choose but kneel here and adore
 Alas, I must not think—by Phœbe, no!

Let me not think, soft Angel! shall it be so?
 305 Say, beautifullest, shall I never think?

O thou could'st foster me beyond the brink
 Of recollection! make my watchful care

Close up its bloodshot eyes, nor see despair!
 Do gently murder half my soul, and I

310 Shall feel the other half so utterly!—
 I'm giddy at that cheek so fair and smooth;

O let it blush so ever! let it soothe

My madness! let it mantle rosy-warm

¹lower

- With the tinge of love, panting in safe ³⁵⁵ alarm.—
- ³¹⁵ This cannot be thy hand, and yet it is;
And this is sure thine other softling—thus
Thine own fair bosom, and I am so near!
Wilt fall asleep? O let me sip that tear!
And whisper one sweet word that I may ³⁶⁰ know
- ³²⁰ This is this world—sweet dewy blossom!''
—*Woe!*
Woe! Woe to that Endymion! Where is he?—
Even these words went echoing dismally
Through the wide forest—a most fearful
tone,
Like one repenting in his latest moan;
³²⁵ And while it died away a shade pass'd by,
As of a thundercloud. When arrows fly
Through the thick branches, poor ring-
doves sleek forth
Their timid necks and tremble; so these
both
Leant to each other trembling, and sat so
³³⁰ Waiting for some destruction—when lo!
Foot-feather'd Mercury appear'd sublime
Beyond the tall tree tops; and in less time
Than shoots the slanted hail-storm, down ³⁷⁰ he dropt
Towards the ground; but rested not, nor
stopt
³³⁵ One moment from his home: only the
sword
He with his wand light touch'd, and
heavenward
Swifter than sight was gone—even before
The teeming earth a sudden witness bore
Of his swift magic. Diving swans appear
³⁴⁰ Above the crystal circlings white and clear;
And catch the cheated eye in wide surprise,
How they can dive in sight and unseen
rise—
So from the turf outsprang two steeds jet-
black,
Each with large dark-blue wings upon his ³⁸⁰ back.
- ³⁴⁵ The youth of Caria plac'd the lovely dame
On one, and felt himself in spleen to tame
The other's fierceness. Through the air
they flew,
High as the eagles. Like two drops of dew
Exhal'd to Phœbus' lips, away they are
gone,
³⁵⁰ Far from the earth away—unseen, alone,
Among cool clouds and winds, but that the
free,
The buoyant life of song can floating be
Above their heads, and follow them un-
tir'd.—
Muse of my native land, am I inspir'd?
- This is the giddy air, and I must spread
Wide pinions to keep here; nor do I dread
Or height, or depth, or width, or any chance
Precipitous: I have beneath my glance
Those towering horses and their mournful
freight.
³⁶⁰ Could I thus sail, and see, and thus await
Fearless for power of thought, without
thine aid?—
- There is a sleepy dusk, an odorous shade
From some approaching wonder, and be-
hold
Those winged steeds, with snorting nostrils
bold
³⁶⁵ Snuff at its faint extreme, and seem to
tire,
Dying to embers from their native fire!
- There curl'd a purple mist around them;
soon,
It seem'd as when around the pale new
moon
Sad Zephyr droops the clouds like weeping
willow:
³⁷⁰ 'Twas Sleep slow journeying with head on
pillow.
For the first time, since he came nigh dead-
born
From the old womb of night, his cave
forlorn
Had he left more forlorn; for the first
time,
He felt aloof the day and morning's
prime—
³⁷⁵ Because into his depth Cimmerian
There came a dream, showing how a young
man,¹
Ere a lean bat could plump its wintery
skin,
Would at high Jove's empyreal footstool
win
An immortality, and how espouse
³⁸⁰ Jove's daughter, and be reckon'd of his
house.
Now was he slumbering towards heaven's
gate,
That he might at the threshold one hour
wait
To hear the marriage melodies, and then
Sink downward to his dusky cave again.
³⁸⁵ His litter of smooth semiluculent mist,
Diversely ting'd with rose and amethyst,
Puzzled those eyes that for the centre
sought;
And scarcely for one moment could be
caught
His sluggish form reposing motionless.
- ¹ Endymion, beloved of Diana.

290 Those two on winged steeds, with all the
 stress
 Of vision search'd for him, as one would
 look
 Athwart the shallows of a river nook
 To catch a glance at silver-throated eels,—
 Or from old Skiddaw's top, when fog con-
 ceals
 395 His rugged forehead in a mantle pale,
 With an eye-guess towards some pleasant
 vale
 Descry a favorite hamlet faint and far.

These raven horses, though they foster'd
 are
 Of earth's splenetic fire, dully drop
 400 Their full-vein'd ears, nostrils blood wide.
 and stop;
 Upon the spiritless must have they out-
 spread
 Their ample feathers, are in slumber
 dead,—
 And on those pinions, level in mid air,
 Endymion sleepeth and the lady fair.
 405 Slowly they sail, slowly as icy isle
 Upon a calm sea drifting: and meanwhile
 The mournful wanderer dreams. Behold!
 he walks
 On heaven's pavement; brotherly he talks
 To divine powers: from his hand full fain
 410 Juno's proud birds¹ are pecking pearly
 grain.
 He tries the nerve of Phœbus' golden bow,
 And asketh where the golden apples grow:
 Upon his arm he braces Pallas' shield,
 And strives in vain to unsettle and wield
 415 A Jovian thunderbolt: arch Hebe brings
 A full-brimm'd goblet, dances lightly, sings
 And tantalizes long; at last he drinks
 And lost in pleasure at her feet he sinks,
 Touching with dazzled lips her starlight
 hand.

120 He blows a bugle,—an ethereal band
 Are visible above the Seasons four,—
 Green-kirtled Spring, flush Summer, gol-
 den store
 In Autumn's sickle, Winter frosty hoar,
 Join dance with shadowy Hours; while
 still the blast,
 425 In swells unmitigated, still doth last
 To sway their floating morris.² "Whose
 is this?
 Whose bugle?" he inquires; they smile—
 "O Dis!
 Why is this mortal here? Dost thou not
 know
 Its mistress' lips? Not thou?—'Tis
 Dian's: lo!

¹ Peacocks.² In old popular dance.

430 She rises crescented!" He looks, 'tis she,
 His very goddess: good-bye earth, and sea,
 And air, and pains, and care, and suffer-
 ing;
 Good-bye to all but love! Then doth he
 spring
 Towards her, and awakes—and, strange,
 o'erhead,
 435 Of those same fragrant exhalations bred,
 Beheld awake his very dream: the gods
 Stood smiling; merry Hebe laughs and
 nods;
 And Phœbe bends towards him crescented.
 O state perplexing! On the pinion bed,
 440 Too well awake, he feels the panting side
 Of his delicious lady He who died!
 For soaring too audacious in the sun,
 When that same treacherous wax began to
 run,
 Felt not more tongue-tied than Endymion.
 445 His heart leapt up as to its rightful throne,
 To that fair-shadow'd passion puls'd its
 way—
 Ah, what perplexity! Ah, well a day!
 So fond, so beauteous was his bed-fellow,
 He could not help but kiss her: then he
 grew
 450 Awhile forgetful of all beauty save
 Young Phœbe's, golden hair'd; and so
 'gan crave
 Forgiveness: yet he turn'd once more to
 look
 At the sweet sleeper,—all his soul was
 shook,—
 She press'd his hand in slumber; so once
 more
 455 He could not help but kiss her and adore.
 At this the shadow wept, melting away.
 The Latmian started up: "Bright goddess,
 stay!
 Search my most hidden breast! By truth's
 own tongue,
 I have no dædalæ³ heart: why is it wrung
 460 To desperation? Is there nought for me,
 Upon the bourne of bliss, but misery?"

These words awoke the stranger of dark
 tresses:
 Her dawning love-look rapt Endymion
 blesses
 With 'havior soft. Sleep yawn'd from
 underneath.
 465 "Thou swan of Ganges, let us no more
 breathe
 This murky phantasm! thou contented
 seem'st
 Pillow'd in lovely idleness, nor dream'st
 What horrors may discomfort thee and me.
 Icarus. ³ cunning; deceptive

Ah, shouldst thou die from my heart-
treachery!—

470 Yet did she merely weep—her gentle soul
Hath no revenge in it. as it is whole
In tenderness, would I were whole in love!
Can I prize thee, fair maid, all price above,
Even when I feel as true as innocence?

475 I do, I do—What is this soul then?
Whence

Came it? It does not seem my own, and I
Have no self-passion or identity.
Some fearful end must be where, where
is it?

By Nemesis, I see my spirit flit
480 Alone about the dark—Forgive me, sweet—
Shall we away?" He rous'd the steed—
they beat

Their wings chivalrous into the clear air,
Leaving old Sleep within his vapory lair.

The good-night blush of eve was waning
slow,

485 And Vesper, risen star, began to throe
In the dusk heavens silverly, when they
Thus sprang direct towards the Galaxy
Nor did speed hinder converse soft and
strange—

Eternal oaths and vows they interchange,
490 In such wise, in such temper, so aloof
Up in the winds, beneath a starry roof,
So witless of their doom, that verily
'Tis well-nigh past man's search their
hearts to see,

Whether they wept, or laugh'd, or griev'd,
or toy'd—

495 Most like with joy gone mad, with sorrow
cloy'd

Full facing their swift flight, from ebony
streak,

The moon put forth a little diamond peak,
No bigger than an unobserved star,
Or tiny point of fairy scimitar;

500 Bright signal that she only stoop'd to tie
Her silver sandals, ere deliciously
She bow'd into the heavens her timid
head.

Slowly she rose, as though she would have
fled,

While to his lady meek the Carian turn'd,
505 To mark if her dark eyes had yet discern'd
This beauty in its birth—Despair! despair!
He saw her body fading gaunt and spare
In the cold moonshine Straight he seiz'd
her wrist;

It melted from his grasp: her hand he
kiss'd,

510 And, horror! kiss'd his own—he was
alone.

Her steed a little higher soar'd, and then
Dropt hawkwise to the earth.

There lies a den,
Beyond the seeming confines of the space
Made for the soul to wander in and trace
515 Its own existence, of remotest glooms.

Dark regions are around it, where the
tombs

Of buried griefs the spirit sees, but scarce
One hour doth linger weeping, for the
pierce

Of new-born woe it feels more inly smart.
520 And in these regions many a venom'd dart
At random flies, they are the proper home
Of every ill. the man is yet to come

Who hath not journeyed in this native hell
But few have ever felt how calm and well
525 Sleep may be had in that deep den of all
There anguish does not sting; nor pleasure
pall:

Woe-hurricanes beat ever at the gate,
Yet all is still within and desolate.

Beset with painful gusts, within ye hear
530 No sound so loud as when on curtain'd bier
The death-watch tick is stifled. Enter none
Who strive therefore: on the sudden it is
won

Just when the sufferer begins to burn,
Then it is free to him; and from an urn,
535 Still fed by melting ice, he takes a
draught—

Young Semele such richness never quaff'd
In her maternal longing! Happy gloom!
Dark Paradise! where pale becomes the
bloom

Of health by due; where silence dreardest
540 Is most articulate; where hopes infest;
Where those eyes are the brightest far that
keep

Their lids shut longest in a dreamless
sleep

O happy spirit-home! O wondrous soul!
Pregnant with such a den to save the whole
545 In thine own depth. Hail, gentle Carian!
For, never since thy griefs and woes began.
Hast thou felt so content a grievous feud
Hath led thee to this Cave of Quietude
Aye, his lull'd soul was there, although
upborne

550 With dangerous speed: and so he did not
mourn

Because he knew not whither he was going.
So happy was he, not the aerial blowing
Of trumpets at clear parley from the east
Could rouse from that fine relish, that high
feast.

They stung the feather'd horse: with fierce
alarm

He flapp'd towards the sound. Alas, no
charm

Could lift Endymion's head, or he had
view'd

A skyeey mask, a pimon'd multitude,—
And silvery was its passing: voices sweet

560 Warbling the while as if to lull and greet
The wanderer in his path. Thus warbled
they,

While past the vision went in bright array

"Who, who from Dian's feast would be
away!

For all the golden bowers of the day
565 Are empty left! Who, who away would be
From Cynthia's wedding and festivity?
Not Hesperus: lo! upon his silver wings
He leans away for highest heaven and
sings,

Snapping his lucid fingers merrily!—

570 Ah, Zephyrus; art here, and Flora too!
Ye tender bibbers of the rain and dew,
Young playmates of the rose and daffodil,
Be careful, ere ye enter in, to fill

Your baskets high

575 With fennel green, and balm, and golden
pines,

Savory, latter-mint, and columbines,
Cool parsley, basil sweet, and sunny thyme.
Yea, every flower and leaf of every clime,
All gather'd in the dewy morning: hie

580 Away! fly! fly!—

Crystalline brother of the belt of heaven,
Aquarius! to whom king Jove has given
Two liquid pulse streams 'stead of feather'd
wings,

Two fan-like fountains,—thine illuminings
585 For Dian play.

Dissolve the frozen purity of air;
Let thy white shoulders silvery and bare
Show cold through watery pinions; make
more bright

The Star-Queen's¹ crescent on her marriage
night:

590 Haste, haste away!—

Castor has tamed the planet Lion, see!
And of the Bear has Pollux mastery:
A third is in the race! who is the third
Speeding away swift as the eagle bird?

595 The ramping Centaur!

The Lion's mane's on end: the Bear how
ferce!

The Centaur's arrow ready seems to pierce
Some enemy: far forth his bow is bent
Into the blue of heaven. He'll be shent,²

600 Pale unrelentor,

When he shall hear the wedding lutes a-
playing—

Andromeda! sweet woman! why delaying
So timidly among the stars: come hither!
Join this bright throng, and nimbly follow
whither

605 They all are going

Danae's son,¹ before Jove newly bow'd,
Has wept for thee, calling to Jove aloud.
Thee, gentle lady, did he disenthral.

610 Ye shall forever live and love, for all

Thy tears are flowing—

By Daphne's fright, behold Apollo!—"

More

Endymion heard not. down his steed him
bore,

Prone to the green head of a misty hill

His first touch of the earth went nigh to
kill.

615 "Alas!" said he, "were I but always
borne

Through dangerous winds, had but my.
footsteps worn

A path in hell, forever would I bless

Horrors which nourish an uneasiness

For my own sullen conquering: to him

620 Who lives beyond earth's boundary, grief
is dim,

Sorrow is but a shadow now I see

The grass, I feel the solid ground—Ah,
me!

It is thy voice—divinest! Where?—who?
who

Left thee so quiet on this bed of dew?

625 Behold upon this happy earth we are,

Let us ay love each other; let us fare

On forest-fruits, and never, never go

Among the abodes of mortals here below,

Or be by phantoms duped O destiny!

630 Into a labyrinth now my soul would fly,

But with thy beauty will I deaden it

Where didst thou melt to? By thee will I
sit

Forever let our fate stop here—a kid

I on this spot will offer Pan will bid

635 Us live in peace, in love and peace among

His forest wildernesses I have clung

To nothing, lov'd a nothing, nothing seen

Or felt but a great dream! Oh, I have been

Presumptuous against love, against the
sky,

640 Against all elements, against the tie

Of mortals each to each, against the blooms

Of flowers, rush of rivers, and the tombs

Of heroes gone! Against his proper glory

Has my own soul conspired: so my story

645 Will I to children utter, and repent

There never liv'd a mortal man, who bent
His appetite beyond his natural sphere,

But starv'd and died My sweetest Indian,
here,

Here will I kneel, for thou redeemed hast

¹ Diana's.

² put to shame or confusion

¹ Perseus, who rescued Andromeda from the sea-monster.

650 My life from too thin breathing: gone and
past
Are cloudy phantasms. Caverns lone,
farewell!

And air of visions, and the monstrous swell
Of visionary seas! No, never more
Shall airy voices cheat me to the shore
655 Of tangled wonder, breathless and aghast
Adieu, my daintiest Dream! although so
vast

My love is still for thee. The hour may come
When we shall meet in pure Elysium
On earth I may not love thee, and there-
fore

660 Doves will I offer up, and sweetest store
All through the teeming year: so thou wilt
shine

On me, and on this damsel fair of mine.
And bless our simple lives My Indian
bliss!

My river-lily bud! one human kiss!

665 One sign of real breath—one gentle
squeeze,

Warm as a dove's nest among summer
trees,

And warm with dew at ooze from living
blood!

Whither didst melt? Ah, what of that!—
all good

We'll talk about—no more of dreaming—
Now,

670 Where shall our dwelling be? Under the
brow

(Of some steep mossy hill, where ivy dun
Would hide us up, although spring leaves
were none;

And where dark yew trees, as we rustle
through,

Will drop their scarlet berry cups of dew?

675 O thou wouldst joy to live in such a place,
Dusk for our loves, yet light enough to
grace

Those gentle limbs on mossy bed reclin'd
For by one step the blue sky shouldst thou
find,

And by another, in deep dell below,

680 See, through the trees, a little river go
All in its mid-day gold and glimmering
Honey from out the gnarled hive I'll
bring,

And apples, wan with sweetness, gather
thee,—

Cresses that grow where no man may them
see,

685 And sorrel untorn by the dew-claw'd stag
Pipes will I fashion of the syrinx flag,¹

¹ A reference to the myth of the Arcadian
nymph Syrinx, who, to escape the embraces
of Pan, was changed into a tuft of reeds, out
of which Pan then made his pipes

That thou mayst always know whither I
roam,
When it shall please thee in our quiet home
To listen and think of love. Still let me
speak;

690 Still let me dive into the joy I seek,—
For yet the past doth prison me. The
rill,

Thou haply mayst delight in, will I fill
With fairy fishes from the mountain tarn.
And thou shalt feed them from the squir-
rel's barn

695 Its bottom will I strew with amber shells,
And pebbles blue from deep enchanted
wells

Its sides I'll plant with dew-sweet eglan-
tine,

And honeysuckles full of clear bee-wine
I will entice this crystal rill to trace

700 Love's silver name upon the meadow's
face

I'll kneel to Vesta, for a flame of fire,
And to god Phœbus, for a golden lyre,

To Empress Dian, for a hunting spear,
To Vesper, for a taper silver-clear,

705 That I may see thy beauty through the
night,

To Flora, and a nightingale shall light
Tame on thy finger; to the River-Gods,

And they shall bring thee taper fishing-
rods

Of gold, and lines of Naiads' long bright
tress

710 Heaven shield thee for thine utter love-
liness!

Thy mossy footstool shall the altar be

'Fore which I'll bend, bending, dear love,
to thee:

Those lips shall be my Delphos, and shall
speak

Laws to my footsteps, color to my cheek,
715 Trembling or steadfastness to this same
voice,

And of three sweetest pleasurings the
choice.

And that affectionate light, those diamond
things,

Those eyes, those passions, those supreme
pearl springs,

Shall be my grief, or twinkle me to
pleasure

720 Say, is not bliss within our perfect seizure?
O that I could not doubt!"

The mountaineer

Thus strove by fancies vain and crude to
clear

His briar'd path to some tranquillity
It gave bright gladness to his lady's eye.

- 725 And yet the tears she wept were tears of
sorrow;
Answering thus, just as the golden mor-
row
Beam'd upward from the valleys of the
east:
"O that the flutter of this heart had ceas'd,
Or the sweet name of love had pass'd away
730 Young feather'd tyrant! by a swift decay
Wilt thou devote this body to the earth:
And I do think that at my very birth
I lisp'd thy blooming titles inwardly;
For at the first, first dawn and thought of
thee,
735 With uplift hands I blest the stars of
heaven.
Art thou not cruel? Ever have I striven
To think thee kind, but ah, it will not
do!
When yet a child, I heard that kisses drew
Favor from thee, and so I kisses gave
740 To the void air, bidding them find out love.
But when I came to feel how far above
All fancy, pride, and fickle maidenhood,
All earthly pleasure, all imagin'd good,
Was the warm tremble of a devout kiss,—
745 Even then, that moment, at the thought of
this,
Fainting I fell into a bed of flowers,
And languish'd there three days. Ye
milder powers,
Am I not cruelly wrong'd? Believe, be-
lieve
Me, dear Endymion, were I to weave
750 With my own fancies garlands of sweet
life,
Thou shouldst be one of all. Ah, bitter
strife!
I may not be thy love. I am forbidden—
Indeed I am—thwarted, affrighted, chid-
den,
By things I trembled at, and gorgon wrath
755 Twice hast thou ask'd whither I went
henceforth
Ask me no more! I may not utter it,
Nor may I be thy love. We might commit
Ourselves at once to vengeance; we might
die;
We might embrace and die: voluptuous
thought!
760 Enlarge not to my hunger, or I'm caught
In trammels of perverse deliciousness.
No, no, that shall not be: thee will I bless,
And bid a long adieu."

The Carian

- No word return'd: both lovelorn, silent,
wan,
765 Into the valleys green together went.

Far wandering, they were perforce content
To sit beneath a fair lone beechen tree;
Nor at each other gaz'd, but heavily
Por'd on its hazel cirque of shedded leaves.

- 770 Endymion! unhappy! it nigh grieves
Me to behold thee thus in last extreme:
Enskied ere this, but truly that I deem
Truth the best music in a first-born song.
Thy lute-voic'd brother¹ will I sing ere
long,
775 And thou shalt aid—hast thou not aided
me?
Yes, moonlight Emperor! felicity
Has been thy meed for many thousand
years;
Yet often have I, on the brink of tears,
Mourn'd as if yet thou wert a forester;—
Forgetting the old tale.

- He did not stir
780 His eyes from the dead leaves, or one small
pulse
Of joy he might have felt. The spirit
culls
Unfaded amaranth,² when wild it strays
Through the old garden-ground of boyish
days.
785 A little onward ran the very stream
By which he took his first soft poppy
dream;
And on the very bark 'gainst which he
leant
A crescent he had carv'd, and round it
spent
His skill in little stars. The teeming tree
790 Had swollen and green'd the pious char-
actery,
But not ta'en out. Why, there was not a
slope
Up which he had not fear'd the antelope,
And not a tree, beneath whose rooty shade
He had not with his tamed leopards
play'd:
795 Nor could an arrow light, or javelin,
Fly in the air where his had never been—
And yet he knew it not.

O treachery!

- Why does his lady smile, pleasing her eye
With all his sorrowing? He sees her not.
800 But who so stares on him? His sister sure!
Peona of the woods!—Can she endure—
Impossible—how dearly they embrace!
His lady smiles; delight is in her face;
It is no treachery.

¹ A reference to Hyperion, whom Keats already
had in mind as the subject of a poem. Hyper-
ion was not a brother of Endymion.

² An imaginary flower supposed never to fade

- "Dear brother mine!
 805 Endymion, weep not so! Why shouldst
 thou pine
 When all great Latmos so exalt will be?
 Thank the great gods, and look not bit-
 terly;
 And speak not one pale word, and sigh no
 more.
 Sure I will not believe thou hast such store
 810 Of grief, to last thee to my kiss again.
 Thou surely canst not bear a mind in pain,
 Come hand in hand with one so beautiful.
 Be happy both of you! for I will pull
 The flowers of autumn for your coronals.
 815 Pan's holy priest for young Endymion
 calls;
 And when he is restor'd, thou, fairest
 dame,
 Shalt be our queen. Now, is it not a shame
 To see ye thus,—not very, very sad?
 Perhaps ye are too happy to be glad:
 820 O feel as if it were a common day;
 Free-voic'd as one who never was away
 No tongue shall ask, Whence come ye?
 but ye shall
 Be gods of your own rest imperial.
 Not even I, for one whole month, will pry
 825 Into the hours that have pass'd us by,
 Since in my arbor I did sing to thee.
 O Hermes! on this very night will be
 A hymning up to Cynthia, queen of light;
 For the soothsayers old saw yesternight
 830 Good visions in the air,—whence will befall,
 As say these sages, health perpetual
 To shepherds and their flocks; and fur-
 thermore,
 In Dian's face they read the gentle lore:
 Therefore for her these vesper-carols are.
 835 Our friends will all be there from nigh
 and far.
 Many upon thy death have ditties made;
 And many, even now, their foreheads
 shade
 With cypress,¹ on a day of sacrifice
 New singing for our maids shalt thou de-
 vise,
 840 And pluck the sorrow from our hunts-
 men's brows.
 Tell me, my lady-queen, how to espouse
 This wayward brother to his rightful joys!
 His eyes are on thee bent, as thou didst
 poise
 His fate most goddess-like. Help me, I
 pray,
 845 To lure—Endymion, dear brother, say
 What ails thee?" He could bear no more,
 and so
 Bent his soul fiercely like a spiritual bow,
 ¹The cypress is an emblem of mourning.
- And twang'd it inwardly, and calmly said:
 "I would have thee my only friend, sweet
 maid!
 850 My only visitor! not ignorant though,
 That those deceptions which for pleasure
 go
 'Mong men, are pleasures real as real may
 be:
 But there are higher ones I may not see,
 If impiously an earthly realm I take.
 855 Since I saw thee, I have been wide awake
 Night after night, and day by day, until
 Of the empyrean I have drunk my fill.
 Let it content thee, sister, seeing me
 More happy than betides mortality.
 860 A hermit young, I'll live in mossy cave,
 Where thou alone shalt come to me, and
 lave
 Thy spirit in the wonders I shall tell.
 Through me the shepherd realm shall prosper
 well;
 For to thy tongue will I all health confide.
 865 And, for my sake, let this young maid
 abide
 With thee as a dear sister. Thou alone,
 Peona, mayst return to me I own
 This may sound strangely: but when,
 dearest girl,
 Thou seest it for my happiness, no pearl
 870 Will trespass down those cheeks. Com-
 panion fair!
 Wilt be content to dwell with her, to share
 This sister's love with me?" Like one
 resign'd
 And bent by circumstance, and thereby
 blind
 In self-commitment, thus that meek un-
 known:
 875 "Aye, but a buzzing by my ears has flown,
 Of jubilee to Dian—truth I heard?
 Well then, I see there is no little bird,
 Tender soever, but is Jove's own care.¹
 Long have I sought for rest, and, unaware,
 880 Behold I find it! so exalted too!
 So after my own heart! I knew, I knew
 There was a place untenanted in it:
 In that same void white Chastity shall sit,
 And monitor me nightly to lone slumber.
 885 With sanest lips I vow me to the number
 Of Dian's sisterhood; and, kind lady,
 With thy good help, this very night shall
 see
 My future days to her fane consecrate."
- As feels a dreamer what doth most create
 890 His own particular fright, so these three
 felt
 Or like one who, in after ages, knelt
 ¹ See *Matthew*, 10-29.

- To Lucifer or Baal, when he'd pine
 After a little sleep: or when in mine
 Far under-ground, a sleeper meets his
 friends
 895 Who know him not. Each diligently
 bends
 Towards common thoughts and things for
 very fear;
 Striving their ghastly malady to cheer,
 By thinking it a thing of yes and no,
 That housewives talk of. But the spirit-
 blow
 900 Was struck, and all were dreamers. At the
 last
 Endymion said: "Are not our fates all
 cast?
 Why stand we here? Adieu, ye tender
 pair!
 Adieu!" Whereat those maidens, with
 wild stare,
 Walk'd dizzily away. Pained and hot
 905 His eyes went after them, until they got
 Near to a cypress grove, whose deadly
 maw,
 In one swift moment, would what then he
 saw
 Engulf forever. "Stay!" he cried, "ah
 stay!
 Turn, damsels! hie! one word I have to
 say.
 910 Sweet Indian, I would see thee once again.
 It is a thing I dote on: so I'd fain,
 Peona, ye should hand in hand repair
 Into those holy groves, that silent are
 Behind great Dian's temple. I'll be gone.
 915 At Vesper's earliest twinkle—they are
 gone—
 But once, once, once again—" At this he
 press'd
 His hands against his face, and then did
 rest
 His head upon a mossy hillock green,
 And so remain'd as he a corpse had been
 920 All the long day; save when he scantily
 lifted
 His eyes abroad, to see how shadows
 shifted
 With the slow move of time,—sluggish and
 weary
 Until the poplar tops, in journey dreary,
 Had reach'd the river's brim. Then up he
 rose,
 925 And, slowly as that very river flows,
 Walk'd towards the temple grove with this
 lament:
 "Why such a golden eve? The breeze is
 sent
 Careful and soft, that not a leaf may fall
 Before the serene father of them all
- 930 Bows down his summer head below the
 west.
 Now am I of breath, speech, and speed
 possess,
 But at the setting I must bid adieu
 To her for the last time. Night will
 strew
 On the damp grass myriads of lingering
 leaves,
 935 And with them shall I die; nor much it
 grieves
 To die, when summer dies on the cold
 sward.
 Why, I have been a butterfly, a lord
 Of flowers, garlands, love-knots, silly
 posies,
 Groves, meadows, melodies, and arbor
 roses;
 940 My kingdom's at its death, and just it is
 That I should die with it: so in all this
 We miscall grief, bale, sorrow, heartbreak,
 woe,
 What is there to plain of? By Titan's
 foe!
 I am but lightly serv'd" So saying, he
 945 Tripp'd lightly on, in sort of deathful
 glee;
 Laughing at the clear stream and setting
 sun,
 As though they jests had been: nor had
 he done
 His laugh at nature's holy countenance,
 Until that grove appear'd, as if perchance,
 950 And then his tongue with sober seem-
 lish'd²
 Gave utterance as he enter'd: "Ha! I said,
 King of the butterflies, but by this gloom,
 And by old Rhadamanthus' tongue of
 doom,
 955 This dusk religion, pomp of solitude,
 And the Promethean clay by thief en-
 dued,³
 By old Saturnus' forelock, by his head
 Shook with eternal palsy, I did wed
 Myself to things of light from infancy;
 And thus to be cast out, thus lorn to die,
 960 Is sure enough to make a mortal man
 Grow impious" So he inwardly began
 On things for which no wording can be
 found:
 Deeper and deeper sinking, until drown'd
 Beyond the reach of music: for the choir
 965 Of Cynthia he heard not, though rough
 briar
 Nor muffling thicket interpos'd to dull

¹ Jupiter.² seemliness³ Prometheus stole fire from heaven and gave it to man, whom he made of clay and endowed with life

The vesper hymn, far swollen, soft and full,
 Through the dark pillais of those sylvan aisles
 He saw not the two maidens, nor their smiles,
 970 Wan as primroses gather'd at midnight
 By chilly-finger'd spring. "Unhappy wight!
 Endymion!" said Peona, "we are here!
 What wouldst thou ere we all are laid on bier?"
 Then he embriac'd her, and his lady's hand
 975 Press'd, saying "Sister, I would have command,
 If it were heaven's will, on our sad fate"
 At which that dark-eyed stranger stood elate
 And said, in a new voice, but sweet as love,
 To Endymion's amaze "By Cupid's dove,
 980 And so thou shalt! and by the hly truth
 Of my own breast thou shalt, beloved youth!"
 And as she spake, into her face there came
 Light, as reflected from a silver flame
 Her long black hair swell'd ample in display
 985 Full golden, in her eyes a brighter day
 Dawn'd blue and full of love Aye, he beheld
 Phœbe, his passion! joyous she upheld
 Her lucid bow, continuing thus "Drear drear
 Has our delaying been, but foolish fear
 990 Withheld me first, and then decrees of fate;
 And then 'twas fit that from this mortal state
 Thou shouldst, my love, by some unlook'd-for change
 Be spiritualiz'd Peona, we shall range
 These forests, and to thee they safe shall be
 995 As was thy cradle, hither shalt thou flee
 To meet us many a time" Next Cynthia bright
 Peona kiss'd, and bless'd with fair good night
 Her brother kiss'd her too, and knelt adown
 Before his goddess, in a blissful swoon
 1000 She gave her fair hands to him, and behold,
 Before three swiftest kisses he had told,
 They vanish'd far away!—Peona went
 Home through the gloomy wood in wonderment.

ISABELLA; OR THE POT OF BASIL*

A STORY FROM BOCCACCIO²
 1818 1820

- 1 Fair Isabel, poor simple Isabel!
 Lorenzo, a young palmer in Love's eye³
 They could not in the self-same mansion dwell
 Without some stir of heart, some malady,
 They could not sit at meals but feel how well
 It soothed each to be the other by,
 They could not, sure, beneath the same roof sleep
 But to each other dream, and nightly weep.
- 2 With every morn their love grew tenderer,
 With every eve deeper and tenderer still;
 He might not in house, field, or garden stir,
 But her full shape would all his seeing fill,
 And his continual voice was pleasanter
 To her, than noise of trees or hidden rill,
 Her lute-string gave an echo of his name,
 She spoilt her half-done broidery with the same
- 3 He knew whose gentle hand was at the latch
 Before the door had given her to his eyes,
 And from her chamber-window he would catch
 Her beauty farther than the falcon spies,
 And constant as her vespers would he watch,
 Because her face was turn'd to the same skies;
 And with sick longing all the night outwear,
 To hear her morning-step upon the stair
- 4 A whole long month of May in this sad plight
 Made their cheeks paler by the break of June.
 "Tomorrow will I bow to my delight,
 Tomorrow will I ask my lady's boon."—
 "O may I never see another night,
 Lorenzo, if thy lips breathe not love's tune."—
 So spake they to their pillows; but, alas,
 Honeyless days and days did he let pass;

* An aromatic shrubby plant.

² From *The Decameron*, 4, 5.

³ That is, a votary of Love

- 5 Until sweet Isabella's untouch'd cheek
Fell sick within the rose's just domain,
Fell thin as a young mother's, who doth
seek
By every lull to cool her infant's pain:
"How ill she is," said he, "I may not
speak;
And yet I will, and tell my love all
plain:
If looks speak love-laws, I will drink her
tears,
And at the least 'twill startle off her
care."
- 6 So said he one fair morning, and all day
His heart beat awfully against his side:
And to his heart he inwardly did pray
For power to speak; but still the ruddy
tide
Stuffed his voice, and puls'd resolve away—
Fever'd his high conceit of such a bride,
Yet brought him to the meekness of a
child:
Alas! when passion is both meek and wild!
- 7 So once more he had wak'd and anguished
A dreary night of love and misery,
If Isabel's quick eye had not been wed
To every symbol on his forehead high;
She saw it waxing very pale and dead,
And straight all flush'd; so, hup'd tenderly,
"Lorenzo!"—here she ceas'd her timid
quest,
But in her tone and look he read the rest
- 8 "O Isabella, I can half perceive
That I may speak my grief into thine
ear,
If thou didst ever anything believe,
Believe how I love thee, believe how near
My soul is to its doom: I would not grieve
Thy hand by unwelcome pressing, would
not fear
Thine eyes by gazing; but I cannot live
Another night, and not my passion shrive.
- 9 "Love! thou art leading me from wintry
cold,
Lady! thou leadest me to summer clime,
And I must taste the blossoms that unfold
In its ripe warmth this gracious morn-
ing time."
So said, his erewhile timid lips grew bold,
And poesied with hers in dewy rhyme:
Great bliss was with them, and great hap-
piness
Grew, like a lusty flower in June's caress
- 10 Parting, they seem'd to tread upon the
air,
Twin roses by the zephyr blown apart
Only to meet again more close, and share
The inward fragrance of each other's
heart.
She, to her chamber gone, a ditty fair
Sang, of delicious love and honey'd dart;
He with light steps went up a western hill,
And bade the sun farewell, and joy'd his
fill.
- 11 All close they met again, before the dusk
Had taken from the stars its pleasant
veil,
All close they met, all eves, before the dusk
Had taken from the stars its pleasant
veil,
Close in a bower of hyacinth and musk,
Unknown of any, free from whispering
tale.
Ah! better had it been forever so,
Than idle ears should pleasure in their woe.
- 12 Were they unhappy then?—It cannot be—
Too many tears for lovers have been
shed,
Too many sighs give we to them in fee,¹
Too much of pity after they are dead,
Too many doleful stories do we see,
Whose matter in bright gold were best
be read,
Except in such a page where Theseus'
spouse²
Over the pathless waves towards him bows
- 13 But, for the general award of love,
The little sweet doth kill much bitter-
ness;
Though Dido silent is in under-grove,
And Isabella's was a great distress,
Though young Lorenzo in warm Indian
clove
Was not embalm'd, this truth is not the
less—
Even bees, the little almsmen of spring-
bowers,
Know there is richest juice in poison-
flowers.
- 14 With her two brothers this fair lady dwelt,
Enriched from ancestral merchandize,
And for them many a weary hand did
swelt
In torched mines and noisy factories,

¹ pay: wages² Ariadne She aided Theseus in finding his way out of the labyrinth and fled with him to the island of Naxos, where she was abandoned. (*Odyssey*, 11, 321 ff)

- And many once proud-quiver'd loins did melt
In blood from stinging whip;—with hollow eyes
Many all day in dazzling river stood,
To take the rich-ored driftings of the flood.
- 15 For them the Ceylon diver held his breath,
And went all naked to the hungry shark,
For them his ears gush'd blood; for them in death
The seal on the cold ice with piteous bark
Lay full of darts; for them alone did seethe
A thousand men in troubles wide and dark.
Half-ignorant, they turn'd an easy wheel,
That set sharp racks at work, to pinch and peel.
- 16 Why were they proud? Because their marble founts
Gush'd with more pride than do a wretch's tears!—
Why were they proud? Because fair orange-mounts
Were of more soft ascent than lazar stairs!¹—
Why were they proud? Because red-lin'd accounts
Were richer than the songs of Grecian years!—
Why were they proud? again we ask aloud,
Why in the name of Glory were they proud?
- 17 Yet were these Florentines as self-retired
In hungry pride and gainful cowardice,
As two close Hebrews in that land inspired,
Paled in² and vineyarded from beggar-spies;
The hawks of ship-mast forests³—the untired
And pannier'd mules for ducats and old lies—
Quick cat's-paws on the generous stray-away,—
Great wits in Spanish, Tuscan, and Malay.
- 18 How was it these same ledger-men could spy
Fair Isabella in her downy nest?
How could they find out in Lorenzo's eye
A straying from his toil? Hot Egypt's pest⁴
- Into their vision covetous and sly!
How could these money-bags see east and west?—
Yet so they did—and every dealer fair
Must see behind, as doth the hunted hare.
- 19 O eloquent and famed Boccaccio!
Of thee we now should ask forgiving boon,
And of thy spicy myrtles as they blow,
And of thy roses amorous of the moon,
And of thy lilies, that do paler grow
Now they can no more hear thy ghittorn's¹ tune,
For venturing syllables that ill beseeem
The quiet glooms of such a piteous theme.
- 20 Grant thou a pardon here, and then the tale
Shall move on soberly, as it is meet,
There is no other crime, no mad assail
To make old prose in modern rhyme more sweet
But it is done—succeed the verse or fail—
To honor thee, and thy gone spirit greet,
To stead thee as a verse in English tongue,
An echo of thee in the north-wind sung
- 21 These brethren having found by many signs
What love Lorenzo for their sister had,
And how she lov'd him too, each uncon-fines
His better thoughts to other, well nigh mad
That he, the servant of their trade designs,
Should in their sister's love be blithe and glad,
When 'twas their plan to coax her by degrees
To some high noble and his olive-trees
- 22 And many a jealous conference had they,
And many times they bit their lips alone,
Before they fix'd upon a surest way
To make the youngster for his crime atone;
And at the last, these men of cruel clay
Cut Mercy with a sharp knife to the bone,
For they resolved in some forest dim
To kill Lorenzo, and there bury him.
- 23 So on a pleasant morning, as he leant
Into the sunrise, o'er the balustrade
Of the garden-terrace, towards him they bent

¹ hospital stairs² enclosed³ They take advantage of trading vessels in port⁴ Swarms of flies See *Exodus*, 8 21.¹ A stringed instrument similar to a guitar.

- Their footing through the dews; and to
 him said,
 "You seem there in the quiet of content,
 Lorenzo, and we are most loth to invade
 Calm speculation, but if you are wise,
 Bestride your steed while cold is in the 28
 skies.
- 24 "Today we purpose, aye, this hour we
 mount
 To spur three leagues towards the Apen-
 nine,
 Come down, we pray thee, ere the hot sun
 count
 His dewy rosary on the eglantine "
 Lorenzo, courteously as he was wont,
 Bow'd a fair greeting to these serpents'
 whine,
 And went in haste, to get in readiness,
 With belt, and spur, and bracing hunts-
 man's dress.
- 25 And as he to the court-yard pass'd along,
 Each third step did he pause, and lis-
 ten'd oft
 If he could hear his lady's matin-song,
 Or the light whisper of her footstep
 soft;
 And as he thus over his passion hung,
 He heard a laugh full musical aloft;
 When, looking up, he saw her features
 bright
 Smile through an in-door lattice, all de-
 light.
- 26 "Love, Isabel!" said he, "I was in pain
 Lest I should miss to bid thee a good
 morrow "
 Ah! what if I should lose thee, when so
 fain
 I am to stifle all the heavy sorrow
 Of a poor three hours' absence? but we'll
 gain
 Out of the amorous dark what day doth
 borrow.
 Good bye! I'll soon be back."—"Good
 bye!" said she:—
 And as he went she chanted merrily.
- 27 So the two brothers and their murder'd
 man
 Rode past fair Florence, to where Arno's
 stream
 Gurgles through straiten'd banks, and still
 doth fan
 Itself with dancing bulrush, and the
 bream
 Keeps head against the freshets. Sick and
 wan
- The brothers' faces in the ford did seem,
 Lorenzo's flush with love.—They pass'd
 the water
 Into a forest quiet for the slaughter.
- 28 There was Lorenzo slain and buried in,
 There in that forest did his great love
 cease,
 Ah! when a soul doth thus its freedom win,
 It aches in loneliness—is ill at peace
 As the break-covert bloodhounds of such
 sin:
 They dipp'd their swords in the water,
 and did tease
 Their horses homeward, with convulsed
 spur,
 Each richer by his being a murderer.
- 29 They told their sister how, with sudden
 speed,
 Lorenzo had ta'en ship for foreign
 lands,
 Because of some great urgency and need
 In their affairs, requiring trusty hands
 Poor girl! put on thy stifling widow's
 weed,¹
 And 'scape at once from Hope's ac-
 cursed bands;
 Today thou wilt not see him, nor to-
 morrow,
 And the next day will be a day of sorrow
- 30 She weeps alone for pleasures not to be,
 Sorely she wept until the night came on,
 And then, instead of love, O misery!
 She brooded o'er the luxury alone:
 His image in the dusk she seem'd to see,
 And to the silence made a gentle moan,
 Spreading her perfect arms upon the air,
 And on her couch low murmuring "Where?
 O where?"
- 31 But Selfishness, Love's cousin, held not
 long
 Its fiery vigil in her single breast;
 She fretted for the golden hour, and hung
 Upon the time with feverish unrest—
 Not long—for soon into her heart a throng
 Of higher occupants, a richer zest,
 Came tragic, passion not to be subdued,
 And sorrow for her love in travels rude
- 32 In the mid days of autumn, on their eves
 The breath of winter comes from far
 away,
 And the sick west continually bereaves
 Of some gold tinge, and plays a rounde-
 lay
¹ garment; attire

- Of death among the bushes and the leaves,
To make all bare before he dares to stray
From his north cavern. So sweet Isabel
By gradual decay from beauty fell,
- 33 Because Lorenzo came not. Oftentimes
She ask'd her brothers, with an eye all
pale,
Striving to be itself, what dungeon chimes
Could keep him off so long? They spake
a tale
Time after time, to quiet her. Their crimes
Came on them, like a smoke from Hin-
nom's vale;
And every night in dreams they groan'd
aloud,
To see their sister in her snowy shroud
- 34 And she had died in drowsy ignorance,
But for a thing more deadly dark than
all;
It came like a fierce potion, drunk by
chance,
Which saves a sick man from the feath-
er'd pall
For some few gasping moments; like a
lance,
Waking an Indian from his cloudy hall
With cruel pierce, and bringing him again
Sense of the gnawing fire at heart and
brain.
- 35 It was a vision —In the drowsy gloom,
The dull of midnight, at her couch's foot
Lorenzo stood, and wept: the forest tomb
Had marr'd his glossy hair which once
could shoot
Lustre into the sun, and put cold doom
Upon his lips, and taken the soft lute
From his lorn voice, and past his loamed
ears
Had made a miry channel for his tears
- 36 Strange sound it was, when the pale
shadow spake;
For there was striving, in its piteous
tongue,
To speak as when on earth it was awake,
And Isabella on its music hung:
Languor there was in it, and tremulous
shake,
As in a palsied Druid's harp unstrung;
And through it moan'd a ghostly under-
song,
Like hoarse night-gusts sepulchral briars
among.
- 37 Its eyes, though wild, were still all dewy
bright
- With love, and kept all phantom fear
aloof
From the poor girl by magic of their light,
The while it did unthread the horrid
woof
Of the late darken'd time,—the murder-
ous spite
Of pride and avarice,—the dark pine
roof
In the forest,—and the sodden turfed dell,
Where, without any word, from stabs he
fell
- 38 Saying moreover, "Isabel, my sweet!
Red whortleberries droop above my
head,
And a large flint-stone weighs upon my
feet;
Around me beeches and high chestnuts
shed
Their leaves and prickly nuts, a sheep-
fold bleat
Comes from beyond the river to my bed
Go, shed one tear upon my heather-bloom,
And it shall comfort me within the tomb
- 39 "I am a shadow now, alas! alas!
Upon the skirts of human nature dwell-
ing
Alone: I chant alone the holy mass,
While little sounds of life are round me
knelling,
And glossy bees at noon do fieldward pass,
And many a chapel bell the hour is
telling,
Paining me through these sounds grow
strange to me,
And thou art distant in Humanity
- 40 "I know what was, I feel full well what is,
And I should rage, if spirits could go
mad;
Though I forget the taste of earthly bliss,
That paleness warms my grave, as
though I had
A seraph chosen from the bright abyss
To be my spouse thy paleness makes
me glad;
Thy beauty grows upon me, and I feel
A greater love through all my essence
steal."
- 41 The Spirit mourn'd "Adieu!"—dissolv'd
and left
The atom darkness in a slow turmoil;
As when of healthful midnight sleep be-
reft,
Thinking on rugged hours and fruitless
toil,

- We put our eyes into a pillowy cleft,
And see the spangly¹ gloom froth up
and boil:
It made sad Isabella's eyelids ache,
And in the dawn she started up awake;
- 42 "Ha! ha!" said she, "I knew not this
hard life,
I thought the worst was simple misery;
I thought some Fate with pleasure or with
strife
Portion'd us—happy days, or else to
die;
But there is crime—a brother's bloody
knife!
Sweet Spirit, thou hast school'd my in-
fancy:
I'll visit thee for this, and kiss thine eyes,
And greet thee morn and even in the
skies."
- 43 When the full morning came, she had de-
vis'd
How she might secret to the forest hie,
How she might find the clay, so dearly
priz'd,
And sing to it one latest lullaby;
How her short absence might be unsur-
mis'd,
While she the inmost of the dream would
try.
Resolv'd, she took with her an aged nurse,
And went into that dismal forest-hearse.
- 44 See, as they creep along the river side,
How she doth whisper to that aged dame,
And, after looking round the champaign²
wide,
Shows her a knife. — "What feverous
hectic flame
Burns in thee, child? — What good can
thee betide,
That thou should'st smile again?" —
The evening came,
And they had found Lorenzo's earthy bed.
The flint was there, the berries at his head
- 45 Who hath not loiter'd in a green church-
yard,
And let his spirit, like a demon-mole,
Work through the clayey soil and gravel
hard,
To see skull, coffin'd bones, and funeral
stole;
Pitying each form that hungry Death hath
marr'd,
And filling it once more with human
soul?
- Ah! this is holiday to what was felt
When Isabella by Lorenzo knelt.
- 46 She gaz'd into the fresh-thrown mould, as
though
One glance did fully all its secrets tell;
Clearly she saw, as other eyes would know
Pale limbs at bottom of a crystal well;
Upon the murderous spot she seem'd to
grow,
Like to a native lily of the dell:
Then with her knife, all sudden, she began
To dig more fervently than misers can.
- 47 Soon she turn'd up a soiled glove, whereon
Her silk had play'd in purple phan-
tasies,
She kiss'd it with a lip more chill than
stone,
And put it in her bosom, where it dries
And freezes utterly unto the bone
Those dainties made to still an infant's
cries:
Then 'gan she work again; nor stay'd her
care,
But to throw back at times her veiling hair.
- 48 That old nurse stood beside her wondering,
Until her heart felt pity to the core
At sight of such a dismal laboring,
And so she kneeled, with her locks all
hoar,
And put her lean hands to the horrid thing:
Three hours they labor'd at this travail
soie,
At last they felt the kernel of the grave,
And Isabella did not stamp and rave.
- 49 Ah! wherefore all this wormy circum-
stance?
Why linger at the yawning tomb so long?
O for the gentleness of old Romance,
The simple plaining¹ of a minstrel's
song!
Fair reader, at the old tale take a glance,
For here, in truth, it doth not well belong
To speak. — O turn thee to the very tale,
And taste the music of that vision pale
- 50 With duller steel than the Perséan sword²
They cut away no formless monster's
head,
But one, whose gentleness did well accord
With death, as life. The ancient harps
have said,
Love never dies, but lives, immortal Lord
If Love impersonate was ever dead.

¹ shining² level field¹ melody² The sword with which Perseus slew Medusa.

- Pale Isabella kiss'd it, and low moan'd.
 'Twas love; cold,—dead indeed, but not
 dethron'd.
- 51 In anxious secrecy they took it home,
 And then the prize was all for Isabel:
 She calm'd its wild hair with a golden
 comb,
 And all around each eye's sepulchral cell
 Pointed each fringed lash; the smeared
 loam
 With tears, as chilly as a dripping well,
 She drench'd away:—and still she comb'd,
 and kept
 Sighing all day—and still she kiss'd, and
 wept.
- 52 Then in a silken scarf,—sweet with the
 dews
 Of precious flowers pluck'd in Araby,
 And divine liquids come with odorous ooze
 Through the cold serpent-pipe¹ refresh-
 fully,—
 She wrapp'd it up; and for its tomb did
 choose
 A garden-pot, wherein she laid it by,
 And cover'd it with mould, and o'er it set
 Sweet Basil, which her tears kept ever wet.
- 53 And she forgot the stars, the moon, and
 sun,
 And she forgot the blue above the trees,
 And she forgot the dells where waters run,
 And she forgot the chilly autumn breeze,
 She had no knowledge when the day was
 done,
 And the new morn she saw not: but in
 peace
 Hung over her sweet Basil evermore,
 And moisten'd it with tears unto the core.
- 54 And so she ever fed it with thin tears,
 Whence thick, and green, and beautiful
 it grew,
 So that it smelt more balmy than its peers
 Of Basil-tufts in Florence; for it drew
 Nurture besides, and life, from human
 fears,
 From the fast mouldering head there
 shut from view.
 So that the jewel, safely casketed,
 Came forth, and in perfumed leaflets spread.
- 55 O Melancholy, linger here awhile!
 O Music, Music, breathe despondingly!
 O Echo, Echo, from some sombre isle,
 Unknown, Lethæan, sigh to us—O sigh!
- Spirits in grief, lift up your heads, and
 smile;
 Lift up your heads, sweet Spirits,
 heavily,
 And make a pale light in your cypress¹
 glooms,
 Tinting with silver wan your marble tombs.
- 56 Moan hither, all ye syllables of woe,
 From the deep throat of sad Melpomene!
 Through bronzed lyre in tragic order go,
 And touch the strings into a mystery;
 Sound mournfully upon the winds and
 low;
 For simple Isabel is soon to be
 Among the dead: she withers, like a palm
 Cut by an Indian for its juicy balm.
- 57 O leave the palm to wither by itself;
 Let not quick winter chill its dying
 hour!—
 It may not be—those Baalites of pelf,²
 Her brethren, noted the continual shower
 From her dead eyes; and many a curious
 elf,
 Among her kindred, wonder'd that such
 dower
 Of youth and beauty should be thrown
 aside
 By one mark'd out to be a noble's bride.
- 58 And, furthermore, her brethren wonder'd
 much
 Why she sat drooping by the Basil green,
 And why it flourish'd, as by magic touch;
 Greatly they wonder'd what the thing
 might mean.
 They could not surely give belief, that such
 A very nothing would have power to
 wean
 Her from her own fair youth, and pleas-
 ures gay,
 And even remembrance of her love's delay.
- 59 Therefore they watch'd a time when they
 might sift
 This hidden whim; and long they
 watch'd in vain;
 For seldom did she go to chapel-shrift,
 And seldom felt she any hunger-pain;
 And when she left, she hurried back, as
 swift
 As bird on wing to breast its eggs again;
 And, patient as a hen-bird, sat her there
 Beside her Basil, weeping through her hair.

¹ The cypress is an emblem of mourning. It is
 a common tree in graveyards

² Worshipers of pelf, as pagans worshiped Baal.

¹ A pipe used in distilling liquids.

60 Yet they contriv'd to steal the Basil-pot,
 And to examine it in secret place;
 The thing was vile with green and livid
 spot,
 And yet they knew it was Lorenzo's
 face:
 The guerdon of their murder they had got,
 And so left Florence in a moment's
 space,
 Never to turn again.—Away they went,
 With blood upon their heads, to banish-
 ment.

61 O Melancholy, turn thine eyes away!
 O Music, Music, breathe despondingly!
 O Echo, Echo, on some other day,
 From isles Lethæan, sigh to us—O sigh!
 Spirits of grief, sing not your "Well-a-
 way!"
 For Isabel, sweet Isabel, will die;
 Will die a death too lone and incomplete,
 Now they have ta'en away her Basil sweet.

62 Piteous she look'd on dead and senseless
 things,
 Asking for her lost Basil amorously,
 And with melodious chuckle in the strings
 Of her lorn voice, she oftentimes would
 cry
 After the pilgrim in his wanderings,
 To ask him where her Basil was, and
 why
 'Twas hid from her: "For cruel 'tis,"
 said she,
 "To steal my Basil-pot away from me"

63 And so she pined, and so she died forlorn,
 Imploping for her Basil to the last.
 No heart was there in Florence but did
 mourn
 In pity of her love, so overcast.
 And a sad ditty of this story born
 From mouth to mouth through all the
 country pass'd:
 Still is the burthen sung — "O cruelty,
 To steal my Basil-pot away from me!"

TO HOMER
 1818 1848

Standing aloof in giant ignorance,
 Of thee I hear and of the Cyclades,
 As one who sits ashore and longs perchance
 To visit dolphin-coral in deep seas.
 5 So thou wast blind;—but then the veil
 was rent,
 For Jove uncertain'd Heaven to let thee
 live,
 And Neptune made for thee a spumy tent,

And Pan made sing for thee his forest-
 hive;
 Ay on the shores of darkness there is light,
 10 And precipices show untrodden green,
 There is a budding morrow in midnight,
 There is a triple sight in blindness keen;
 Such seeing hadst thou, as it once befel
 To Dian, Queen of Earth, and Heaven,
 and Hell.

FRAGMENT OF AN ODE TO MAIA
 1818 1848

Mother of Hermes! and still youthful
 Maia!
 May I sing to thee
 As thou wast hymned on the shores of
 Baïæ?
 Or may I woo thee
 5 In earlier Sicilian? or thy smiles
 Seek as they once were sought, in Grecian
 isles,
 By bards who died content on pleasant
 sward,
 Leaving great verse unto a little clan?
 O, give me their old vigor, and unheard
 10 Save of the quiet primrose, and the span
 Of heaven and few ears,
 Rounded by thee, my song should die away
 Content as theirs,
 Rich in the simple worship of a day.

TO AILSA ROCK
 1818 1819

Hearken, thou craggy ocean pyramid!
 Give answer from thy voice, the sea-fowls'
 screams!
 When were thy shoulders mantled in huge
 streams?
 When, from the sun, was thy broad fore-
 head hid?
 5 How long is 't since the mighty power bid
 Thee heave to airy sleep from fathom
 dreams?
 Sleep in the lap of thunder or sunbeams,
 Or when gray clouds are thy cold cover-
 lid.
 Thou answer'st not; for thou art dead
 asleep;
 10 Thy life is but two dead eternities—
 The last in air, the former in the deep;
 First with the whales, last with the eagle-
 skies—
 Drown'd wast thou till an earthquake made
 thee steep,
 Another cannot wake thy giant size.

¹ Baïæ and Sicily were both Greek colonies.

FANCY

1818

1820

- Ever let the Fancy roam,
 Pleasure never is at home.
 At a touch sweet Pleasure melteth,
 Like to bubbles when rain pelteth,
 5 Then let winged Fancy wander
 Through the thought still spread beyond
 her
 Open wide the muid's cage-door,
 She'll dart forth, and cloudward soar.
 O sweet Fancy! let her loose,
 10 Summer's joys are spoilt by use,
 And the enjoying of the spring
 Fades as does its blossoming,
 Autumn's red-lipp'd fruitage too,
 Blushing through the mist and dew,
 15 Cloys with tasting. What do then?
 Sit thee by the ingle,¹ when
 The sear faggot blazes bright,
 Spirit of a winter's night;
 When the soundless earth is muffled,
 20 And the caked snow is shuffled
 From the ploughboy's heavy shoon,²
 When the Night doth meet the Noon
 In a dark conspiracy
 To banish Even from her sky
 25 Sit thee there, and send abroad,
 With a mind self-overaw'd,
 Fancy, high-commission'd — send her!
 She has vassals to attend her.
 She will bring, in spite of frost,
 30 Beauties that the earth hath lost,
 She will bring thee, all together,
 All delights of summer weather;
 All the buds and bells of May,
 From dewy sward or thorny spray,
 35 All the heaped autumn's wealth,
 With a still, mysterious stealth.
 She will mix these pleasures up
 Like three fit wines in a cup,
 And thou shalt quaff it — thou shalt hear
 40 Distant harvest-carols clear;
 Rustle of the reaped corn,³
 Sweet birds antheming the morn:
 And, in the same moment — hark!
 'Tis the early April lark,
 45 Or the rooks, with busy caw,
 Foraging for sticks and straw
 Thou shalt, at one glance, behold
 The daisy and the margold;
 White-plum'd lilies, and the first
 50 Hedge-grown primrose that hath burst,
 Shaded hyacinth, alway
 Sapphire queen of the mid-May;
 And every leaf, and every flower
 Pearled with the self-same shower.

¹ replace² shoes³ wheat

- 55 Thou shalt see the field-mouse peep
 Meagre from its celled sleep;
 And the snake all winter-thin
 Cast on sunny bank its skin,
 Freckled nest-eggs thou shalt see
 60 Hatching in the hawthorn-tree,
 When the hen-bird's wing doth rest
 Quiet on her mossy nest;
 Then the hurry and alarm
 When the bee-hive casts its swarm,
 65 Acorns ripe down-pattering,
 While the autumn breezes sing.

- Oh, sweet Fancy! let her loose;
 Every thing is spoilt by use.
 Where's the cheek that doth not fade,
 70 Too much gaz'd at? Where's the maid
 Whose lip mature is ever new?
 Where's the eye, however blue,
 Doth not weary? Where's the face
 One would meet in every place?
 75 Where's the voice, however soft,
 One would hear so very oft?
 At a touch sweet Pleasure melteth
 Like to bubbles when rain pelteth.
 Let, then, winged Fancy find
 80 Thee a mistress to thy mind.
 Dulcet-eyed as Ceres' daughter,¹
 Ere the God of Torment taught her
 How to frown and how to chide,
 With a waist and with a side
 85 White as Hebe's, when her zone²
 Slipt its golden clasp, and down
 Fell her kirtle to her feet,
 While she held the goblet sweet,
 And Jove grew languid. — Break the mesh
 90 Of the Fancy's silken leash,
 Quickly break her prison-string
 And such joys as these she'll bring. —
 Let the winged Fancy roam,
 Pleasure never is at home.

ODE

1819

1820

- Bards of Passion and of Mirth,
 Ye have left your souls on earth!
 Have ye souls in heaven too,
 Double-lived in regions new?
 5 Yes, and those of heaven commune
 With the spheres of sun and moon;
 With the noise of fountains wond'rous,
 And the parley³ of voices thund'rous;
 With the whisper of heaven's trees
 10 And one another, in soft ease
 Seated on Elysian lawns

¹ Proserpine, whom Pluto carried as his bride to the lower world.² girdle³ parley; discourse

Brows'd by none but Dian's fawns;¹
 Underneath large blue-bells tented,
 Where the daisies are rose-scented,
 15 And the rose herself has got
 Perfume which on earth is not;
 Where the nightingale doth sing
 Not a senseless, tranced thing,
 But divine melodious truth,
 20 Philosophic numbers smooth;
 Tales and golden histories
 Of heaven and its mysteries

Thus ye live on high, and then
 On the earth ye live again,
 25 And the souls ye left behind you
 Teach us, here, the way to find you,
 Where your other souls are joying.
 Never slumber'd, never cloying
 Here, your earth-born souls still speak
 30 To mortals, of their little week,
 Of their sorrows and delights,
 Of their passions and their spites;
 Of their glory and their shame;
 What doth strengthen and what maim.
 35 Thus ye teach us, every day.
 Wisdom, though fled far away

Bards of Passion and of Mirth,
 Ye have left your souls on earth!
 Ye have souls in heaven too,
 40 Double-lived in regions new!

ODE ON MELANCHOLY

1819

1820

No, no! go not to Lethe, neither twist
 Wolf's-bane,² tight-rooted, for its por-
 sonous wine,
 Nor suffer thy pale forehead to be kiss'd
 By nightshade, ruby grape of Proser-
 pine;
 5 Make not your rosary of yew-berries,³
 Nor let the beetle,⁴ nor the death-moth⁵
 be
 Your mournful Psyche,⁶ nor the
 downy owl
 A partner in your sorrow's mysteries;
 For shade to shade will come too
 drowsily,
 10 And drown the wakeful anguish of
 the soul

¹ The fawn was Diana's favorite animal.² A kind of poisonous plant³ The yew is an emblem of mourning⁴ The sacred beetle of Egypt was regarded as a symbol of the resurrection of the soul, and was placed in coffins⁵ A moth with markings which resembled the human skull.⁶ Psyche, the soul, was symbolized by the butterfly.

But when the melancholy fit shall fall
 Sudden from heaven like a weeping
 cloud,
 That fosters the droop-headed flowers all,
 And hides the green hill in an April
 shroud;
 15 Then glut thy sorrow on a morning rose,
 Or on the rainbow of the salt sand-
 wave,
 Or on the wealth of globed peonies;
 Or if thy mistress some rich anger shows,
 Emprison her soft hand, and let her
 rave,
 20 And feed deep, deep upon her peer-
 less eyes

She dwells with Beauty — Beauty that
 must die;
 And Joy, whose hand is ever at his lips
 Bidding adieu; and aching Pleasure nigh,
 Turning to poison while the bee-mouth
 sips:
 25 Ay, in the very temple of Delight
 Veil'd Melancholy has her sovran
 shrine,
 Though seen of none save him whose
 strenuous tongue
 Can burst Joy's grape against his pal-
 ate fine;
 His soul shall taste the sadness of her
 might,
 30 And be among her cloudy trophies
 hung

ODE ON A GRECIAN URN

1819

1820

Thou still unravish'd bride of quietness,
 Thou foster-child of silence and slow
 time,
 Sylvan historian,¹ who canst thus express
 A flowery tale more sweetly than our
 rhyme:
 5 What leaf-fring'd legend haunts about
 thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady?
 What men or gods are these? What
 maidens loth?
 What mad pursuit? What struggle to
 escape?
 10 What pipes and timbrels? What
 wild ecstasy?

Heard melodies are sweet, but those un-
 heard
 Are sweeter; therefore, ye soft pipes,
 play on;

¹ historian of scenes of the wood

Not to the sensual ear,¹ but, more en-
dear'd,

Pipe to the spirit ditties of no tone.

15 Fair youth, beneath the trees, thou canst
not leave

Thy song, nor ever can those trees be
bare;

Bold lover, never, never canst thou
kiss,

Though winning near the goal—yet, do
not grieve,

She cannot fade, though thou hast not
thy bliss,

20 Forever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot
shed

Your leaves, nor ever bid the spring
adieu;

And, happy melodist, unwearied,
Forever piping songs forever new;

25 More happy love! more happy, happy
love!

Forever warm and still to be enjoy'd,
Forever panting, and forever young;

All breathing human passion far above,
That leaves a heart high-sorrowful and
cloy'd,

30 A burning forehead, and a parching
tongue.

Who are these coming to the sacrifice?

To what green altar, O mysterious
priest,

Lead'st thou that heifer lowing at the
skies,

And all her silken flanks with garlands
drest?

35 What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious
morn?

And, little town, thy streets forevermore
Will silent be; and not a soul to tell

40 Why thou art desolate, can e'er re-
turn.

O Attic shape! Fair attitude! with brede²
Of marble men and maidens over-

wrought,

With forest branches and the trodden
weed;

Thou, silent form, dost tease us out of
thought

45 As doth eternity. Cold pastoral!³

When old age shall this generation waste,

Thou shalt remain, in midst of other
woe

Than ours, a friend to man, to whom
thou say'st,

50 "Beauty is truth, truth beauty," that is all
Ye know on earth, and all ye need to
know.¹

ODE ON INDOLENCE

1819

1848

They toll not, neither do they spin.²

One morn before me were three figures
seen,

With bowed necks, and joined hands,
side-fac'd;

And one behind the other stepp'd serene,
In placid sandals, and in white robes
grac'd;

5 They pass'd, like figures on a marble urn,
When shifted round to see the other
side;

They came again; as when the urn
once more

Is shifted round, the first seen shades re-
turn;

And they were strange to me, as may
betide

10 With vases, to one deep in Phidian
lore.

How is it, shadows! that I knew ye not?
How came ye muffled in so hush a mask?

Was it a silent deep-disguised plot

To steal away, and leave without a task

15 My idle days? Ripe was the drowsy hour;
The blissful cloud of summer-indolence
Benumb'd my eyes; my pulse grew

less and less;

Pain had no sting, and pleasure's wreath
no flower:

O, why did ye not melt, and leave my
sense

20 Unhaunted quite of all but—nothing-
ness?

A third time pass'd they by, and, passing,
turn'd

Each one the face a moment whiles to
me;

Then faded, and to follow them I burn'd
And ach'd for wings because I knew the

three;

25 The first was a fair maid, and Love her
name;

The second was Ambition, pale of cheek,

¹ ear of sense
² embroidery

³ pastoral story in mar-
ble

¹ See Keats's *Hyperion*, 2. 228-9 (p. 850); also
his letter to Benjamin Bailey (p. 802a, 1).

² *Matthew*, 6. 28.

And ever watchful with fatigued eye.
The last, whom I love more, the more of
 blame
Is heap'd upon her, maiden most un-
 meek,—

30 I knew to be my demon¹ Poesy.

They faded, and, forsooth! I wanted
 wings.
O folly! What is Love? and where
 is it?

And for that poor Ambition! it springs
From a man's little heart's short fever-
 fit;

35 For Poesy!—no,—she has not a joy,—
At least for me,—so sweet as drowsy
 noons,
And evenings steep'd in honied indolence;

O, for an age so shelter'd from annoy,
That I may never know how change the
 moons,

40 Or hear the voice of busy common-
 sense!

And once more came they by,—alas!
 wherefore?

My sleep had been embroider'd with
 dim dreams,
My soul had been a lawn besprinkled o'er
With flowers, and stirring shades, and
 baffled beams.

45 The morn was clouded, but no shower fell,
Tho' in her lids hung the sweet tears of
 May.

The open casement press'd a new-
 leav'd vine,

Let in the budding warmth and
 thistle's lay,

O shadows! 'twas a time to bid farewell!
50 Upon your skirts had fallen no tears
 of mine

So, ye three ghosts, adieu! Ye cannot
 raise

My head cool-bedded in the flowery
 grass,

For I would not be dieted with praise.

A pet-lamb in a sentimental farce!

55 Fade softly from my eyes, and be once
 more

In masque-like figures on the dreamy
 urn;

Farewell! I yet have visions for the
 night,

And for the day faint visions there is
 store;

Vanish, ye phantoms! from my idle
 spright,
60 Into the clouds, and nevermore return!

LA BELLE DAME SANS MERCI²
1819 1820

Ah, what can ail thee, wretched wight,³
Alone and palely loitering,
The sedge is wither'd from the lake,
And no birds sing.

5 Ah, what can ail thee, wretched wight,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow,
10 With anguish moist and fever dew;
And on thy cheek a fading rose
Fast withereth too.

I met a lady in the meads
Full beautiful—a faery's child;
15 Her hair was long, her foot was light,
And her eyes were wild

I set her on my pacing steed,
And nothing else saw all day long;
For sideways would she lean, and sing
20 A faery's song.

I made a garland for her head,
And bracelets too, and fragrant zone,⁴
She look'd at me as she did love,
And made sweet moan

25 She found me roots of relish sweet,
And honey wild, and manna dew;
And sure in language strange she said,
"I love thee true."

She took me to her elfin grot,
30 And there she gaz'd and sigh'd deep,
And there I shut her wild, wild eyes—
So kiss'd to sleep

And there we slumber'd on the moss,
And there I dream'd—ah! woe betide!—
35 The latest dream I ever dream'd
On the cold hillside.

I saw pale kings, and princes too,
Pale warriors, death-pale were they all;
Who cry'd—"La Belle Dame sans Merci
40 Hath thee in thrall!"

¹ The Beautiful Lady Without Pity. See Keats's
The Eve of St Agnes, 11 (p. 840).

² person, creature ³ girdle; belt

¹ guardian spirit

I saw their starv'd lips in the gloam
With horrid warning gaped wide,
And I awoke, and found me here
On the cold hillside.

- 45 And this is why I sojourn here
Alone and palely loitering,
Though the sedge is wither'd from the lake,
And no birds sing

ON FAME

1819 1848

You cannot eat your cake and have it too
Proverb.

How fever'd is the man, who cannot look
Upon his mortal days with temperate
blood,

- Who vexes all the leaves of his life's book,
And robs its fair name of its maidenhood;
5 It is as if the rose should pluck herself,
Or the ripe plum finger its misty bloom,
As if a Naiad, like a meddling elf,
Should darken her pure grot with muddy
gloom:

- But the rose leaves herself upon the briar,
For winds to kiss and grateful bees to feed,
10 And the ripe plum still wears its dum attire.
The undisturbed lake has crystal space,
Why then should man, teasing the world
for grace,
Spoil his salvation for a fierce miscreed?¹

ANOTHER ON FAME

1819 1848

Fame, like a wayward girl, will still be coy
To those who woo her with too slavish
knees,

But makes surrender to some thoughtless
boy,

And dotes the more upon a heart at ease.

- 5 She is a Gipsy,—will not speak to those
Who have not learnt to be content without
her,

A Jilt, whose ear was never whisper'd
close,

Who thinks they scandal her who talk
about her;

A very Gipsy is she, Nilus-born,

- 10 Sister-in-law to jealous Potiphar;²
Ye love-sick bards, repay her scorn for
scorn,

Ye artists lovelorn, madmen that ye are!
Make your best bow to her and bid adieu.
Then, if she likes it, she will follow you

¹ false creed

² See *Genesis*, 39

TO SLEEP

1819 1848

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from
the light,

Enshaded in forgetfulness divine:

- 5 O soothest Sleep! if so it please thee,
close

In midst of this thine hymn my willing
eyes,

Or wait the amen, ere thy poppy throws
Around my bed its lulling charities.

Then save me, or the passed day will shine

- 10 Upon my pillow, breeding many woes,—
Save me from curious conscience, that still
lords

Its strength for darkness, burrowing like a
mole;

Turn the key deftly in the oiled wards,
And seal the hushed casket of my soul

ODE TO PSYCHE

1819 1820

O Goddess! hear these tuneless numbers,
wrung

By sweet enforcement and remembrance
dear,

And pardon that thy secrets should be
sung

Even unto thine own soft-conched¹ ear:

- 5 Surely I dreamt today, or did I see
The wing'd Psyche with awaken'd eyes?
I wander'd in a forest thoughtlessly,
And, on the sudden, fainting with sur-
prise,

Saw two fair creatures, couched side by
side

- 10 In deepest grass, beneath the whi-
p'ring roof

Of leaves and trembled blossoms, where
there ran

A brooklet, scarce espied

'Mid hush'd, cool-rooted flowers fragrant-
ey'd,

Blue, silver-white, and budded Tyrian,²

- 15 They lay calm-breathing on the bedded
grass;

Their arms embraced, and their pinions
too;

Their lips touch'd not, but had not bade
adieu,

As if disjoined by soft-handed slumber.

And ready still past kisses to outnumber

- 20 At tender eye-dawn of aurean love:

¹ shell-shaped

² with buds of Tyrian purple

The winged boy I knew;
But who wast thou, O happy, happy
dove?
His Psyche true!

O latest-born and loveliest vision far
25 Of all Olympus' faded hierarchy'
Fairer than Phoebe's sapphire-region'd
star,
Or Vesper, amorous glowworm of the
sky;
Fairer than these, though temple thou
hast none,
Nor altar heap'd with flowers;
30 Nor virgin-choir to make delicious moan
Upon the midnight hours;
No voice, no lute, no pipe, no incense
sweet
From chain-swung censer teeming;
No shrine, no grove, no oracle, no heat
35 Of pale-mouth'd prophet dreaming.

O brightest! though too late for antique
vows,
Too, too late for the fond believing
lyre,
When holy were the haunted forest
boughs,
Holy the air, the water, and the fire;
40 Yet even in these days so far retir'd
From happy pieties, thy lucent fans,
Fluttering among the faint Olympians,
I see, and sing, by my own eyes inspir'd
So let me be thy choir, and make a moan
45 Upon the midnight hours;
Thy voice, thy lute, thy pipe, thy incense
sweet
From swinged censer teeming;
Thy shrine, thy grove, thy oracle, thy heat
Of pale-mouth'd prophet dreaming

50 Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,
Where branched thoughts, new grown
with pleasant pain,
Instead of pines shall murmur in the
wind.
Far, far around shall those dark-cluster'd
trees

55 Fledge the wild-ridged mountains steep
by steep;
And there by zephyrs, streams, and birds,
and bees,
The moss-lain Dryads shall be lull'd to
sleep;
And in the midst of this wide quietness
A rosy sanctuary will I dress
60 With the wreath'd trellis of a working
brain,

With buds, and bells, and stars without
a name,
With all the gardener Fancy e'er could
feign,
Who breeding flowers, will never breed
the same.
And there shall be for thee all soft delight
65 That shadowy thought can win,
A bright torch, and a casement ope at
night,
To let the warm Love in!

ODE TO A NIGHTINGALE

1819

1819

My heart aches, and a drowsy numbness
pains
My sense, as though of hemlock¹ I had
drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had
sunk:
5 'Tis not through envy of thy happy lot,
But being too happy in thine happi-
ness,—
That thou, light-winged Dryad of the
trees,
In some melodious plot
Of beechen green, and shadows number-
less,
10 Singest of summer in full-throated
ease.

O for a draught of vintage! that hath been
Cool'd a long age in the deep-delved
earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sun-
burnt mirth!
15 O for a beaker full of the warm South,
Full of the true, the blushful Hippo-
crene,
With beaded bubbles winking at the
brim,
And purple-stained mouth;
That I might drink, and leave the world
unseen,
20 And with thee fade away into the
forest dim.

Fade far away, dissolve, and quite forget
What thou among the leaves hast never
known,
The weariness, the fever, and the fret
Here, where men sit and hear each other
groan,
25 Where palsy shakes a few, sad, last gray
hairs.

¹ A drug made from the leaves or fruit of the
poison hemlock tree

Where youth grows pale, and spectre-
thin, and dies;
Where but to think is to be full of
sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous
eyes,
10 Or new Love pine at them beyond to-
morrow.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his
pards,¹
But on the viewless² wings of Poesy,
Though the dull brain perplexes and
retards:
35 Already with thee! tender is the night,
And haply the Queen-Moon is on her
throne,
Cluster'd around by all her starry
fays;
But here there is no light,
Save what from heaven is with the
breezes blown
40 Through verdurous glooms and wind-
ing mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the
boughs,
But, in embalmed³ darkness, guess each
sweet
Wherewith the seasonable month en-
dows
45 The grass, the thicket, and the fruit-tree
wild,
White hawthorn, and the pastoral eg-
lantine;
Fast fading violets cover'd up in
leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy
wine,
50 The murmurous haunt of flies on
summer eves

Darkling I listen; and, for many a time
I have been half in love with easeful
Death,
Call'd him soft names in many a mused
rhyme,
To take into the air my quiet breath;
55 Now more than ever seems it rich to die,
To cease upon the midnight with no
pain,
While thou art pouring forth thy
soul abroad

¹ leopards² invisible³ balmy

In such an ecstasy!
Still wouldst thou sing, and I have ears
in vain—
60 To thy high requiem become a sod.

Thou wast not born for death, immortal
bird!
No hungry generations tread thee down;
The voice I hear this passing night was
heard
In ancient days by emperor and clown:
65 Perhaps the self-same song that found a
path
Through the sad heart of Ruth, when,
sick for home,
She stood in tears amid the alien
corn;¹
The same that oft-times hath
Charm'd magic casements, opening on
the foam
70 Of perilous seas, in faery lands for-
lorn .

Forlorn! the very word is like a bell
To toll me back from thee to my sole
self!
Adieu! the fancy cannot cheat so well
As she is fam'd to do, deceiving elf
75 Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still
stream,
Up the hill-side; and now 'tis buried
deep
In the next valley-glades.
Was it a vision, or a waking dream?
80 Fled is that music—do I wake or
sleep?

LAMIA

1819 1820

PART I

Upon a time, before the faery broods
Drove Nymph and Satyr from the pros-
perous woods,
Before King Oberon's bright diadem,
Sceptre, and mantle, clasp'd with dewy
gem,
5 Frighted away the Dryads and the Fauns
From rushes green, and brakes,² and cow-
slip'd lawns,
The ever-smitten Hermes empty left
His golden throne, bent warm on amorous
theft:
From high Olympus had he stolen light,
10 On this side of Jove's clouds, to escape
the sight

¹ wheat (See *Ruth*, 2.)² thickets

Of his great summoner, and made retreat
 Into a forest on the shores of Crete.
 For somewhere in that sacred island dwelt
 A nymph, to whom all hoofed Satyrs
 knelt;

15 At whose white feet the languid Tritons
 pour'd
 Pearls, while on land they wither'd and
 ador'd.

Fast by the springs where she to bathe was
 wont,

And in those meads where sometime she
 might haunt,

Were strewn rich gifts, unknown to any
 Muse,

20 Though Fancy's casket were unlock'd to
 choose.

Ah, what a world of love was at her feet!
 So Hermes thought, and a celestial heat

Burnt from his winged heels to either ear,
 That from a whiteness, as the lily clear,

25 Blush'd into roses 'mid his golden hair,
 Fallen in jealous curls about his shoulders
 bare

From vale to vale, from wood to wood,
 he flew,

Breathing upon the flowers his passion
 new,

And wound with many a river to its head.
 30 To find where this sweet nymph prepar'd
 her secret bed:

In vain; the sweet nymph might nowhere
 be found,

And so he rested, on the lonely ground,
 Pensive, and full of painful jealousies
 Of the Wood-Gods, and even the very
 trees.

35 There as he stood, he heard a mournful
 voice,

Such as once heard, in gentle heart, de-
 stroys

All pain but pity: thus the lone voice
 spake:

"When from this wreathed tomb shall I
 awake!

When move in a sweet body fit for life,

40 And love, and pleasure, and the ruddy
 strife

Of hearts and lips! Ah, miserable me!"

The God, dove-footed, glided silently

Round bush and tree, soft-brushing, in
 his speed,

The taller grasses and full-flowering weed.

45 Until he found a palpitating snake,
 Bright, and cirque-couchant¹ in a dusky
 brake.

She was a gordian shape¹ of dazzling
 hue,

Vermilion-spotted, golden, green, and blue;
 Strip'd like a zebra, freckled like a paid,²

50 Ey'd like a peacock, and all crimson
 barr'd;

And full of silver moons, that, as she
 breath'd,

Dissolv'd, or brighter shone, or inter-
 wreath'd

Their lustres with the gloomier tapes-
 tries—

So rainbow-sided, touch'd with miseries,
 55 She seem'd, at once, some penanc'd lady
 elf,

Some demon's mistress, or the demon's
 self.

Upon her crest she wore a wannish fire
 Sprinkled with stars, like Ariadne's tial;³

Her head was serpent, but ah, bitter-sweet!
 60 She had a woman's mouth with all its
 pearls complete.

And for her eyes—what could such eyes
 do there

But weep, and weep, that they were born
 so fair?

As Proserpine still weeps for her Sicilian
 air⁴

Her throat was serpent, but the words she
 spake

65 Came, as through bubbling honey, for
 Love's sake.

And thus; while Hermes on his pinions
 lay,

Like a stoop'd falcon ere he takes his
 prey.

"Fair Hermes, crown'd with feathers,
 fluttering light,

I had a splendid dream of thee last night:
 70 I saw thee sitting, on a throne of gold,

Among the Gods, upon Olympus old,
 The only sad one; for thou didst not hear

The soft, lute-finger'd Muses chanting
 clear,

Nor even Apollo when he sang alone,

75 Deaf to his throbbing throat's long, long
 melodious moan.

I dreamt I saw thee, rob'd in purple flakes,
 Break amorons through the clouds, as
 morning breaks,

And, swiftly as a bright Phœbean dart,
 Strike for the Cretan isle; and here thou
 art!

¹ That is, twisted in-
 to an intricate knot
² leopard
³ crown (It became a
 constellation after
 Ariadne's death)

⁴ The vale of Enna,
 in Sicily, from
 which she was car-
 ried off by Pluto to
 the lower world.

- 80 Too gentle Hermes, hast thou found the
maid?"
Whereat the star of Lethe¹ not delay'd
His rosy eloquence, and thus inquired:
"Thou smooth-lipp'd serpent, surely high
inspired!
Thou beauteous wreath, with melancholy
eyes,
85 Possess whatever bliss thou canst devise,
Telling me only where my nymph is fled,—
Where she doth breathe!"—"Bright
planet, thou hast said,"
Return'd the snake, "but seal with oaths,
fair God!"
"I swear," said Hermes, "by my serpent
rod,²
90 And by thine eyes, and by thy starry
crown!"
Light flew his earnest words, among the
blossoms blown.
Then thus again the brilliance feminine:
"Too frail of heart! for this lost nymph
of thine,
Free as the air, invisibly, she strays
95 About these thornless wilds; her pleasant
days
She tastes unseen; unseen her nimble feet
Leave traces in the grass and flowers
sweet;
From weary tendrils, and bow'd branches
green,
She plucks the fruit unseen, she bathes un-
seen:
100 And by my power is her beauty veil'd
To keep it unaffronted, unassail'd
By the love-glances of unlovely eyes,
Of Satyrs, Fauns, and blear'd Silenus'³
sighs.
Pale grew her immortality, for woe
105 Of all these lovers, and she grieved so
I took compassion on her, bade her steep
Her hair in weird syrups, that would keep
Her loveliness invisible, yet free
To wander as she loves, in liberty.
110 Thou shalt behold her, Hermes, thou alone,
If thou wilt, as thou swearest, grant my
boon!"
Then, once again, the charmed God began
An oath, and through the serpent's ears
it ran
Warm, tremulous, devout, psalterian.⁴
115 Ravish'd, she lifted her Circean head,
Blush'd a live damask, and swift-lipping
said,
"I was a woman, let me have once more
A woman's shape, and charming as before.
I love a youth of Corinth—O the bliss!
120 Give me my woman's form, and place me
where he is.
Stoop, Hermes, let me breathe upon thy
brow,
And thou shalt see thy sweet nymph even
now."
The God on half-shut feathers sank serene,
She breath'd upon his eyes, and swift was
seen
125 Of both the guarded nymph near-smiling
on the green.
It was no dream; or say a dream it was,
Real are the dreams of Gods, and smoothly
pass
Their pleasures in a long immortal dream.
One warm, flush'd moment, hovering, it
might seem
130 Dash'd by the wood-nymph's beauty, so
he burn'd;
Then, lighting on the printless verdure,
turn'd
To the swoon'd serpent, and with languid
arm,
Delicate, put to proof the lithe Caducean
charm⁵
So done, upon the nymph his eyes he
bent
135 Full of adoring tears and blandishment,
And towards her stept she, like a moon
in wane,
Faded before him, cower'd, nor could re-
strain
Her fearful sobs, self-folding like a flower
That faints into itself at evening hour.
But the God fostering her chilled hand,
140 She felt the warmth, her eyelids open'd
bland,
And, like new flowers at morning song of
bees,
Bloom'd, and gave up her honey to the
lees.
Into the green-recessed woods they flew;
145 Nor grew they pale, as mortal lovers do.
Left to herself, the serpent now began
To change; her elfin blood in madness ran,
Her mouth foam'd, and the grass, there-
with besprent,
Wither'd at dew so sweet and virulent;
150 Her eyes in torture fix'd, and anguish
drear,
Hot, glaz'd, and wide, with lid-lashes all
sear,
Flash'd phosphor and sharp sparks, with-
out one cooling tear.
¹ Hermes, so called because he led souls to
Hades.
² The magic rod of Hermes was entwined with
serpents.
³ musical
⁴ He touched her with his magic rod, the cadu-
ceus.

- The colors all inflam'd throughout her train,
 She writh'd about, convuls'd with scarlet pain:
- 155 A deep volcanian yellow took the place
 Of all her milder-mooned body's grace;
 And, as the lava ravishes the mead,
 Spoilt all her silver mail, and golden brede;¹
 Made gloom of all her frecklings, streaks, and bars,
- 160 Eclips'd her crescents, and lick'd up her stars:
 So that, in moments few, she was undrest
 Of all her sapphires, greens, and amethyst,
 And rubious-argent² of all these bereft,
 Nothing but pain and ugliness were left.
- 165 Still shone her crown; that vanish'd, also she
 Melted and disappear'd as suddenly;
 And in the air, her new voice luting soft,
 Cried, "Lycius! gentle Lycius!"—Borne aloft
 With the bright mists about the mountains hoar
- 170 These words dissolv'd: Crete's forests heard no more.
- Whither fled Lamia, now a lady bright,
 A full-born beauty new and exquisite?
 She fled into that valley they pass o'er
 Who go to Corinth from Cenchreas' shore;
- 175 And rested at the foot of those wild hills,
 The rugged founts of the Peræan rills,
 And of that other ridge whose barren back
 Stretches, with all its mist and cloudy rack,
 South-westward to Cleone. There she stood
- 180 About a young bird's flutter from a wood,
 Fair, on a sloping green of mossy tread,
 By a clear pool, wherein she passion'd
 To see herself escap'd from so sore ills,
 While her robes flaunted with the daffodils
- 185 Ah, happy Lycius!—for she was a maid
 More beautiful than ever twisted braid,
 Or sigh'd, or blush'd, or on spring-flow' red lea
 Spread a green kirtle to the minstrelsy:
 A virgin purest lipp'd, yet in the lore
- 190 Of love deep learned to the red heart's core:
 Not one hour old, yet of sciential³ brain
- To unperplex bliss from its neighbor pain;
 Define their pettish limits, and estrange
 Their points of contact, and swift counter-change;
- 195 Intrigue with the specious chaos, and dispart
 Its most ambiguous atoms with sure art;
 As though in Cupid's college she had spent
 Sweet days a lovely graduate, still unshent,¹
 And kept his rosy terms² in idle languishment.
- 200 Why this fair creature chose so fairly
 By the wayside to linger, we shall see;
 But first 'tis fit to tell how she could muse
 And dream, when in the serpent prison-house,
 Of all she list, strange or magnificent:
- 205 How, ever, where she will'd, her spirit went;
 Whether to faint Elysium, or where
 Down through tress-lifting waves the Nereids fair
 Wind into Thetis' bower by many a pearly stair;
 Or where God Bacchus drains his cups divine,
- 210 Stretch'd out, at ease, beneath a glutinous pine;
 Or where in Pluto's gardens palatine³
 Mulciber's columns gleam in far piazzian line.
 And sometimes into cities she would send
 Her dream, with feast and rioting to blend,
- 215 And once, while among mortals dreaming thus,
 She saw the young Corinthian Lycius
 Charioting foremost in the envious race,
 Like a young Jove with calm uneager face,
 And fell into a swooning love of him.
- 220 Now on the moth-time of that evening dim
 He would return that way, as well she knew,
 To Corinth from the shore; for freshly blew
 The eastern soft wind, and his galley now
 Grated the quaystones with her brazen prow
- 225 In port Cenchreas, from Egina isle
 Fresh anchor'd; whither he had been awhile
 To sacrifice to Jove, whose temple there
 Waits with high marble doors for blood and incense rare.
 Jove heard his vows, and better'd his desire;

¹ braid, embroidery ² endowed with knowledge³ unharmed, innocent ² sessions ³ palatial

- 230 For by some freakful chance he made retire
From his companions, and set forth to walk,
Perhaps grown wearied of their Corinth talk.
Over the solitary hills he fared,
Thoughtless at first, but ere eve's star appear'd
- 235 His phantasy was lost, where reason fades,
In the calm'd twilight of Platonic shades
Lamia beheld him coming, near, more near—
Close to her passing, in indifference drear,
His silent sandals swept the mossy green;
- 240 So neighbor'd to him, and yet so unseen
She stood: he pass'd, shut up in mysteries,
His mind wrapp'd like his mantle, while her eyes
Follow'd his steps, and her neck regal white
Turn'd — syllabing thus, "Ah, Lyeius bright,
- 245 And will you leave me on the hills alone?
Lyeius, look back' and be some pity shown!"
He did, not with cold wonder fearingly,
But Orpheus-like at an Eurydice,
For so delicious were the words she sung,
- 250 It seem'd he had lov'd them a whole summer long:
And soon his eyes had drunk her beauty up,
Leaving no drop in the bewildering cup,
And still the cup was full,—while he, afraid
Lest she should vanish ere his lip had paid
- 255 Due adoration, thus began to adore;
Her soft look growing coy, she saw his chain so sure:
"Leave thee alone! Look back! Ah, Goddess, see
Whether my eyes can ever turn from thee!
For pity do not this sad heart belie—
- 260 Even as thou vanishest so shall I die.
Stay! though a Naiad of the rivers, stay!
To thy far wishes will thy streams obey.
Stay! though the greenest woods be thy domain,
Alone they can drink up the morning rain."
- 265 Though a descended Pleiad, will not one
Of thine harmonious sisters keep in tune
Thy spheres,¹ and as thy silver proxy shine?
So sweetly to these ravish'd ears of mine
Came thy sweet greeting, that if thou shouldst fade
- 270 Thy memory will waste me to a shade:—
For pity do not melt!"—"If I should stay,"
Said Lamia, "here, upon this floor of clay,
And pain my steps upon these flowers too rough,
What canst thou say or do of charm enough
- 275 To dull the nice remembrance of my home?
Thou canst not ask me with thee here to roam
Over these hills and vales, where no joy is,—
Empty of immortality and bliss!
Thou art a scholar, Lyeius, and must know
- 280 That finer spirits cannot breathe below
In human climes, and live Alas! poor youth,
What taste of purer air hast thou to soothe
My essence? What serener palaces,
Where I may all my many senses please,
- 285 And by mysterious sleights a hundred thirsts appease?
It cannot be—Adieu!" So said, she rose
Tiptoe with white arms spread. He, sick to lose
The amorous promise of her lone complain,
Swoon'd, murmuring of love, and pale with pain.
- 290 The cruel lady, without any show
Of sorrow for her tender favorite's woe,
But rather, if her eyes could brighter be,
With brighter eyes and slow amenity,
Put her new lips to his, and gave afresh
- 295 The life she had so tangled in her mesh
And as he from one trance was waking
Into another, she began to sing,
Happy in beauty, life, and love, and everything,
A song of love, too sweet for earthly lyres,
- 300 While, like held breath, the stars drew in
their panting fires.
And then she whisper'd in such trembling tone,
As those who, safe together met alone
For the first time through many anguish'd days,
Use other speech than looks; bidding him raise
- 305 His drooping head, and clear his soul of doubt,
For that she was a woman, and without
Any more subtle fluid in her veins
Than throbbing blood, and that the self-same pains
Inhabited her frail-strung heart as his
- 310 And next she wonder'd how his eyes could miss

¹ A reference to the ancient belief that the movement of the celestial spheres produced music.

Her face so long in Corinth, where, she ³⁵⁰
 said,
 She dwelt but half retir'd, and there had
 led
 Days happy as the gold coin could invent
 Without the aid of love, yet in content
³¹⁵ Till she saw him, as once she pass'd him
 by,
 Where 'gainst a column he leant thought-
 fully
 At Venus' temple porch, 'mid baskets
 heap'd
 Of amorous herbs and flowers, newly
 reap'd
 Late on that eve, as 'twas the night before
³²⁰ The Adonian feast;¹ whereof she saw no
 more,
 But wept alone those days, for why should ³⁶⁰
 she adore?
 Lycius from death awoke into amaze,
 To see her still, and singing so sweet lays;
 Then from amaze into delight he fell
³²⁵ To hear her whisper woman's lore so well;
 And every word she spake entic'd him on
 To unperplex'd delight and pleasure
 known.
 Let the mad poets say whate'er they please
 Of the sweets of Fairies, Peris, Goddesses,
³³⁰ There is not such a treat among them all,
 Haunters of cavern, lake, and waterfall,
 As a real woman, lineal indeed
 From Pyrrha's pebbles² or old Adam's
 seed.
 Thus gentle Lamia judg'd, and judg'd
 aright,
³³⁵ That Lycius could not love in half a fright,
 So threw the goddess off, and won his heart
 More pleasantly by playing woman's part.
 With no more awe than what her beauty
 gave,
 That, while it smote, still guaranteed to
 save.
³⁴⁰ Lycius to all made eloquent reply,
 Marrying to every word a twin-born sigh;
 And last, pointing to Corinth, ask'd her
 sweet,
 If 'twas too far that night for her soft
 feet.
 The way was short, for Lamia's eagerness
³⁴⁵ Made, by a spell, the triple league de-
 crease
 To a few paces; not at all surmis'd
 By blinded Lycius, so in her compris'd
 They pass'd the city gates, he knew not
 how,
 So noiseless, and he never thought to know.

¹ The festival in honor of Adonis.

² After the deluge, Deucalion and Pyrrha repeopled the earth by casting behind them stones which became men and women

As men talk in a dream, so Corinth all,
 Throughout her palaces imperial,
 And all her populous streets and temples
 lewd,¹
 Mutter'd, like tempest in the distance
 brew'd,
 To the wide-spreaded night above her
 towers.
³⁵⁵ Men, women, rich and poor, in the cool
 hours,
 Shuffled their sandals o'er the pavement
 white,
 Companion'd or alone; while many a light
 Flar'd, here and there, from wealthy fes-
 tivals,
 And threw their moving shadows on the
 walls,
 Or found them cluster'd in the corniced
 shade
 Of some arch'd temple door, or dusky
 colonnade.

Muffling his face, of greeting friends in
 fear,
 Her fingers he press'd hard, as one came
 near
 With curl'd gray beard, sharp eyes, and
 smooth bald crown,
³⁶⁵ Slow-stepp'd, and rob'd in philosophic
 gown:
 Lycius shrank closer, as they met and past,
 Into his mantle, adding wings to haste,
 While hurried Lamia trembled: "Ah,"
 said he,
 "Why do you shudder, love, so ruefully?
³⁷⁰ Why does your tender palm dissolve in
 dew?"—
 "I'm wearied," said fair Lamia: "tell me
 who
 Is that old man? I cannot bring to mind
 His features.—Lycius! wherefore did you
 blind
 Yourself from his quick eyes?" Lycius
 replied,
³⁷⁵ " 'Tis Apollonius sage, my trusty guide
 And good instructor; but tonight he seems
 The ghost of folly haunting my sweet
 dreams "

While yet he spake they had arriv'd
 before
 A pillar'd porch, with lofty portal door,
³⁸⁰ Where hung a silver lamp, whose phosphor
 glow
 Reflected in the slabbed steps below,
 Mild as a star in water; for so new.

¹ That is, temples or buildings devoted to lewd practices in the service of Venus, goddess of love. Corinth was a seat of Venus worship

And so unsullied was the marble's hue,
 So through the crystal polish, liquid fine,
 385 Ran the dark veins, that none but feet
 divine
 Could e'er have touch'd there. Sounds
 Æolian
 Breath'd from the hinges, as the ample
 span
 Of the wide doors disclos'd a place un-
 known
 Some time to any, but those two alone,
 590 And a few Persian mutes, who that same
 year
 Were seen about the markets: none knew
 where
 They could inhabit, the most curious
 Were foil'd, who watch'd to trace them to
 their house.
 And but the flitter-winged verse must tell,
 395 For truth's sake, what woe afterwards
 befel,
 'Twould humor many a heart to leave them
 thus,
 Shut from the busy world of more incred-
 ulous.

PART II

Love in a hut, with water and a crust,
 Is — Love, forgive us! — cinders, ashes,
 dust;
 Love in a palace is perhaps at last
 More grievous torment than a hermit's
 fast —
 5 That is a doubtful tale from fairy land,
 Hard for the non-elect to understand.
 Had Lycius liv'd to hand his story down.
 He might have given the moral a fresh
 frown,
 Or clench'd it quite: but too short was
 their bliss
 10 To breed distrust and hate, that make the
 soft voice hiss.
 Besides, there, nightly, with terrific glare,
 Love, jealous grown of so complete a pair,
 Hover'd and buzz'd his wings, with fear-
 ful roar,
 Above the lintel¹ of their chamber door,
 15 And down the passage cast a glow upon
 the floor.

For all this came a ruin: side by side
 They were enthroned, in the even tide,
 Upon a couch, near to a curtaining
 Whose airy texture, from a golden string.
 20 Floated into the room, and let appear
 Unveil'd the summer heaven, blue and
 clear,

¹ A horizontal piece spanning an opening

Betwixt two marble shafts:—there they
 repos'd,
 Where use had made it sweet, with eyelids
 clos'd,
 25 Saving a tithe which love still open kept,
 That they might see each other while they
 almost slept,
 When from the slope side of a suburb hill,
 Deafening the swallow's twitter, came a
 thrill
 Of trumpets—Lycius started—the sounds
 fled,
 But left a thought, a buzzing in his head.
 30 For the first time, since first he harbor'd in
 That purple-lined palace of sweet sin,
 His spirit pass'd beyond its golden bourn
 Into the noisy world almost forsworn.
 The lady, ever watchful, penetrant,
 35 Saw this with pain, so arguing a want
 Of something more, more than her empery
 Of joys; and she began to moan and
 sigh
 Because he mus'd beyond her, knowing
 well
 That but a moment's thought is passion's
 passing bell
 40 "Why do you sigh, fair creature?" whis-
 per'd he:
 "Why do you think?" return'd she ten-
 derly:
 "You have deserted me;—where am I
 now?
 Not in your heart while care weighs on
 your brow.
 No, no, you have dismiss'd me; and I go
 45 From your breast houseless: aye, it must
 be so."
 He answer'd, bending to her open eyes,
 Where he was mirror'd small in paradise,
 "My silver planet, both of eve and morn!
 Why will you plead yourself so sad for-
 lorn,
 50 While I am striving how to fill my heart
 With deeper crimson, and a double smart?
 How to entangle, trammel up, and snare
 Your soul in mine, and labyrinth you there
 Like the hid scent in an unbudded rose?
 55 Aye, a sweet kiss—you see your mighty
 woes.
 My thoughts! shall I unveil them? Listen
 then!
 What mortal hath a prize, that other men
 May be confounded and abash'd withal,
 But lets it sometimes pace abroad majes-
 tical,
 60 And triumph, as in thee I should rejoice
 Amid the hoarse alarm of Corinth's voice.
 Let my foes choke, and my friends shout
 afar,

- While through the thronged streets your
bridal car
Wheels round its dazzling spokes."—The
lady's cheek
65 Trembled, she nothing said, but, pale and
meek,
Arose and knelt before him, wept a rain
Of sorrows at his words, at last with
pain
Beseeching him, the while his hand she 110
wrung,
To change his purpose. He thereat was
stung,
70 Perverse, with stronger fancy to reclaim
Her wild and timid nature to his aim:
Besides, for all his love, in self despite,
Against his better self, he took delight
Luxurious in her sorrows, soft and new.
75 His passion, cruel grown, took on a hue
Fierce and sanguineous as 'twas possible
In one whose brow had no dark veins to
swell
Fine was the mitigated fury, like
Apollo's presence when in act to strike
80 The serpent—Ha, the serpent! certes, she
Was none. She burnt, she lov'd the tyr-
anny,
And, all subdued, consented to the hour
When to the bridal he should lead his
paramour.
Whispering in midnight silence, said the
youth,
85 "Sure some sweet name thou hast, though,
by my truth,
I have not ask'd it, ever thinking thee
Not mortal, but of heavenly progeny,
As still I do. Hast any mortal name,
Fit appellation for this dazzling frame?
90 Or friends or kinsfolk on the citied earth,
To share our marriage feast and nuptial
mirth?"
"I have no friends," said Lamia, "no, not
one;
My presence in wide Corinth hardly
known:
My parents' bones are in their dusty urns
95 Sepulchred, where no kindled incense
burns.
Seeing all their luckless race are dead,
save me,
And I neglect the holy rite for thee
Even as you list invite your many guests;
But if, as now it seems, your vision rests
100 With any pleasure on me, do not bid
Old Apollonius—from him keep me hid."
Lycius, perplex'd at words so blind and
blank,
Made close inquiry; from whose touch she
shrank,
- Feigning a sleep; and he to the dull shade
105 Of deep sleep in a moment was betray'd.
It was the custom then to bring away
The bride from home at blushing shut of
day,
Veil'd, in a chariot, heralded along
By strewn flowers, torches, and a marriage
song,
110 With other pageants: but this fair un-
known
Had not a friend So being left alone,
(Lycius was gone to summon all his kin)
And knowing surely she could never win
His foolish heart from its mad pompous-
ness,
115 She set herself, high-thoughted, how to
dress
The misery in fit magnificence.
She did so, but 'tis doubtful how and
whence
Came, and who were her subtle servitors.
About the halls, and to and from the doors,
120 There was a noise of wings, till in short
space
The glowing banquet-room shone with
wide-arched grace.
A haunting music, sole perhaps and lone
Supportress of the fairy roof, made moan
Throughout, as fearful the whole charm
might fade.
125 Fresh carved cedar, mimicking a glade
Of palm and plantain, met from either
side,
High in the midst, in honor of the bride:
Two palms and then two plantains, and
so on,
From either side their stems branch'd one
to one
130 All down the aisled place; and beneath all
There ran a stream of lamps straight on
from wall to wall.
So canopied, lay an untasted feast
Teeming with odors. Lamia, regal drest,
Silently pac'd about, and as she went,
135 In pale contented sort of discontent,
Mission'd her viewless servants to enrich
The fretted splendor of each nook and
niche.
Between the tree-stems, marbled plain at
first,
Came jasper panels; then, anon, there
burst
140 Forth creeping imagery of slighter trees,
And with the larger wove in small intrica-
cies.
Approving all, she faded at self-will,
And shut the chamber up, close, hush'd
and still,

Complete and ready for the revels rude,
 145 When dreadful guests would come to spout
 her solitude.

The day appear'd, and all the gossip
 rout
 O senseless Lycius! Madman! wherefore
 flout
 The silent-blessing fate, warm cloister'd
 hours,
 And show to common eyes these secret
 bowers?
 150 The herd approach'd, each guest, with
 busy brain,
 Arriving at the portal, gaz'd amain,
 And enter'd marveling for they knew the
 street,
 Remember'd it from childhood all com-
 plete
 Without a gap, yet ne'er before had seen
 155 That royal porch, that high-built fair
 demesne,
 So in they hurried all, amaz'd, curious,
 and keen
 Save one, who look'd thereon with eye
 severe.
 And with calm-planted steps walk'd in
 austere;
 'Twas Apollonius: something too he
 laugh'd,
 160 As though some knotty problem, that had
 daft¹
 His patient thought, had now begun to
 thaw,
 And solve, and melt:—'twas just as he
 foresaw.

He met within the murmurous vestibule
 His young disciple " 'Tis no common
 rule,

165 Lycius," said he, "for uninvited guest
 To force himself upon you, and infest
 With an unbidden presence the bright
 throng
 Of younger friends, yet must I do this
 wrong,
 And you forgive me." Lycius blush'd,
 and led
 170 The old man through the inner doors
 broad-spread,
 With reconciling words and courteous mien
 Turning into sweet milk the sophist's
 spleen.

Of wealthy lustre was the banquet-
 room,
 Fill'd with pervading brilliance and per-
 fume:

¹ thrust aside

175 Before each lucid panel fuming stood
 A censer fed with myrrh and spiced wood,
 Each by a sacred tripod held aloft,
 Whose slender feet wide-swerv'd upon the
 soft

Wool-woofed carpets: fifty wreaths of
 smoke

180 From fifty censers their light voyage took
 To the high roof, still mimick'd as they
 rose

Along the mirror'd walls by twin-clouds
 odorous.

Twelve spher'd tables, by silk seats in-
 spher'd,

High as the level of a man's breast rear'd
 185 On libbard's¹ paws, upheld the heavy
 gold

Of cups and goblets, and the store thrice
 told

Of Ceres' horn, and, in huge vessels, wine
 Come from the gloomy tun with merry
 shine

Thus loaded with a feast the tables stood,
 190 Each shrining in the midst the image of a
 God.

When in an antechamber every guest
 Had felt the cold full sponge to pleasure
 press'd,

By minist'ring slaves, upon his hands and
 feet,

And fragrant oils with ceremony meet
 195 Pour'd on his hair, they all mov'd to the
 feast

In white robes, and themselves in order
 plac'd

Around the silken couches, wondering
 Whence all this mighty cost and blaze of
 wealth could spring

Soft went the music the soft air along,
 200 While fluent Greek a vowel'd undersong
 Kept up among the guests, discoursing
 low

At first, for scarcely was the wine at flow;
 But when the happy vintage touch'd their
 brains,

Louder they talk, and louder come the
 strains

205 Of powerful instruments:—the gorgeous
 dyes,

The space, the splendor of the draperies,
 The roof of awful richness, nectarous
 cheer,

Beautiful slaves, and Lamia's self, appear,
 Now, when the wine has done its rosy deed,
 210 And every soul from human trammels
 freed,

¹ leopard's

- No more so strange; for merry wine, sweet ²⁴⁵ And pledge him. The bald-head philoso-
 wine,
 Will make Elysian shades not too fair, too
 divine.
 Soon was God Bacchus at meridian height,
 Flush'd were their cheeks, and bright eyes
 double bright.
- ²¹⁵ Garlands of every green, and every scent
 From vales deflower'd, or forest-trees ²⁵⁰ As pale it lay upon the rosy couch:
 branch-rent,
 In baskets of bright osier'd gold¹ were
 brought
 High as the handles heap'd, to suit the
 thought
 Of every guest: that each, as he did please,
²²⁰ Might fancy-fit his brows, silk-pillow'd ²⁵⁵ Know'st thou that man?" Poor Lama
 at his ease. answer'd not
 He gaz'd into her eyes, and not a jot
 Own'd they the lovelorn piteous appeal:
 More, more he gaz'd: his human senses
 reel:
 Some hungry spell that loveliness absorbs.
 There was no recognition in those orbs
 "Lamia!" he cried—and no soft-ton'd
 reply.
 The many heard, and the loud revelry
 Grew hush; the stately music no more
 breathes;
 The myrtle¹ sicken'd in a thousand
 wreaths
²⁶⁵ By faint degrees, voice, lute, and pleasure
 ceas'd;
 A deadly silence step by step increas'd
 Until it seem'd a horrid presence there,
 And not a man but felt the terror in his
 hair.
 "Lamia!" he shriek'd; and nothing but
 the shriek
²⁷⁰ With its sad echo did the silence break
 "Begone, foul dream!" he cried, gazing
 again
 In the bride's face, where now no azure
 vein
 Wander'd on fair-spac'd temples; no soft
 bloom
 Misted the cheek; no passion to illumine
²⁷⁵ The deep-recessed vision.—all was blight,
 Lamia, no longer fair, there sat a deadly
 white
 "Shut, shut those juggling eyes, thou
 ruthless man!
 Turn them aside, wretch! or the righteous
 ban
 Of all the Gods, whose dreadful images
²⁸⁰ Here represent their shadowy presences,
 May pierce them on the sudden with the
 thorn
 Of painful blindness; leaving thee forlorn,
¹ The myrtle was sacred to Venus
- What wreath for Lamia? What for
 Lycius?
 What for the sage, old Apollonius?
 Upon her aching forehead be there hung
 The leaves of willow² and of adder's,
 tongue:
²²⁵ And for the youth, quick, let us strip for
 him
 The thyrsus,³ that his watching eyes may
 swim
 Into forgetfulness; and, for the sage,
 Let spear-grass and the spiteful thistle
 wage
 War on his temples. Do not all charms fly
²³⁰ At the mere touch of cold philosophy?
 There was an awful rainbow once in
 heaven.⁴
 We know her woof, her texture; she is
 given
 In the dull catalogue of common things.
 Philosophy will clip an Angel's wings,
²³⁵ Conquer all mysteries by rule and line,
 Empty the haunted air, and gnomed
 mine—
 Unweave a rainbow, as it erewhile made
 The tender-person'd Lamia melt into a
 shade.
- By her glad Lycius sitting, in chief place, ²⁷⁵
²⁴⁰ Scarce saw in all the room another face,
 Till, checking his love trance, a cup he took
 Full brimm'd, and opposite sent forth a
 look
 'Cross the broad table, to beseech a glance
 From his old teacher's wrinkled counte-
 nance,
¹ willow overlaid with gold
² In anticipation of her death.
³ A staff entwined with ivy and surmounted by
 a pine cone; an attribute of Bacchus.
⁴ Keats thought that Newton had destroyed all
 the poetry of the rainbow by reducing it to
 the prismatic colors.

In trembling dotage to the feeblest fright
Of conscience, for their long-offended
might,
225 For all thine impious proud-heart sophis-
tries,
Unlawful magic, and enticing lies.
Corinthians! look upon that gray-beard
wretch!
Mark how, possess'd, his lashless eyelids
stretch
Around his demon eyes! Corinthians, see!
230 My sweet bride withers at their potency."
"Fool!" said the sophist in an under-tone
Gruff with contempt; which a death-nigh-
ing moan
From Lycius answer'd, as heart-struck and
lost,
He sank supine beside the aching ghost.
235 "Fool! Fool!" repeated he, while his eyes
still
Relented not, nor mov'd; "from every ill
Of life have I preserv'd thee to this day,
And shall I see thee made a serpent's
prey?"
Then Lamia breath'd death breath; the
sophist's eye,
300 Like a sharp spear, went through her
utterly,
Keen, cruel, perçant,¹ stinging she, as
well
As her weak hand could any meaning tell,
Motion'd him to be silent; vainly so,
He look'd and look'd again a level—No!
305 "A serpent!" echoed he; no sooner said,
Than with a frightful scream she vanished:
And Lycius' arms were empty of delight,
As were his limbs of life, from that same
night.
On the high couch he lay!—His friends
came round—
310 Supported him—no pulse, or breath they
found,
And, in its marriage robe, the heavy body
wound.

THE EVE OF ST. AGNES

1819

1820

1 St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold,
The hare limp'd trembling through the
frozen grass,
And silent was the flock in woolly fold:
Numb were the beadsman's² fingers,
while he told
His rosary,³ and while his frosted breath,

¹ piercing² A poor man supported in an almshouse and re-
quired to pray for its founder³ numbered the beads on his rosary

Like pious incense from a censer old,
Seem'd taking flight for heaven, without
a death,
Past the sweet Virgin's picture, while his
prayer he saith.

2 His prayer he saith, this patient, holy
man;
Then takes his lamp, and riseth from his
knees,
And back returneth, meagre, barefoot,
wan,
Along the chapel aisle by slow degrees:
The sculptur'd dead, on each side, seem
to freeze,
Emprison'd in black, purgatorial rails:
Knights, ladies, praying in dumb ora-
t'ries,
He passeth by; and his weak spirit fails
To think how they may ache in icy hoods
and mails.

3 Northward he turneth through a little
door,
And scarce three steps, ere Music's
golden tongue
Flatter'd to tears this aged man and
poor;
But no—already had his deathbell rung.
The joys of all his life were said and
sung:
His was harsh penance on St. Agnes'
Eve:
Another way he went, and soon among
Rough ashes sat he for his soul's re-
prieve,
And all night kept awake, for sinners'
sake to grieve.

4 That ancient beadsman heard the pre-
lude soft;
And so it chanc'd, for many a door was
wide,
From hurry to and fro. Soon, up aloft,
The silver, snarling trumpets 'gan to
chide:
The level chambers, ready with their
pride,
Were glowing to receive a thousand
guests:
The carved angels, ever eager-eyed,
Star'd, where upon their heads the cor-
nice rests,
With hair blown back, and wings put
cross-wise on their breasts.

5 At length burst in the argent¹ revelry,
With plume, tiara,² and all rich array,

¹ shining² A crownlike head ornament.

- Numerous as shadows haunting fairly
 The brain, new stuff'd, in youth, with
 triumphs gay
 Of old romance. These let us wish
 away,
 And turn, sole-thoughted, to one lady
 there,
 Whose heart had brooded, all that wintry 9
 day,
 On love, and wing'd St. Agnes' saintly
 care,
 As she had heard old dames full many
 times declare.
- 6 They told her how, upon St Agnes' Eve,
 Young virgins might have visions of
 delight,
 And soft adorings from their loves re-
 ceive
 Upon the honey'd middle of the night,
 If ceremonies due they did aright;
 As, supperless to bed they must retire,
 And couch supine their beauties, lily 10
 white,
 Nor look behind, nor sideways, but re-
 quire
 Of Heaven with upward eyes for all that
 they desire
- 7 Full of this whim was thoughtful Made-
 line.
 The music, yearning like a god in pain,
 She scarcely heard her maiden eyes
 divine,
 Fix'd on the floor, saw many a sweeping
 train¹
 Pass by—he heeded not at all in vain
 Came many a tiptoe, amorous cavalier, 11
 And back retir'd, not cool'd by high
 disdain,
 But she saw not her heart was other-
 where.
 She sigh'd for Agnes' dreams, the sweetest
 of the year
- 8 She danc'd along with vague, regardless
 eyes,
 Anxious her lips, her breathing quick
 and short:
 The hallow'd hour was near at hand—
 she sighs
 Amid the tumbrels,² and the throng'd re-
 sort
 Of whisperers in anger, or in sport;
 'Mid looks of love, defiance, hate, and 12
 scorn,
- Hoodwink'd¹ with faery fancy; all
 amort,²
 Save to St. Agnes and her lambs un-
 shorn,
 And all the bliss to be before tomorrow
 morn
- 9 So, purposing each moment to retire,
 She linger'd still. Meantime, across the
 moors,
 Had come young Porphyro, with heart
 on fire
 For Madeline. Beside the portal doors,
 Buttress'd from moonlight, stands he,
 and implores
 All saints to give him sight of Madeline,
 But for one moment in the tedious hours,
 That he might gaze and worship all un-
 seen;
 Perchance speak, kneel, touch, kiss—in
 sooth such things have been.
- 10 He ventures in: let no buzz'd whisper
 tell.
 All eyes be muffled, or a hundred swords
 Will storm his heart, Love's feverous
 citadel
 For him, those chambers held barbarian
 hordes,
 Hyena foemen, and hot-blooded lords,
 Whose very dogs would execrations howl
 Against his lineage: not one breast
 affords
 Him any mercy, in that mansion foul,
 Save one old beldame, weak in body and
 in soul
- 11 Ah, happy chance! the aged creature
 came,
 Shuffling along with ivory-headed wand,
 To where he stood, hid from the torch's
 flame,
 Behind a broad hall-pillar, far beyond
 The sound of merriment and chorus
 bland:
 He startled her; but soon she knew his
 face,
 And grasp'd his fingers in her palsied
 hand,
 Saying, "Mercy, Porphyro! hie thee
 from this place."
 They are all here tonight, the whole blood-
 thirsty race!
- 12 "Get hence! get hence! there's dwarf-
 ish Hildebrand;
 He had a fever late, and in the fit

¹ Skirts sweeping along the floor.—Keats² Small hand drums, or tambourines.¹ blinded² dead

- He cursed thee and thine, both house 16
and land:
Then there's that old Lord Maurice, not
a whit
More tame for his gray hairs—Alas me!
fit!
Fht like a ghost away."—"Ah, gossip!
dear,
We're safe enough, here in this arm-
chair sit,
And tell me how"—"Good Saints! not
here, not here,
Follow me, child, or else these stones will
be thy bier."
- 13 He follow'd through a lowly arched way,
Brushing the cobwebs with his lofty 17
plume,
And as she mutter'd "Well-a—well-a-
day!"
He found him in a little moonlight room,
Pale, lattic'd, chill, and silent as a tomb
"Now tell me where is Madeline," said
he,
"O tell me, Angela, by the holy loom
Which none but secret sisterhood may
see,
When they St Agnes' wool are weaving
piously."
- 14 "St Agnes! Ah! it is St. Agnes' Eve—
Yet men will murder upon holy days.
Thou must hold water in a witch's sieve,
And be hege-lord of all the elves and
fays,
To venture so: it fills me with amaze
To see thee, Porphyro!—St Agnes'
Eve!
God's help! my lady fair the conjuror
plays
This very night. good angels her de-
ceive!
But let me laugh awhile, I've mickle² time
to grieve."
- 15 Feebly she laugheth in the languid moon,
While Porphyro upon her face doth
look,
Like puzzled urchin on an aged crone
Who keepeth clos'd a wond'rous riddle- 19
book,
As spectacled she sits in chimney nook
But soon his eyes grew brilliant, when
she told
His lady's purpose; and he scarce could
brook
Tears, at the thought of those enchant-
ments cold,
And Madeline asleep in lap of legends old.
¹ godmother ² much; ample
- Sudden a thought came like a full-blown
rose,
Flushing his brow, and in his pained
heart
Made purple riot. then doth he propose
A stratagem, that makes the beldame
start:
"A cruel man and impious thou art.
Sweet lady, let her pray, and sleep, and
dream
Alone with her good angels, far apart
From wicked men like thee. Go, go!—I
deem
Thou canst not surely be the same that
thou didst seem."
- "I will not harm her, by all saints I
swear,"
Quoth Porphyro "O may I ne'er find
grace
When my weak voice shall whisper its
last prayer,
If one of her soft ringlets I displace,
Or look with ruffian passion in her face
Good Angela, believe me by these tears;
Or I will, even in a moment's space,
Awake, with horrid shout, my foemen's
ears,
And beard them, though they be more
fang'd than wolves and bears."
- 18 "Ah! why wilt thou affright a feeble
soul?
A poor, weak, palsy-stricken, church-
yard thing,
Whose passing-bell may ere the mid-
night toll;
Whose prayers for thee, each morn and
evening,
Were never miss'd"—Thus planning,
doth she bring
A gentler speech from burning Por-
phyro,
So woful, and of such deep sorrowing,
That Angela gives promise she will do
Whatever he shall wish, betide her weal or
woe.
- 19 Which was, to lead him, in close secrecy,
Even to Madeline's chamber, and there
hide
Him in a closet, of such privacy
That he might see her beauty unespied,
And woe perhaps that night a peerless
bride,
While legion'd faeries pac'd the cover-
let,
And pale enchantment held her sleepy-
eyed.

Never on such a night have lovers met, 23
 Since Merlin paid his demon all the mon-
 strous debt¹

20 "It shall be as thou wishest," said the
 dame:
 All cates² and dainties shall be stored
 there
 Quickly on this feast-night: by the tam-
 bour frame³
 Her own lute thou wilt see: no time to
 spare,
 For I am slow and feeble, and scarce
 dare
 On such a catering trust my dizzy head
 Wait here, my child, with patience;
 kneel in prayer
 The while Ah! thou must needs the
 lady wed,
 Or may I never leave my grave among the
 dead."

21 So saying, she hobbled off with busy
 fear.
 The lover's endless minutes slowly
 pass'd,
 The dame return'd, and whisper'd in his
 ear
 To follow her; with aged eyes aghast
 From fright of dim espial. Safe at last,
 Through many a dusky gallery, they 25
 gain
 The maiden's chamber, silken, hush'd,
 and chaste;
 Where Porphyro took covert, pleas'd
 amain⁴
 His poor guide hurried back with agues in
 her brain.

22 Her falt'ring hand upon the balustrade,
 Old Angela was feeling for the stair,
 When Madeline, St. Agnes' charmed
 maid,
 Rose, like a mission'd spirit, unaware:
 With silver taper's light, and pious care,
 She turn'd, and down the aged gossip
 led
 To a safe level matting. Now prepare.
 Young Porphyro, for gazing on that
 bed,
 She comes, she comes again, like ringdove
 fray'd⁵ and fled

¹ According to one legend, Merlin, the magician
 of Arthur's court, was begotten by demons
 and was killed by one of his own spells. See
 Tennyson's *Merlin* and *Pictor*.

² delicacies

³ A drumlike embroidery frame.

⁴ exceedingly

⁵ alarmed

Out went the taper as she hurried in;
 Its little smoke, in pallid moonshine,
 died:

She clos'd the door, she panted, all akin
 To spirits of the air, and visions wide.
 No uttered syllable, or, woe betide!
 But to her heart, her heart was voluble,
 Paining with eloquence her balmy side.
 As though a tongueless nightingale
 should swell

Her throat in vain, and die, heart-stifled,
 in her dell.

24 A casement high and triple-arch'd there
 was,
 All garlanded with carven imag'ries
 Of fruits, and flowers, and bunches of
 knot-grass,
 And diamonded with panes of quaint
 device,
 Innumerable of stains and splendid dyes,
 As are the tiger-moth's deep-damask'd
 wings;
 And in the midst, 'mid thousand
 heraldries,
 And twilight saints, and dim emblazon-
 ings,
 A shielded scutcheon blush'd with blood of
 queens and kings.

25 Full on this casement shone the wintry
 moon,
 And threw warm gules¹ on Madeline's
 fair breast,
 As down she knelt for heaven's grace
 and boon;
 Rose-bloom fell on her hands, together
 prest,
 And on her silver cross soft amethyst,
 And on her hair a glory, like a saint:
 She seem'd a splendid angel, newly
 drest,
 Save wings, for heaven: — Porphyro
 grew faint:
 She knelt, so pure a thing, so free from
 mortal taint

26 Anon his heart revives: her vespers
 done,
 Of all its wreathed pearls her hair she
 frees;
 Unclasps her warmed jewels one by one.
 Loosens her fragrant bodice; by degrees
 Her rich attire creeps rustling to her
 knees:
 Half-hidden, like a mermaid in sea-weed,
 Pensive awhile she dreams awake, and
 sees

¹ red color (a term in heraldry)

In fancy, fair St. Agnes in her bed,
But dares not look behind, or all the charm
is fled.

- 27 Soon, trembling in her soft and chilly
nest,
In sort of wakeful swoon, perplex'd she
lay,
Until the poppi'd warmth of sleep op-
press'd
Her soothed limbs, and soul fatigued
away,
Flown, like a thought, until the morrow-
day;
Blissfully haven'd both from joy and
pain;
Clasp'd like a missal where swart Pay-
nims pray;¹
Blinded alike from sunshine and from
rain,
As though a rose should shut, and be a
bud again.
- 28 Stol'n to this paradise, and so entranced,
Porphyro gazed upon her empty dress,
And listen'd to her breathing, if it
chanced
To wake into a slumberous tenderness,
Which when he heard, that minute did
he bless,
And breath'd himself: then from the
closet crept,
Noiseless as fear² in a wide wilderness,
And over the hush'd carpet, silent, stept.
And 'tween the curtain peep'd, where,
lo!—how fast she slept.
- 29 Then by the bed-side, where the faded
moon
Made a dim, silver twilight, soft he set
A table, and, half anguish'd, threw
thereon
A cloth of woven crimson, gold, and
jet.—
O for some drowsy Morphean amulet!
The boisterous, midnight, festive clarion,
The kettle-drum, and far-heard clarinet, 33
Affray his ears, though but in dying
tone.—
The hall door shuts again, and all the noise
is gone.
- 30 And still she slept an azure-lidded sleep,
In blanched linen, smooth, and laven-
der'd,³

¹ shut, unopened, like a prayer book, which pagans would have no occasion to unclasp

² That is, a person in fear.

³ perfumed with lavender (a European mint)

While he from forth the closet brought
a heap
Of candied apple, quince, and plum, and
gourd;
With jellies soother¹ than the creamy
curd,
And luscious syrups, tinct with cinnamon;
Manna and dates, in argosy² transferr'd
From Fez, and spiced dainties, every
one,
From silken Samarcand to cedar'd Leba-
non.

- 31 These delicacies he heap'd with glowing
hand
On golden dishes and in baskets bright
Of wreathed silver: sumptuous they
stand
In the retired quiet of the night,
Filling the chilly room with perfume
light.—
“And now, my love, my seraph fall,
awake!
Thou art my heaven, and I thine
hermit³.
Open thine eyes, for meek St. Agnes’
sake,
Or I shall drowse beside thee, so my soul
doth ache.”

- 32 Thus whispering, his waim, unnerved
arm
Sank in her pillow. Shaded was her
dream
By the dusk curtains:—’twas a midnight
charm
Impossible to melt as iced stream.
The lustrous salvers in the moonlight
gleam;
Broad golden fringe upon the carpet
lies:
It seem'd he never, never could redeem
From such a steadfast spell his lady's
eyes;
So mus'd awhile, entoil'd in woofed
phantasies.

Awakening up, he took her hollow lute,—
Tumultuous,—and, in chords that ten-
derest be,
He play'd an ancient ditty, long since
mute,
In Provence call'd, “La belle dame sans
mercy.”⁴

¹ smother (Cf this banquet with that prepared by Eve for Raphael, *Paradise Lost*, 3, 331-49)

² a large merchant vessel.

³ hermit

⁴ The beautiful lady without pity; the title of a poem by Alain Chartier, a translation of which Keats found in a volume of Chaucer. See Keats's poem of this title (p 829)

Close to her ear touching the melody;—
 Wherewith disturb'd, she utter'd a soft
 moan:
 He ceased—she panted quick—and sud-
 denly
 Her blue affrayed eyes wide open shone:
 Upon his knees he sank, pale as smooth-
 sculptured stone.

34 Her eyes were open, but she still beheld,
 Now wide awake, the vision of her sleep:
 There was a painful change, that nigh
 expell'd
 The blisses of her dream so pure and
 deep
 At which fair Madeline began to weep,
 And moan forth witless words with
 many a sigh,
 While still her gaze on Porphyro would
 keep,
 Who knelt, with joined hands and pit-
 eous eye,
 Fearing to move or speak, she look'd so
 dreamingly.

35 "Ah, Porphyro!" said she, "but even
 now
 Thy voice was at sweet tremble in mine
 ear,
 Made tuneable with every sweetest vow;
 And those sad eyes were spiritual and
 clear.
 How chang'd thou art! how pallid, chill,
 and drear!
 Give me that voice again, my Porphyro,
 Those looks immortal, those complain-
 ings dear!
 Oh leave me not in this eternal woe,
 For if thou diest, my love, I know not
 where to go."

36 Beyond a mortal man impassion'd far
 At these voluptuous accents, he arose,
 Ethereal, flush'd, and like a throbbing
 star
 Seen mid the sapphire heaven's deep
 repose;
 Into her dream he melted, as the rose
 Blendeth its odor with the violet,—
 Solution sweet: meantime the frost-
 wind blows
 Like Love's alarum pattering the sharp
 sleet
 Against the window-panes; St. Agnes'
 moon hath set.

37 'Tis dark: quick pattereth the flaw-
 blown sleet.
 "This is no dream, my bride, my Made-
 line!"

'Tis dark: the iced gusts still rave and
 beat:

"No dream, alas! alas! and woe is
 mine!

Porphyro will leave me here to fade and
 pine.—

Cruel! what traitor could thee hither
 bring?

I curse not, for my heart is lost in thine,
 Though thou forsakest a deceived
 thing,—

A dove forlorn and lost with sick un-
 pruned wing."

38 "My Madeline! sweet dreamer! lovely
 bride!

Say, may I be for aye thy vassal blest?
 Thy beauty's shield, heart-shap'd and
 vermeil-dyed?

Ah, silver shrine, here will I take my
 rest

After so many hours of toil and quest,
 A famish'd pilgrim,—sav'd by miracle.
 Though I have found, I will not rob thy
 nest

Saving of thy sweet self; if thou
 think'st well

To trust, fair Madeline, to no rude infidel.

39 "Hark! 'tis an elfin-storm from faery
 land,

Of haggard seeming,¹ but a boon indeed:
 Arise—arise! the morning is at hand,—
 The bloated wassailers will never
 heed:—

Let us away, my love, with happy
 speed;

There are no ears to hear, or eyes to
 see,—

Drown'd all in Rhenish² and the sleepy
 mead³

Awake! arise! my love, and fearless be,
 For o'er the southern moors I have a home
 for thee."

40 She hurried at his words, beset with
 fears,

For there were sleeping dragons all
 around,

At glaring watch, perhaps, with ready
 spears—

Down the wide stairs a darkling way
 they found.—

In all the house was heard no human
 sound.

A chain-droop'd lamp was flickering by
 each door;

¹ wild appearance
² Wine from the vine
 yards of the Rhine

³ fermented drink
 made of honey,
 water, etc.

The arras,¹ rich with horseman, hawk,
and hound,
Flutter'd in the besieging wind's up-
roar;
And the long carpets rose along the gusty
floor.

- 41 They glide, like phantoms, into the wide
hall;
Like phantoms, to the iron porch, they
glide,
Where lay the porter in uneasy sprawl,
With a huge empty flagon by his side.
The wakeful bloodhound rose, and
shook his hide,
But his sagacious eye an inmate owns:
By one and one, the bolts full easy
slide —
The chains he silent on the footworn
stones, —
The key turns, and the door upon its
hinges groans.

- 42 And they are gone — aye, ages long ago
These lovers fled away into the storm
That night the Baron dreamt of many a
woe,
And all his warrior-guests, with shade
and form
Of witch, and demon, and large coffin-
worm,
Were long be-nightmar'd Angela the
old
Died palsy-twitch'd, with meagre face
deform,
The headsman, after thousand aves²
told,
For aye unsought-for slept among his
ashes cold

THE EVE OF ST. MARK

A FRAGMENT
1819 1848

- Upon a Sabbath-day it fell;
Twice holy was the Sabbath-bell,
That call'd the folk to evening prayer;
The city streets were clean and fair
5 From wholesome drench of April rains.
And, on the western window panes,
The chilly sunset faintly told
Of unmatu'r'd green valleys cold,
Of the green thorny bloomless hedge.
10 Of rivers new with spring-tide sedge,
Of primroses by shelter'd rills,

¹ tapestry hung on the walls

² The beads of a rosary, which are counted as
the Aves, or salutations to the Virgin Mary,
are uttered.

- And daisies on the aguish¹ hills,
Twice holy was the Sabbath-bell.
The silent streets were crowded well
15 With staid and pious companies,
Warm from their fire-side orat'ries;
And moving, with demurest air,
To even-song, and vesper prayer.
Each arched porch, and entry low,
20 Was fill'd with patient folk and slow,
With whispers hush, and shuffling feet,
While play'd the organ loud and sweet.

- The bells had ceas'd, the prayers begun,
And Bertha had not yet half done
25 A curious volume, patch'd and torn,
That all day long, from earliest morn,
Had taken captive her two eyes,
Among its golden broderies,
Perplex'd her with a thousand things, —
30 The stars of Heaven, and angel's wings,
Martyrs in a fiery blaze,
Azure saints in silver rays,
Moses' breastplate,³ and the seven
Candlesticks John saw in Heaven,⁴
35 The winged Lion of Saint Mark,⁵
And the Covenantal Ark,⁶
With its many mysteries,
Cherubim and golden mice.⁶

- Bertha was a maiden fan,
40 Dwelling in th' old Minster-square;
From her fireside she could see,
Sidelong, its rich antiquity,
Far as the Bishop's garden-wall,
Where sycamores and elm-trees tall,
45 Full-leav'd, the forest had outstript,
By no sharp north-wind ever nipt,
So shelter'd by the mighty pile.
Bertha arose, and read awhile,
With forehead 'gainst the window-pane.
50 Again she tried, and then again,
Until the dusk eve left her dark
Upon the legend of St. Mark.
From plaited lawn-frill, fine and thin,
She lifted up her soft warm chin,
55 With aching neck and swimming eyes,
And daz'd with saintly imag'ries.

- All was gloom, and silent all,
Save now and then the still foot-fall
Of one returning homewards late,
60 Past the echoing minster-gate
The clamorous daws, that all the day
Above tree-tops and towers play,

¹ chilly

² See *Exodus*, 28:15: 39:8

³ See *Revelation*, 1:12

⁴ A winged lion was the emblem of St. Mark,
the evangelist.

⁵ See *Exodus*, 25:10-22: 37:1-9

⁶ See 1 *Samuel*, 6:1-11.

Pair by pair had gone to rest,
Each in its ancient belfry-nest,
65 Where asleep they fall betimes,
To music of the drowsy chimes

All was silent, all was gloom,
Abroad and in the homely room:
Down she sat, poor cheated soul!
70 And struck a lamp from the dismal
coal;

Lean'd forward, with bright drooping hair
And slant book, full against the glare.
Her shadow, in uneasy guise,
Hover'd about, a giant size,
75 On ceiling-beam and old oak chair,
The parrot's cage, and panel square;
And the warm angled winter-screen,
On which were many monsters seen,
Call'd doves of Siam, Luma mice,
80 And legless birds of Paradise,
Macaw, and tender av'davat,¹
And milken-furr'd Angora cat.
Untir'd she read, her shadow still
Glower'd about, as it would fill
85 The room with wildest forms and shades,
As though some ghostly queen of spades
Had come to mock behind her back,
And dance, and ruffle her garments black.
Untir'd she read the legend page,
90 Of holy Mark, from youth to age,
On land, on sea, in pagan chains,
Rejoicing for his many pains.
Sometimes the learned hermit,²
With golden star, or dagger bright,
95 Referr'd to pious poesies
Written in smallest crow-quill size
Beneath the text; and thus the rhyme
Was parcell'd out from time to time:
— "Als³ writith he of swevenis,⁴

100 Men han⁵ beforen they wake in bliss,
Whanne that hir⁶ friendes thinke hem
bound

In crimped⁷ shroude farre under grounde.
And how a litling child mote⁸ be
A saint er⁹ its nativitie,¹⁰
105 Gif¹¹ that the modre¹² (God her blesse!)
Kepen in solitarie,
And kissen devoute the holy croce.
Of Goddes love, and Sathan's force,—
He writith; and thinges many mo'
110 Of swiche¹³ thinges I may not show
Bot I must tellen verilie
Somdel¹⁴ of Sainte Cicilie,

¹ A small Indian song-
bird.

² hermit

³ also

⁴ dreams

⁵ have

⁶ their

⁷ plaited; folded

⁸ might

⁹ before

¹⁰ birth

¹¹ if

¹² mother

¹³ such

¹⁴ something

And chiefie what he auctorethe¹
Of Sainte Markis life and dethe:”

115 At length her constant eyelids come
Upon the fervent martyrdom;
Then lastly to his holy shrine,
Exalt amid the tapers' shine
At Venice,—

• • • • •

HYPERION

A FRAGMENT

1818-19 1820

BOOK I

Deep in the shady sadness of a vale
Far sunken from the healthy breath of
morn,
Far from the fiery noon, and eve's one
star,
Sat gray-hair'd Saturn, quiet as a stone,
5 Still as the silence round about his lan,
Forest on forest hung about his head
Like cloud on cloud. No stir of air was
there,
Not so much life as on a summer's day
Robs not one light seed from the feather'd
grass,
10 But where the dead leaf fell, there did it
rest.
A stream went voiceless by, still deadened
more
By reason of his fallen divinity
Spreading a shade; the Naiad 'mid her
reeds
Press'd her cold finger closer to her lips.
15 Along the margin-sand large foot-
marks went,
No further than to where his feet had
stray'd,
And slept there since. Upon the sodden
ground
His old right hand lay nerveless, listless,
dead,
Unceptred, and his realmless eyes were
closed;
20 While his bow'd head seem'd list'ning to
the Earth,
His ancient mother, for some comfort yet.

It seem'd no force could wake him from
his place;
But there came one,² who with a kindred
hand

¹ writes

² Thes, Hyperion's sister and wife, and one of
the female Titans

- Touch'd his wide shoulders, after bending low
 25 With reverence, though to one who knew it not.
 She was a Goddess of the infant world;
 By her in stature the tall Amazon
 Had stood a pigmy's height: she would have ta'en
 Achilles by the hair and bent his neck;
 30 Or with a finger stay'd Ixion's wheel.
 Her face was large as that of Memphian sphinx,
 Pedestal'd haply in a palace court,
 When sages look'd to Egypt for their lore
 But oh! how unlike marble was that face:
 35 How beautiful, if sorrow had not made Sorrow more beautiful than Beauty's self.
 There was a listening fear in her regard,¹
 As if calamity had but begun;
 As if the vanward clouds of evil days
 40 Had spent their malice, and the sullen rear
 Was with its stored thunder laboring up
 One hand she press'd upon that aching spot
 Where beats the human heart, as if just there,
 Though an immortal, she felt cruel pain:
 45 The other upon Saturn's bended neck
 She laid, and to the level of his ear
 Leaning with parted lips, some words she spake
 In solemn tenor and deep organ tone:
 Some mourning words, which in our feeble tongue
 50 Would come in these like accents; O how frail
 To that large utterance of the early Gods!
 "Saturn, look up!—though wherefore, poor old King?
 I have no comfort for thee, no not one:
 I cannot say, 'O wherefore sleepest thou?'
 55 For heaven is parted from thee, and the earth
 Knows thee not, thus afflicted, for a God;
 And ocean too, with all its solemn noise,
 Has from thy sceptre pass'd; and all the air
 Is emptied of thine hoary majesty.
 60 Thy thunder, conscious of the new command,
 Rumbles reluctant o'er our fallen house;
 And thy sharp lightning in unpractis'd hands
 Scorcheth and burns our once serene domain.
 O aching time! O moments big as years!
¹ look; aspect
- 65 All as ye pass swell out the monstrous truth,
 And press it so upon our weary griefs
 That unbelief has not a space to breathe.
 Saturn, sleep on:—O thoughtless, why did I
 Thus violate thy slumbrous solitude?
 70 Why should I ope thy melancholy eyes?
 Saturn, sleep on! while at thy feet I weep."
- As when, upon a tranced summer-night,
 Those green-rob'd senators of mighty woods,
 Tall oaks, branch-charmed by the earnest stars,
 75 Dream, and so dream all night without a stir,
 Save from one gradual solitary gust
 Which comes upon the silence, and dies off,
 As if the ebbing air had but one wave;
 So came these words and went; the while in tears
 80 She touch'd her fair large forehead to the ground,
 Just where her falling hair might be outspread
 A soft and silken mat for Saturn's feet
 One moon, with alteration slow, had shed
 Her silver seasons four upon the night,
 85 And still these two were postured motionless,
 Like natural sculpture in cathedral cavern;
 The frozen God still couchant on the earth,
 And the sad Goddess weeping at his feet:
 Until at length old Saturn lifted up
 90 His faded eyes, and saw his kingdom gone,
 And all the gloom and sorrow of the place,
 And that fair kneeling Goddess; and then spake,
 As with a palsied tongue, and while his beard
 Shook horrid with such aspen-malady:
 95 "O tender spouse of gold Hyperion,
 Thea, I feel thee ere I see thy face;
 Look up, and let me see our doom in it,
 Look up, and tell me if this feeble shape
 Is Saturn's; tell me, if thou hear'st the voice
 100 Of Saturn; tell me, if this wrinkling brow,
 Naked and bare of its great diadem,
 Peers like the front of Saturn. Who had power
 To make me desolate? whence came the strength?

- How was it nurtur'd to such bursting
forth,
105 While Fate seem'd strangled in my nerv-
ous grasp?
But it is so, and I am smother'd up,
And buried from all godlike exercise
Of influence benign on planets pale,
Of admonitions to the winds and seas,
110 Of peaceful sway above man's harvesting,
And all those acts which Deity supreme
Doth ease its heart of love in.—I am gone
Away from my own bosom: I have left
My strong identity, my real self,
115 Somewhere between the throne, and where
I sit
Here on this spot of earth Search, Thea,
search!
Open thine eyes eterne, and sphere them
round
Upon all space: space starr'd, and lorn of
light;
Space region'd with life-air; and barren
void;
120 Spaces of fire, and all the yawn of hell.—
Search, Thea, search! and tell me, if thou
seest
A certain shape or shadow, making way
With wings or chariot fierce to repossess
A heaven he lost erewhile: it must—it
must
125 Be of ripe progress—Saturn must be King
Yes, there must be a golden victory,
There must be Gods thrown down, and
trumpets blown
Of triumph calm, and hymns of festival
Upon the gold clouds metropolitan,
130 Voices of soft proclaim, and silver strain
Of strings in hollow shells; and there shall
be
Beautiful things made new, for the sur-
prise
(Of the sky-children; I will give command
Thea! Thea! Thea! where is Saturn?)
135 This passion lifted him upon his feet.
And made his hands to struggle in the
air,
His Druid locks to shake and ooze with
sweat,
His eyes to fever out, his voice to cease
He stood, and heard not Thea's sobbing
deep:
140 A little time, and then again he snatch'd
Utterance thus —“But cannot I create?
Cannot I form? Cannot I fashion forth
Another world, another universe,
To overbear and crumble this to naught?
145 Where is another chaos? Where?”—
That word
- Found way unto Olympus, and made
quake
The rebel three.¹—Thea was startled up,
And in her bearing was a sort of hope,
As thus she quick-voic'd spake, yet full
of awe.
150 “This cheers our fallen house come to
our friends,
O Saturn! come away, and give them
heart;
I know the covert, for thence came I
hither.”
Thus brief; then with beseeching eyes she
went
With backward footing through the shade
a space
155 He follow'd, and she turn'd to lead the
way
Through aged boughs, that yielded like
the mist
Which eagles cleave upmounting from
their nest.
Meanwhile in other realms big tears
were shed,
More sorrow like to this, and such like
woe,
160 Too huge for mortal tongue or pen of
scribe
The Titans fierce, self-hid, or prison-
bound,
Groan'd for the old allegiance once more.
And listen'd in sharp pain for Saturn's
voice
But one of the whole mammoth-brood still
kept
165 His sov'reignty, and rule, and majesty,—
Blazing Hyperion on his orb'd fire
Still sat, still snuff'd the incense, teeming
up
From man to the sun's God, yet insecure
For as among us mortals omens drear
170 Fright and perplex, so also shuddered he—
Not at dog's howl, or gloom-bird's² hated
screech,
Or the familiar visiting of one
Upon the first toll of his passing-bell,
Or prophesyings of the midnight lamp,
175 But horrors, portion'd to a giant nerve,
Oft made Hyperion ache His palace
bright
Bastion'd with pyramids of glowing gold,
And touch'd with shade of bronzed obe-
lisks,
Glar'd a blood-red through all its thou-
sand courts,

¹ Jupiter, Pluto, and Neptune, who had rebelled
against their father Saturn (Cronus)

² owl's

- 180 Arches, and domes, and fiery galleries;
And all its curtains of Aurorian¹ clouds
Flush'd angrily while sometimes eagle's
wings,
Unseen before by Gods or wondering men,
Darken'd the place, and neighing steeds
were heard,
- 185 Not heard before by Gods or wondering
men
Also, when he would taste the spicy
wreaths
Of incense, breath'd aloft from sacred
hills,
Instead of sweets, his ample palate took
Savor of poisonous brass and metal sick
- 190 And so, when harbor'd in the sleepy west,
After the full completion of fair day,—
For rest divine upon exalted couch
And slumber in the arms of melody,
He pac'd away the pleasant hours of ease
- 195 With stride colossal, on from hall to hall;
While far within each aisle and deep recess,
His winged minions in close clusters stood,
Amaz'd and full of fear, like anxious men
Who on wide plains gather in panting
troops,
- 200 When earthquakes jar their battlements
and towers
Even now, while Saturn, rous'd from icy
trance,
Went step for step with Thea through the
woods,
Hyperion, leaving twilight in the rear,
Came slope upon the threshold of the west.
- 205 Then, as was wont, his palace-door flew
open
In smoothest silence, save what solemn
tubes,
Blown by the serious Zephyrs, gave of
sweet
And wandering sounds, slow-breathed
melodies;
And like a rose in vermeil tint and shape,
- 210 In fragrance soft, and coolness to the
eye,
That inlet to severe magnificence
Stood full blown, for the God to enter in.
- He enter'd, but he enter'd full of
wrath,
His flaming robes stream'd out beyond
his heels,
- 215 And gave a roar, as if of earthly fire,
That scar'd away the meek ethereal Hours
And made their dove-wings tremble. On
he flared,
- From stately nave to nave, from vault to
vault,
Through bowers of fragrant and en-
wreathed light,
- 220 And diamond-paved lustrous long arcades,
Until he reach'd the great main cupola,
There standing fierce beneath, he stamp'd
his foot,
And from the basement deep to the high
towers
Jarr'd his own golden region, and before
- 225 The quavering thunder thereupon had
ceas'd,
His voice leapt out, despite of godlike
curb,
To this result: "O dreams of day and
night!
O monstrous forms! O effigies of pain!
O spectres busy in a cold, cold gloom!"
- 230 O lank-ear'd Phantoms of black-weeded
pools!
Why do I know ye? why have I seen ye?
why
Is my eternal essence thus distraught
To see and to behold these horrors new?
Saturn is fallen, am I too to fall?
- 235 Am I to leave this haven of my rest,
This cradle of my glory, this soft clime,
This calm luxuriance of blissful light,
These crystalline pavilions, and pure fanes,
Of all my lucent empire? It is left
- 240 Deserted, void, nor any haunt of mine
The blaze, the splendor, and the symmetry.
I cannot see—but darkness, death and
darkness.
- Even here, into my centre of repose,
The shady visions come to domineer,
Insult, and blind, and stifle up my pomp—
Fall!—No, by Tellus and her biny robes!
Over the fiery frontier of my realms
I will advance! a terrible right arm
Shall scare that infant thunderer, rebel
Jove,
- 250 And bid old Saturn take his throne
again!"—
He spake, and ceas'd, the while a heavier
thrust
Held struggle with his throat but came not
forth,
For as in theatres of crowded men
Hubbub increases more they call out
"Hush!"
- 255 So at Hyperion's words the Phantoms pale
Bestirr'd themselves, thrice horrible and
cold;
And from the mirror'd level where he stood
A mist arose, as from a scummy marsh.
At this, through all his bulk an agony

¹ pertaining to Aurora, goddess of the dawn² lift up

- 260 Crept gradual, from the feet unto the crown,
Like a lithe serpent vast and muscular
Making slow way, with head and neck convuls'd
From over-strained might. Releas'd, he fled
To the eastern gates, and full six dewy hours
265 Before the dawn in season due should blush,
He breath'd fierce breath against the sleepy portals,
Clear'd them of heavy vapors, burst them wide
Suddenly on the ocean's chilly streams.
The planet orb of fire, whereon he rode
270 Each day from east to west the heavens through,
Spun round in sable curtaining of clouds;
Not therefore veiled quite, blindfold, and hid,
But ever and anon the glancing spheres.
(Circles, and arcs, and broad-belted colure,¹
275 Glow'd through, and wrought upon the muffling dark
Sweet-shaped lightnings from the nadir² deep
Up to the zenith,—hieroglyphics old
Which sages and keen-eyed astrologers
Then living on the earth, with laboring thought
280 Won from the gaze of many centuries:
Now lost, save what we find on remnants huge
Of stone, or marble swart, their import gone,
Their wisdom long since fled—Two wings this orb
Possess'd for glory, two fair argent³ wings,
285 Ever exalted at the God's approach
And now, from forth the gloom their plumes immense
Rose, one by one, till all outspread were.
While still the dazzling globe maintain'd eclipse,
Awaiting for Hyperion's command.
290 Fain would he have commanded, fain took throne
And bid the day begin, if but for change
He might not:—No, though a primeval God:
The sacred seasons might not be disturb'd
Therefore the operations of the dawn
- 295 Stay'd in their birth, even as here 'tis told
Those silver wings expanded asterly,
Eager to sail their orb; the porches wide
Open'd upon the dusk demesnes of night,
And the bright Titan, frenzied with new woes,
300 Unus'd to bend, by hard compulsion bent
His spirit to the sorrow of the time;
And all along a dismal rack of clouds,
Upon the boundaries of day and night,
He stretch'd himself in grief and radiance faint.
305 There as he lay, the Heaven with its stars
Look'd down on him with pity, and the voice
Of Cœlus, from the universal space,
Thus whisper'd low and solemn in his ear
"O brightest of my children dear, earth-born
310 And sky-engendered, Son of Mysteries
All unrevealed even to the powers
Which met at thy creating, at whose joys
And palpitations sweet, and pleasures soft,
I, Cœlus, wonder, how they came and whence,
315 And at the fruits thereof what shapes they be,
Distinct, and visible; symbols divine,
Manifestations of that beauteous life
Diffus'd unseen throughout eternal space
Of these new-form'd art thou, oh brightest child!
320 Of these, thy brethren and the Goddesses!
There is sad feud among ye, and rebellion
Of son against his sire I saw him fall,
I saw my first-born¹ tumbled from his throne!
To me his arms were spread, to me his voice
325 Found way from forth the thunders round his head!
Pale wox² I, and in vapors hid my face
Art thou, too, near such doom? vague fear there is:
For I have seen my sons most unlike Gods
Divine ye were created, and divine
330 In sad demeanor, solemn, undisturb'd,
Unruffled, like high Gods, ye liv'd and ruled:
Now I behold in you fear, hope, and wrath;
Actions of rage and passion, even as
I see them, on the mortal world beneath,
335 In men who die.—This is the grief, O Son!
Sad sign of ruin, sudden dismay, and fall!
Yet do thou strive; as thou art capable,
As thou canst move about, an evident God;
And canst oppose to each malignant hour
340 Ethereal presence:—I am but a voice;
My life is but the life of winds and tides,
¹ Saturn.
- ¹ One of the two great circles which surround the celestial sphere at right angles to each other
² lowest point of the celestial sphere, directly opposite the zenith
³ silver, shining
⁴ waxed; grew

- No more than winds and tides can I
 avail:—
 But thou canst.—Be thou therefore in the
 van
 Of circumstance; yea, seize the arrow's
 barb
 345 Before the tense string murmur.—To the
 earth!
 For there thou wilt find Saturn, and his
 woes,
 Meantime I will keep watch on thy bright
 sun,
 And of thy seasons be a careful nurse."—
 Ere half this region-whisper had come
 down,
 350 Hyperion arose, and on the stars
 Lifted his curv'd lids, and kept them wide
 'ntil it ceas'd; and still he kept them wide:
 And still they were the same bright, patient
 stars.
 Then with a slow incline of his broad
 breast,
 375 Like to a diver in the pearly seas,
 Forward he stoop'd over the airy shore,
 And plung'd all noiseless into the deep
 night.

BOOK II

- Just at the self-same beat of Time's wide
 wings
 Hyperion slid into the rustled air,
 And Saturn gain'd with Thea that sad
 place
 Where Cybele and the bruised Titans
 mourn'd.
 5 It was a den where no insulting light
 Could glimmer on their tears; where their
 own groans
 They felt, but heard not, for the solid roar
 Of thunderous waterfalls and torrents
 hoarse,
 Pouring a constant bulk, uncertain where.
 10 Crag jutting forth to crag, and rocks that
 seem'd
 Ever as if just rising from a sleep,
 Forehead to forehead with their monstrous
 horns;
 And thus in thousand hugest phantasies
 Made a fit roofing to this nest of woe.
 15 Instead of thrones, hard flint they sat
 upon,
 Couches of rugged stone, and slaty ridge
 Stubborn'd with iron. All were not as-
 sembled:
 Some chain'd in torture, and some wander-
 ing.
 Cæus, and Gyges, and Briareüs,
 20 Typhon, and Dolor, and Porphyryon,

- With many more, the brawniest in assault,
 Were pent in regions of laborious breath;
 Dungeon'd in opaque element, to keep
 Their clenched teeth still clench'd, and all
 their limbs
 25 Lock'd up like veins of metal, cramped and
 screw'd;
 Without a motion, save of their big hearts
 Heaving in pain, and horribly convuls'd
 With sanguine, feverous, boiling gurge'¹
 of pulse.
 Mnemosyne was straying in the world;
 30 Far from her moon had Phœbe wandered,
 And many else were free to roam abroad,
 But for the main, here found they covert
 dear.
 Scarce images of life, one here, one there,
 Lay vast and edgeways; like a dismal
 cirque
 35 Of Druid stones, upon a forlorn moor,
 When the chill rain begins at shut of eve.
 In dull November, and then chancel vault,
 The Heaven itself, is blinded throughout
 night.
 Each one kept shroud, nor to his neighbor
 gave
 40 Or word, or look, or action of despair
 Creus was one; his ponderous iron mace
 Lay by him, and a shatter'd rib of rock
 Told of his rage, ere he thus sank and
 pined.
 Iapetus another; in his grasp,
 45 A serpent's plashy² neck, its barbed
 tongue
 Squeeze'd from the gorge, and all its un-
 curl'd length
 Dead, and because the creature could not
 spit
 Its poison in the eyes of conquering Jove
 Next Cottus: prone he lay, chin upper-
 most,
 50 As though in pain; for still upon the flint
 He ground severe his skull, with open
 mouth
 And eyes at horrid working Nearest him
 Asia, born of most enormous Cæf,
 Who cost her mother Tellus keener pangs,
 55 Though feminine, than any of her sons
 More thought than woe was in her dusky
 face,
 For she was prophesying of her glory;
 And in her wide imagination stood
 Palm-shaded temples, and high rival fænes,
 60 By Oxus or in Ganges' sacred isles.
 Even as Hope upon her anchor leans,³
 So leant she; not so fair, upon a tusk
 Shed from the broadest of her elephants.

¹ whirlpool
² speckled

³ See *Hebrews*, 6:19.

Above her, on a crag's uneasy shelf,
 65 Upon his elbow rais'd, all prostrate else,
 Shadow'd Enceladus; once tame and mild
 As grazing ox unworried in the meads;
 Now tiger-passion'd, lion-thoughted,
 wroth,

He meditated, plotted, and even now
 70 Was hurling mountains in that second
 war,¹

Not long delay'd, that scar'd the younger
 Gods
 To hide themselves in forms of beast and
 bird.

Not far hence Atlas; and beside him prone
 Phorcus, the sire of Gorgons. Neighbor'd
 close

75 Oceanus, and Tethys, in whose lap
 Sobbed Clymene among her tangled hair.
 In midst of all lay Themis, at the feet
 Of Ops the queen all clouded round from
 sight;

No shape distinguishable, more than when
 80 Thick night confounds the pine-tops with
 the clouds:

And many else whose names may not be
 told.

For when the Muse's wings are air-ward
 spread,
 Who shall delay her flight? And she must
 chant:

Of Saturn, and his guide, who now had
 clumb'd

85 With damp and slippery footing from a
 depth

More horrid still. Above a sombre cliff
 Their heads appear'd, and up their stature
 grew

Till on the level height their steps found
 ease:

Then Thea spread abroad her trembling
 arms

90 Upon the precincts of this nest of pain,
 And sidelong fix'd her eye on Saturn's
 face:

There saw she direst strife; the supreme
 God

At war with all the frailty of grief,
 Of rage, or fear, anxiety, revenge,

95 Remorse, spleen, hope, but most of all
 despair.

Against these plagues he strove in vain;
 for Fate

Had pour'd a mortal oil upon his head,
 A disanointing poison: so that Thea,

100 Affrighted, kept her still, and let him pass
 First onwards in, among the fallen tribe.

As with us mortal men, the laden heart
 Is persecuted more, and fever'd more,
 When it is nighing to the mournful house
 Where other hearts are sick of the same
 bruise;

105 So Saturn, as he walk'd into the midst,
 Felt faint, and would have sunk among
 the rest,

But that he met Enceladus's eye,
 Whose mightiness, and awe of him, at once
 Came like an inspiration; and he shouted,

110 "Titans, behold your God!" at which
 some groan'd;

Some started on their feet; some also
 shouted;

Some wept, some wail'd,—all bow'd with
 reverence;

And Ops, uplifting her black folded veil,
 Show'd her pale cheeks, and all her fore-
 head wan,

115 Her eyebrows thin and jet, and hollow
 eyes.

There is a roaring in the bleak-grown pines
 When Winter lifts his voice; there is a
 noise

Among immortals when a God gives sign,
 With hushing finger, how he means to load

120 His tongue with the full weight of utter-
 less thought,

With thunder, and with music, and with
 pomp:

Such noise is like the roar of bleak-grown
 pines:

Which, when it ceases in this mountain'd
 world,

125 No other sound succeeds; but ceasing here,
 Among these fallen, Saturn's voice there-
 from

Grew up like organ, that begins anew

Its strain, when other harmonies, stopt
 short,

Leave the dunn'd air vibrating silverly.

Thus grew it up—"Not in my own sad
 breast,

130 Which is its own great judge and searcher
 out,

Can I find reason why ye should be thus:
 Not in the legends of the first of days,

Studied from that old spirit-leaved book
 Which starry Uranus with finger bright

135 Sav'd from the shores of darkness, when
 the waves

Low-ebb'd still hid it up in shallow
 gloom;—

And the which book ye know I ever kept
 For my firm-based footstool.—Ah, infirm!

Not there, nor in sign, symbol, or portent
 Of element, earth, water, air, and fire,—

At war, at peace, or inter-quarreling

¹ The war of the Giants against the Olympian
 gods. The Giants clothed themselves in the
 skins of beasts and birds.

- One against one, or two, or three, or all
Each several one against the other three,
As fire with air loud warring when rain-
floods
145 Drown both, and press them both against
earth's face,
Where, finding sulphur, a quadruple wrath
Unhinges the poor world;—not in that
strife,
Wherefrom I take strange lore, and read
it deep,
Can I find reason why ye should be thus.
150 No, nowhere can unriddle, though I search,
And pour on Nature's universal scroll
Even to swooning, why ye, Divinities,
The first-born of all shap'd and palpable
Gods,
Should cower beneath what, in comparison,
155 Is untremendous might. Yet ye are here,
O'erwhelm'd, and spurn'd, and batter'd,
ye are here!
O Titans, shall I say, 'Arise!'—Ye groan
Shall I say 'Crouch!'—Ye groan. What
can I then?
O Heaven wide! O unseen parent dear!
160 What can I? Tell me, all ye brethren Gods,
How we can war, how engine¹ our great
wrath!
O speak your counsel now, for Saturn's ear
Is all a-hunger'd. Thou, Oceanus,
Ponderest high and deep; and in thy face
165 I see, astonished, that severe content
Which comes of thought and musing: give
us help!"
- So ended Saturn, and the God of the
Sea,
Soplist and sage, from no Athenian grove,
But cogitation in his watery shades,
170 Arose, with locks not oozy, and began,
In murmurs, which his first-endeavoring
tongue
Caught infant-like from the far-foamed
sands.
"O ye, whom wrath consumes! who,
passion-stung,
Writhe at defeat, and nurse your agonies!
175 Shut up your senses, stifle up your ears,
My voice is not a bellows unto ire.
Yet listen, ye who will, whilst I bring proof
How ye, perforce, must be content to stoop:
And in the proof much comfort will I give,
180 If ye will take that comfort in its truth.
We fall by course of Nature's law, not
force
Of thunder, or of Jove. Great Saturn,
thou
Hast sifted well the atom-universe;
- But for this reason, that thou art the King,
185 And only blind from sheer supremacy,
One avenue was shaded from thine eyes,
Through which I wandered to eternal truth.
And first, as thou wast not the first of
powers,
So art thou not the last; it cannot be:
190 Thou are not the beginning nor the end
From chaos and parental darkness came
Light, the first fruits of that intestine broil.
That sullen ferment, which for wondrous
ends
Was ripening in itself. The ripe hour
came,
195 And with it light, and light, engendering
Upon its own producer, forthwith touch'd
The whole enormous matter into life.
Upon that very hour, our parentage,
The Heavens and the Earth, were mani-
fest:
200 Then thou first-born, and we the giant-race,
Found ourselves ruling new and beauteous
realms.
Now comes the pain of truth, to whom 'tis
pain;
O folly! for to bear all naked truths,
And to envisage circumstance, all calm,
205 That is the top of sovereignty. Mark well!
As Heaven and Earth are fairer, fairer far
Than Chaos and blank Darkness, though
once chiefs;
And as we show beyond that Heaven and
Earth
In form and shape compact and beautiful,
210 In will, in action free, companionship,
And thousand other signs of purer life;
So on our heels a fresh perfection treads,
A power more strong in beauty, born of us
And fated to excel us, as we pass
215 In glory that old Darkness nor are we
Thereby more conquer'd, than by us the
rule
Of shapeless Chaos. Say, doth the dull soil
Quarrel with the proud forests it hath fed,
And feedeth still, more comely than itself?
220 Can it deny the chiefdom of green groves?
Or shall the tree be envious of the dove
Because it cooeth, and hath snowy wings
To wander wherewithal and find its joys?
We are such forest-trees, and our fair
boughs
225 Have bred forth, not pale solitary doves,
But eagles golden-feather'd, who do tower
Above us in their beauty, and must reign
In right thereof; for 'tis the eternal law
That first in beauty should be first in
might:¹

¹ plan, execute¹ See Keats's *Ode on a Grecian Urn*, 49-50 (p. 828); also his letter to Bailey (p. 862a, 1.)

230 Yea, by that law, another race may drive
Our conquerors to mourn as we do now
Have ye beheld the young God of the
Seas,¹

My disposessor? Have ye seen his face?
Have ye beheld his chariot, foam'd along
235 By noble winged creatures he hath made?
I saw him on the calmed waters scud,
With such a glow of beauty in his eyes,
That it enforc'd me to bid sad farewell
To all my empire: farewell sad I took,
240 And hither came, to see how dolorous fate
Had wrought upon ye; and how I might
best

Gave consolation in this woe extreme.
Receive the truth, and let it be your balm."

Whether through poz'd² conviction, or
dusdaim,
245 They guarded silence, when Oceanus
Left murmuring, what deepest thought can
tell?

But so it was, none answer'd for a space.
Save one whom none regarded, Clymene.
And yet she answer'd not, only com-
plain'd,

250 With hectic lips, and eyes up-looking mild,
Thus wounding timidly among the fierce
"O Father, I am here the simplest voice.
And all my knowledge is that joy is gone,
And thus thing woe crept in among our
hearts,

255 There to remain forever, as I fear:
I would not bode of evil, if I thought
So weak a creature could turn off the help
Which by just right should come of mighty
Gods,

Yet let me tell my sorrow, let me tell
260 Of what I heard, and how it made me weep,
And know that we had parted from all
hope.

I stood upon a shore, a pleasant shore,
Where a sweet clime was breathed from a
land
Of fragrance, quietness, and trees, and
flowers

265 Full of calm joy it was, as I of grief;
Too full of joy, and soft delicious warmth;
So that I felt a movement in my heart
To chide, and to reproach that solitude
With songs of misery, music of our woes.

270 And sat me down, and took a mouthed
shell³

And murmur'd into it, and made melody—
O melody no more! for while I sang,
And with poor skill let pass into the breeze

The dull shell's echo, from a bowery strand
275 Just opposite, an island of the sea,
There came enchantment with the shifting
wind,
That did both brown and keep alive my
ears.

I threw my shell away upon the sand,
And a wave fill'd it, as my sense was fill'd
280 With that new blissful golden melody.
A living death was in each gush of sounds,
Each family of rapturous hurried notes,
That fell, one after one, yet all at once,
Like pearl beads dropping sudden from
their string:

285 And then another, then another strain,
Each like a dove leaving its olive perch,
With music wing'd instead of silent
plumes,

To hover round my head, and make me sick
Of joy and grief at once. Grief overcame,
290 And I was stopping up my frantic ears,
When, past all hindrance of my trembling
hands,

A voice came sweeter, sweeter than all tune,
And still it cried, 'Apollo! young Apollo!
Themorning-bright Apollo! young Apollo!'

295 I fled, it follow'd me, and cried 'Apollo!'
O Father, and O Brethren, had ye felt
Those pains of mine; O Saturn, hadst
thou felt,
Ye would not call this too-indulged tongue
Presumptuous, in thus venturing to be
heard."

300 So far her voice flow'd on, like timorous
brook

That, lingering along a pebbled coast,
Doth fear to meet the sea: but sea it met,
And shudder'd; for the overwhelming
voice

Of huge Enceladus swallow'd it in wrath.
305 The ponderous syllables, like sullen waves
In the half-glutted hollows of reef-rocks,
Came booming thus, while still upon his
arm

He lean'd; not rising, from supreme con-
tempt.

"Or shall we listen to the over-wise,
310 Or to the over-foolish, giant Gods?
Not thunderbolt on thunderbolt, till all
That rebel Jove's whole armory were spent,
Not world on world upon these shoulders
piled,

Could agonize me more than baby-words
315 In midst of this dethronement horrible
Speak! roar! shout! yell! ye sleepy Titans
all

Do ye forget the blows, the buffets vile?
Are ye not smitten by a youngling arm?

¹ Neptune. ² beaten; overcome
³ lyre (The first lyre is said to have been made
from a tortoise shell)

Dost thou forget, sham Monarch of the
Waves,
320 Thy scalding in the seas? What! have I
rous'd
Your spleens with so few simple words as
these?

O joy! for now I see ye are not lost:
O joy! for now I see a thousand eyes
Wide-glaring for revenge!"—As this he
said,

325 He lifted up his stature vast, and stood,
Still without intermission speaking thus:
"Now ye are flames, I'll tell you how to
burn,

And purge the ether¹ of our enemies,
How to feed fierce the crooked stings of
fire,

330 And singe away the swollen clouds of Jove,
Stifling that puny essence in its tent
O let him feel the evil he hath done;
For though I scorn Oceanus's lore,
Much pain have I for more than loss of
realms:

335 The days of peace and slumberous calm
are fled;

Those days, all innocent of scathing war,
When all the fair Existences of heaven
Came open-eyed to guess what we would
speak:—

That was before our brows were taught to
frown,

340 Before our lips knew else but solemn
sounds;

That was before we knew the winged thing,
Victory, might be lost, or might be won.
And be ye mindful that Hyperion,

Our brightest brother, still is undisgraced—
345 Hyperion, lo! his radiance is here!"

All eyes were on Enceladus's face,
And they beheld, while still Hyperion's
name

Flew from his lips up to the vaulted rocks,
A pallid gleam across his features stern:

350 Not savage, for he saw full many a God
Wroth as himself. He look'd upon them
all,

And in each face he saw a gleam of light,
But splendor in Saturn's, whose hoar
locks

Shone like the bubbling foam about a keel

355 When the prow sweeps into a midnight
cove.

In pale and silver silence they remain'd,
Till suddenly a splendor, like the morn,
Pervaded all the beetling gloomy steeps,
All the sad spaces of oblivion,

360 And every gulf, and every chasm old,

¹ upper regions

And every height, and every sullen depth,
Voiceless, or hoarse with loud tormented
streams:

And all the everlasting cataracts,
And all the headlong torrents far and
near,

365 Mantled before in darkness and huge
shade,

Now saw the light and made it terrible.

It was Hyperion:—a granite peak

His bright feet touch'd, and there he stay'd
to view

The misery his brilliance had betray'd

370 To the most hateful seeing of itself.

Golden his hair of short Numidian curl,

Regal his shape majestic, a vast shade

In midst of his own brightness, like the
bulk

Of Memnon's image at the set of sun

375 To one who travels from the dusking East
Sighs, too, as mournful as that Memnon's
harp,¹

He utter'd, while his hands contemplative

He press'd together, and in silence stood

Despondence seiz'd again the fallen Gods

380 At sight of the dejected King of Day,

And many hid their faces from the light

But fierce Enceladus sent forth his eyes

Among the brotherhood; and, at their
glare,

Uprose Iapetus, and Creüs too,

385 And Phorus, sea-born, and together strode

To where he towered on his eminence

There those four shouted forth old Sat-
urn's name;

Hyperion from the peak loud answered,

"Saturn!"

Saturn sat near the Mother of the Gods,²

390 In whose face was no joy, though all the
Gods

Gave from their hollow throats the name

of "Saturn!"

BOOK III

Thus in alternate uproar and sad peace,

Amazed were those Titans utterly.

O leave them, Muse! O leave them to their
woes;

For thou art weak to sing such tumult-
dire:

5 A solitary sorrow best befits

Thy lips, and antheming a lonely grief

Leave them, O Muse! for thou anon wilt
find

¹ The Egyptian statue of Memnon, when struck
by the first rays of the sun, was said to give
forth a sound like the snapping of a musical
string

² Ops (Rhea).

- Many a fallen old Divinity
Wandering in vain about bewildered shores.
- 10 Meantime touch piously the Delphic harp,
And not a wind of heaven but will breathe
In aid soft warble from the Dorian flute,
For lo! 'tis for the Father of all verse.
Flush every thing that hath a vermeil hue,
- 15 Let the rose glow intense and warm the air,
And let the clouds of even and of morn
Float in voluptuous fleeces o'er the hills;
Let the red wine within the goblet boil,
Cold as a bubbling well, let faint-lipp'd
shells,
- 20 On sands, or in great deeps, vermilion turn
Through all their labyrinths, and let the
maid
Blush keenly, as with some warm kiss sur-
pris'd.
Chief isle of the embowered Cyclades,
Rejoice, O Delos, with thine olives green,
- 25 And poplars, and lawn-shading palms, and
beech,
In which the Zephyr breathes the loudest
song,
And hazels thick, dark-stemm'd beneath
the shade:
Apollo is once more the golden theme!
Where was he, when the Giant of the
Sun¹
- 30 Stood bright, amid the sorrow of his peers?
Together had he left his mother fair
And his twin-sister sleeping in their bower,
And in the morning twilight wandered
forth
Beside the osiers² of a rivulet,
- 35 Full ankle-deep in lilies of the vale.
The nightingale had ceas'd, and a few stars
Were lingering in the heavens, while the
thrush
Began calm-throated. Throughout all the
isle
There was no covert, no retired cave
- 40 Unhaunted by the murmurous noise of
waves,
Though scarcely heard in many a green
recess.
He listen'd, and he wept, and his bright
tears
Went trickling down the golden bow he
held
Thus with half-shut suffused eyes he stood,
- 45 While from beneath some cumbrous boughs
hard by
With solemn step an awful Goddess came,
And there was purport in her looks for
him,
Which he with eager guess began to read
Perplex'd, the while melodiously he said.
- 50 "How cam'st thou over the unfooted sea?
Or hath that antique mien and robed form
Mov'd in these vales invisible till now?"
Sure I have heard those vestments sweep-
ing o'er
The fallen leaves, when I have sat alone
In cool mid-forest. Surely I have traced
- 55 The rustle of those ample skirts about
These grassy solitudes, and seen the flowers
Lift up their heads, as still the whisper
pass'd
Goddess! I have beheld those eyes before,
60 And their eternal calm, and all that face,
Or I have dream'd."—"Yes," said the
supreme shape,
"Thou hast dream'd of me; and awaking
up
Didst find a lyre all golden by thy side,
Whose strings touch'd by thy fingers, all
the vast
- 65 Unwearied ear of the whole universe
Listen'd in pain and pleasure at the birth
Of such new tuneful wonder. Is't not
strange
That thou shouldst weep, so gifted? Tell
me, youth,
What sorrow thou canst feel; for I am sad
- 70 When thou dost shed a tear—explain thy
griefs
To one who in this lonely isle hath been
The watcher of thy sleep and hours of life,
From the young day when first thy infant
hand
Pluck'd witless the weak flowers, till thine
aim
- 75 Could bend that bow heroic to all times.
Show thy heart's secret to an ancient
Power
Who hath forsaken old and sacred thrones
For prophecies of thee, and for the sake
Of loveliness new born."—Apollo then,
- 80 With sudden scrutiny and gloomless eyes,
Thus answer'd, while his white melodious
throat
Throbb'd with the syllables—"Mnemo-
yne!
Thy name is on my tongue, I know not
how;
Why should I tell thee what thou so well
seest?
- 85 Why should I strive to show what from thy
lips
Would come no mystery? For me, dark,
dark,
And painful vile oblivion seals my eyes:
I strive to search wherefore I am so sad,
Until a melancholy numbs my limbs;

¹ Hyperion.² willows³ Possibly reminiscent of the *Odyssey*, 1. 173 ff.

- 90 And then upon the grass I sit, and moan,
 Like one who once had wings.—O why
 should I
 Feel curs'd and thwarted, when the liege-
 less air
 Yields to my step aspirant? why should I
 Spurn the green turf as hateful to my feet?
- 95 Goddess benign, point forth some unknown
 thing:
 Are there not other regions than this isle?
 What are the stars? There is the sun, the
 sun!
 And the most patient brilliance of the
 moon!
 And stars by thousands! Point me out the
 way
- 100 To any one particular beauteous star,
 And I will fit into it with my lyre,
 And make its silvery splendor pant with
 bliss.
 I have heard the cloudy thunder: Where
 is power?
- Whose hand, whose essence, what divinity
 105 Makes this alarm in the elements,
 While I here idle listen on the shores
 In fearless yet in aching ignorance?
 O tell me, lonely Goddess, by thy harp,
 That waileth every morn and eventide,
- 110 Tell me why thus I rave, about these
 groves!
 Mute thou remainest—mute! yet I can read
 A wondrous lesson in thy silent face:
 Knowledge enormous makes a God of me
 Names, deeds, gray legends, dire events,
 rebellions,
- 115 Majesties, sovran voices, agonies,
 Creations and destroyings, all at once
 Pour into the wide hollows of my brain,
 And deify me, as if some blithe wine
 Or bright elixir peerless I had drunk,
 And so become immortal."—Thus the God,
 120 While his enkindling eyes, with level glance
 Beneath his white soft temples, steadfast
 kept
 Trembling with light upon Mnemosyne.
 Soon wild commotions shook him, and made
 flush
- 125 All the immortal fairness of his limbs;
 Most like the struggle at the gate of death;
 Or liker still to one who should take leave
 Of pale immortal death, and with a pang
 As hot as death's is chill, with fierce con-
 vulse
- 130 Die into life: so young Apollo anguish'd:
 His very hair, his golden tresses famed
 Kept undulation round his eager neck.
 During the pain Mnemosyne upheld
 Her arms as one who prophesied.— At
 length
- 135 Apollo shriek'd;—and lo! from all his
 limbs
 Celestial—
 • • • • •
- TO AUTUMN
 1819 1820
- Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing
 sun;
 Conspiring with him how to load and
 bless
 With fruit the vines that round the
 thatch-eaves run;
 5 To bend with apples the moss'd cottage-
 trees,
 And fill all fruit with ripeness to the
 core;
 To swell the gourd, and plump the
 hazel shells
 With a sweet kernel; to set budding
 more,
 And still more, later flowers for the bees,
 10 'till they think warm days will never
 cease,
 For Summer has o'er-bliss'd their
 clammy cells.
- Who hath not seen thee oft amid thy
 store?
 Sometimes whoever seeks abroad may
 find
 Thee sitting careless on a granary floor,
 15 Thy hair soft-lifted by the winnowing
 wind;
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies,
 while thy hook
 Spares the next swath and all its
 twined flowers:
 And sometimes like a gleaner thou dost
 keep
 20 Steady thy laden head across a brook;
 Or by a cider-press, with patient look,
 Thou watchest the last oozings hours
 by hours.
- Where are the songs of Spring? Ay,
 where are they?
 Think not of them, thou hast thy music
 too,—
 25 While barred clouds bloom the soft-dying
 day,
 And touch the stubble-plains with rosy
 hue;
 Then in a wailful choir the small gnats
 mourn
 Among the river shallows,¹ borne aloft
¹ willows

Or sinking as the light wind lives or
dies;
30 And full-grown lambs loud bleat from
hilly bourn;¹
Hedge-crickets sing; and now with
treble soft
The redbreast whistles from a garden-
croft;²
And gathering swallows twitter in
the skies.

TO FANNIE³
1819 1848

I cry your mercy—pity—love!—aye, love!
Merciful love that tantalizes not,
One-thoughted, never-wandering, guileless
love,
Unmask'd, and being seen—without a blot!
5 O! let me have thee whole,—all—all—be
mine!
That shape, that fairness, that sweet minor
zest
Of love, your kiss,—those hands, those eyes
divine,
That warm, white, lucent, million-pleasur'd
breast,—
10 Yourself—your soul—in pity give me all,
Withhold no atom's atom or I die,
Or living on perhaps, your wretched thrall,
Forget, in the mist of idle misery,
Life's purposes,—the palate of my mind
Losing its gust, and my ambition blind!

BRIGHT STAR, WOULD I WERE
STEADFAST AS THOU ART
1820 1848

Bright star, would I were steadfast as thou
art!
Not in lone splendor hung aloft the night,
And watching, with eternal lids apart,
Like Nature's patient, sleepless eremite,⁴
5 The moving waters at their priestlike task
Of pure ablution round earth's human
shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the
moors:
No—yet still steadfast, still unchangeable,
10 Pillow'd upon my fair love's ripening
breast,
To feel forever its soft fall and swell,
Awake forever in a sweet unrest.
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

¹ boundary (perhaps, region)

² small piece of enclosed ground

³ Fanny Brawne, a young woman to whom Keats
was fondly devoted.

⁴ hermit

FROM KEATS'S LETTERS
1816-20 1848-91

TO BENJAMIN BAILEY

[BURFORD BRIDGE, November 22, 1817.]

My dear Bailey—I will get over the first
part of this (unsaid) letter as soon as pos-
sible, for it relates to the affairs of poor
Cripps.—To a man of your nature such a
5 letter as Haydon's must have been extremely
cutting— What occasions the greater part
of the world's quarrels?— simply this—two
minds meet, and do not understand each
other time enough to prevent any shock or
surprise at the conduct of either party—
10 As soon as I had known Haydon three days,
I had got enough of his character not to
have been surprised at such a letter as he
has hurt you with. Nor, when I knew it, was
it a principle with me to drop his acquaint-
15 ance; although with you it would have been
an imperious feeling

I wish you knew all that I think about
genius and the heart—and yet I think that
you are thoroughly acquainted with my
innermost breast in that respect, or you
could not have known me even thus long,
and still hold me worthy to be your dear
friend. In passing, however, I must say one
thing that has pressed upon me lately, and
increased my humility and capability of sub-
25 mission—and that is this truth—men of gen-
ius are great as certain ethereal chemicals
operating on the mass of neutral intellect—
30 but they have not any individuality, any de-
termined character—I would call the top
and head of those who have a proper self,¹
men of power.

But I am running my head into a subject
which I am certain I could not do justice
to under five years' study, and 3 vols. octavo
—and, moreover, I long to be talking about
the imagination—so my dear Bailey, do not
think of this unpleasant affair, if possible
do not—I defy any harm to come of it—
I defy. I shall write to Cripps this week,
and request him to tell me all his goings-on
from time to time by letter wherever I may
be. It will go on well—so don't because
you have suddenly discovered a coldness in
Haydon suffer yourself to be teased—Do
not my dear fellow—O! I wish I was as
certain of the end of all your troubles as
that of your momentary start about the
authenticity of the imagination. I am cer-
50 tain of nothing but of the holiness of the
heart's affections, and the truth of imagi-
nation. What the imagination seizes as
¹ That is, those who have an individuality

beauty must be truth¹—whether it existed before or not,—for I have the same idea of all our passions as of love: they are all, in their sublime, creative of essential beauty. In a word, you may know my favorite speculation by my first Book, and the little Song² I sent in my last, which is a representation from the fancy of the probable mode of operating in these matters. The imagination may be compared to Adam's dream,—he awoke and found it truth:³—I am more zealous in this affair, because I have never yet been able to perceive how anything can be known for truth by consecutive reasoning—and yet it must be. Can it be that even the greatest philosopher ever arrived at his goal without putting aside numerous objections? However it may be, O for a life of sensations rather than of thoughts! It is "a vision in the form of youth," a shadow of reality to come—And this consideration has further convinced me,—for it has come as auxiliary to another favorite speculation of mine,—that we shall enjoy ourselves hereafter by having what we called happiness on earth repeated in a finer tone—And yet such a fate can only befall those who delight in sensation, rather than hunger as you do after truth. Adam's dream will do here, and seems to be a conviction that imagination and its empyreal reflection, is the same as human life and its spiritual repetition. But, as I was saying, the simple imaginative mind may have its reward in the repetition of its own silent working coming continually on the spirit with a fine suddenness—to compare great things with small, have you never by being surprised with an old melody, in a delicious place by a delicious voice, *felt* over again your very speculations and surmises at the time it first operated on your soul?—do you not remember forming to yourself the singer's face—more beautiful than it was possible, and yet with the elevation of the moment you did not think so? Even then you were mounted on the wings of imagination, so high that the prototype must be hereafter—that delicious face you will see. What a time! I am continually running away from the subject. Sure this cannot be exactly the case with a complex mind—one that is imaginative, and at the same time careful of its fruits,—who would exist partly on

sensation, partly on thought—to whom it is necessary that years should bring the philosophic mind?⁴ Such a one I consider yours, and therefore it is necessary to your eternal happiness that you not only drink this old wine of heaven, which I shall call the redigestion of our most ethereal musings upon earth, but also increase in knowledge and know all things. I am glad to hear that you are in a fair way for Easter. You will soon get through your unpleasant reading, and then!—but the world is full of troubles, and I have not much reason to think myself pestered with many.

Your affectionate friend,

JOHN KEATS

TO JOHN HAMILTON REYNOLDS

HAMPSTEAD, [February 3, 1818]

My dear Reynolds—I thank you for your dish of filberts⁵—would I could get a basket of them by way of dessert every day for the sum of twopence. Would we were a sort of ethereal pigs, and turned loose to feed upon spiritual mast and acorns—which would be merely being a squirrel and feeding upon filberts, for what is a squirrel but an airy pig, or a filbert but a sort of arch-angelical acorn? About the nuts being worth cracking, all I can say is, that where there are a throng of delightful images ready drawn, simplicity is the only thing. The first is the best on account of the first line, and the "arrow, foil'd of its antler'd food," and moreover (and this is the only word or two I find fault with, the more because I have had so much reason to shun it as a quicksand) the last has "tender and true." We must cut this, and not be rattled into any more of the like. It may be said that we ought to read our contemporaries, that Wordsworth, etc., should have their due from us. But, for the sake of a few fine imaginative or domestic passages, are we to be bullied into a certain philosophy engendered in the whims of an egotist? Every man has his speculations, but every man does not brood and peacock over them till he makes a false coinage and deceives himself. Many a man can travel to the very bourne of heaven, and yet want confidence to put down his half-seeing. Sancho will invent a journey heavenward as well as anybody. We hate poetry that has a

¹ See Keats's *Ode on a Grecian Urn*, 49-50 (p. 828); also his *Hyperion*, 2, 228-9 (p. 856).

² Supposed to be the poem entitled *Lines* (p. 765).

³ See *Paradise Lost*, 8, 478-84.

⁴ See Wordsworth's *Ode Intimations of Immortality*, 186 (p. 305). Keats was fond of this poem.

⁵ Two sonnets which Reynolds had written on Robin Hood and which he had sent to Keats.

palpable design upon us, and, if we do not agree, seems to put its hand into its breeches pocket. Poetry should be great and unobtrusive, a thing which enters into one's soul, and does not startle or amaze it with itself—but with its subject. How beautiful are the retired flowers!—how would they lose their beauty were they to throng into the highway, crying out, "Admire me, I am a violet! Dote upon me, I am a primrose!" Modern poets differ from the Elizabethans in this: each of the moderns like an Elector of Hanover governs his petty state and knows how many straws are swept daily from the causeways in all his dominions, and has a continual itching that all the housewives should have their coppers well scoured: the ancients were emperors of vast provinces, they had only heard of the remote ones and scarcely cared to visit them. I will cut all this—I will have no more of Wordsworth or Hunt in particular—Why should we be of the tribe of Manasseh, when we can wander with Esau?¹ Why should we kick against the pricks,² when we can walk on roses? Why should we be owls, when we can be eagles? Why be teased with "nice-eyed wagtails," when we have in sight "the Cherub Contemplation"?³ Why with Wordsworth's "Matthew with a bough of wilding in his hand,"⁴ when we can have Jacques "under an oak,"⁵ etc.? The secret of the bough of wilding will run through your head faster than I can write it. Old Matthew spoke to him some years ago on some nothing, and because he happens in an evening walk to imagine the figure of the old man, he must stamp it down in black and white, and it is henceforth sacred. I don't mean to deny Wordsworth's grandeur and Hunt's merit, but I mean to say we need not be teased with grandeur and merit when we can have them uncontaminated and unobtrusive. Let us have the old poets and Robin Hood. Your letter and its sonnets gave me more pleasure than will the Fourth Book of *Childe Harold* and the whole of anybody's

life and opinions. In return for your dish of filberts, I have gathered a few catkins,¹ I hope they'll look pretty.

Your sincere friend and co-scribbler,
JOHN KEATS.

TO JOHN TAYLOR

[HAMPTSTEAD, February 27, 1818.]

10 My dear Taylor—

. It is a sorry thing for me that any one should have to overcome prejudices in reading my verses—that affects me more than any hypercriticism on any particular passage—In *Endymion*, I have most likely but moved into the go-cart from the leading-strings—In poetry I have a few axioms, and you will see how far I am from their centre.

20 1st. I think poetry should surprise by a fine excess, and not by singularity; It should strike the reader as a wording of his own highest thoughts, and appear almost a remembrance.

25 2d. Its touches of beauty should never be half-way, thereby making the reader breathless, instead of content. The rise, the progress, the setting of imagery should, like the sun, come natural to him, shine over him, and set soberly, although in magnificence, leaving him in the luxury of twilight. But it is easier to think what poetry should be, than to write it—And this leads me to

35 Another axiom—That if poetry comes not as naturally as the leaves to a tree, it had better not come at all.—However it may be with me, I cannot help looking into new countries with "O for a Muse of Fire to ascend!"² If *Endymion* serves me as a pioneer, perhaps I ought to be content—I have great reason to be content, for thank God I can read, and perhaps understand Shakspeare to his depths; and I have I am sure many friends, who, if I fail, will attribute any change in my life and temper to humbleness rather than pride—to a cowering under the wings of great poets, rather than to a bitterness that I am not appreciated.

Your sincere and obliged friend,
JOHN KEATS.

¹ That is, why should we dwell in cities when we can roam the fields? See *Genesis*, 25 27; *Numbers*, 32-33 ff. Wordsworth's unfriendly attitude toward the paganism expressed in Keats's "Hymn to Pan," in *Endymion*, l. 232-306 (p. 770), may account for Keats's estimate of Wordsworth expressed in this letter. Keats had recited the Hymn to Wordsworth.

² See *Acts*, 9 5.

³ *Il Penseroso*, 54.

⁴ Wordsworth's *The Two April Mornings*, 59-60 (p. 240).

⁵ *As You Like It*, II, 1, 31.

¹ A reference to Keats's two poems, *Lines on the Mermaid Tavern* (p. 766) and *Robin Hood* (p. 766), which accompanied the letter.

² *Henry V.*, chorus, 1

TO JAMES AUGUSTUS HESSEY

[HAMPTSTEAD, October 9, 1818.]

My dear Hessey—You are very good in sending me the letters from *The Chronicle*¹—and I am very bad in not acknowledging such a kindness sooner—pray forgive me. It has so chanced that I have had that paper every day—I have seen today's. I cannot but feel indebted to those gentlemen who have taken my part—As for the rest, I begin to get a little acquainted with my own strength and weakness.—Praise or blame has but a momentary effect on the man whose love of beauty in the abstract makes him a severe critic on his own works. My own domestic criticism has given me pain without comparison beyond what Blackwood or *The Quarterly*² could possibly inflict—and also when I feel I am right, no external praise can give me such a glow as my own solitary re-perception and ratification of what is fine. J. S.³ is perfectly right in regard to the slipshod *Endymion*. That it is so is no fault of mine. No!—though it may sound a little paradoxical. It is as good as I had power to make it—by myself—Had I been nervous about its being a perfect piece, and with that view asked advice, and trembled over every page, it would not have been written, for it is not in my nature to fumble⁴—I will write independently.—I have written independently *without judgment*. I may write independently, and *with judgment*, hereafter. The genius of poetry must work out its own salvation in a man. It cannot be matured by law and precept, but by sensation and watchfulness in itself—That which is creative must create itself—In *Endymion*, I leaped headlong into the sea, and thereby have become better acquainted with the soundings, the quicksands, and the rocks, than if I had stayed upon the green shore, and piped a silly pipe, and took tea and comfortable advice. I was never afraid of failure; for I would sooner fail than not be among the greatest—But I am nigh getting into a rant. So, with remembrances to Taylor and Woodhouse, etc., I am

Yours very sincerely, JOHN KEATS.

¹ Two letters to the editor of *The Morning Chronicle*, a London daily, printed Oct. 3 and 8, 1818.

² Blackwood's *Edinburgh Magazine* and *The Quarterly Review* were both hostile to Keats. See Shelley's *Adonais*, 17, 7-9 (p. 732); Byron's *Don Juan*, 11, 60, 1, and n. 5 (p. 610); and Croker's review of *Endymion* (p. 913).

³ John Scott, author of one of the letters to *The Morning Chronicle*.

⁴ grope about perplexedly

TO GEORGE AND GEORGIANA KEATS

[HAMPTSTEAD, October 25, 1818.]

My dear George—

. . . . I shall in a short time write you as far as I know how I intend to pass my life—I cannot think of those things now
 5 Tom¹ is so-unwell and weak. Notwithstanding your happiness and your recommendation I hope I shall never marry. Though the most beautiful creature were waiting for me at the end of a journey or a walk; though the carpet were of silk, the curtains of the morning clouds; the chairs and sofa stuffed with cygnet's² down; the food manna, the wine beyond claret, the window opening on Winander mere, I should not
 10 feel—or rather my happiness would not be so fine, as my solitude is sublime. Then instead of what I have described, there is a sublimity to welcome me home—The roaring of the wind is my wife and the stars through the window pane are my children. The mighty abstract idea I have of beauty in all things stifles the more divided and minute domestic happiness—an amiable wife and sweet children I contemplate as
 15 a part of that beauty, but I must have a thousand of those beautiful particles to fill up my heart. I feel more and more every day, as my imagination strengthens, that I do not live in this world alone but in a thousand worlds—No sooner am I alone than shapes of epic greatness are stationed around me, and serve my spirit the office which is equivalent to a king's bodyguard—then "Tragedy with sceptred pall comes
 20 sweeping by."³ According to my state of mind I am with Achilles shouting in the trenches,⁴ or with Theocritus in the vales of Sicily. Or I throw my whole being into Troilus, and repeating those lines, "I wander like a lost soul upon the stygian banks staying for waftage,"⁵ I melt into the air with a voluptuousness so delicate that I am content to be alone. These things, combined with the opinion I have of the generality of women—who appear to me as children to whom I would rather give a sugar plum than my time, form a barrier against matrimony which I rejoice in.

I have written this that you might see I have my share of the highest pleasures, and that though I may choose to pass my days alone I shall be no solitary. You see there is nothing spleenical in all this. The only

¹ Keats's brother. He died Dec 1, 1818

² young swan's

³ *Il Penseroso*, 98.

⁴ See the *Iliad*, 18, 217 ff.

⁵ *Troilus and Cressida*, III, 2, 10

thing that can ever affect me personally for more than one short passing day, is any doubt about my powers for poetry—I seldom have any, and I look with hope to the nighting time when I shall have none. I am as happy as a man can be—that is, in myself I should be happy if Tom was well, and I knew you were passing pleasant days. Then I should be most enviable—with the yearning passion I have for the beautiful, connected and made one with the ambition of my intellect. Think of my pleasure in solitude in comparison of my commerce with the world—there I am a child—there they do not know me, not even my most intimate acquaintance—I give in to their feelings as though I were refraining from irritating a little child. Some think me middling, others silly, others foolish—every one thinks he sees my weak side against my will, when in truth it is with my will—I am content to be thought all this because I have in my own breast so great a resource. This is one great reason why they like me so; because they can all show to advantage in a room and eclipse from a certain tact one who is reckoned to be a good poet. I hope I am not here playing tricks “to make the angels weep”:¹ I think not for I have not the least contempt for my species, and though it may sound paradoxical, my greatest elevations of soul leave me every time more humbled—Enough of this—though in your love for me you will not think it enough

Believe me, my dear brother and sister,

Your anxious and affectionate Brother,

JOHN

TO JOHN HAMILTON REYNOLDS

WINCHESTER, August 25, [1819]

My dear Reynolds—By this post I write to Rice, who will tell you why we have left Shanklin; and how we like this place. I have indeed scarcely anything else to say, leading so monotonous a life, except I was to give you a history of sensations, and day-nightmares. You would not find me at all unhappy in it, as all my thoughts and feelings which are of the selfish nature, home speculations, every day continue to make me more iron—I am convinced more and more, every day, that fine writing is, next to fine doing, the top thing in the world; the *Paradise Lost* becomes a greater wonder. The more I know what my diligence may in time probably effect, the more does

my heart distend with pride and obstinacy—I feel it in my power to become a popular writer—I feel it in my power to refuse the poisonous suffrage of a public. My own being which I know to be becomes of more consequence to me than the crowds of shadows in the shape of men and women that inhabit a kingdom. The soul is a world of itself, and has enough to do in its own home. Those whom I know already, and who have grown as it were a part of myself, I could not do without: but for the rest of mankind, they are as much a dream to me as Milton's Hierarchies.¹ I think if I had a free and healthy and lasting organization of heart, and lungs as strong as an ox's so as to be able to bear unhurt the shock of extreme thought and sensation without weariness, I could pass my life very nearly alone though it should last eighty years. But I feel my body too weak to support me to the height, I am obliged continually to check myself, and be nothing. It would be vain for me to endeavor after a more reasonable manner of writing to you. I have nothing to speak of but myself, and what can I say but what I feel? If you should have any reason to regret this state of excitement in me, I will turn the tide of your feelings in the right channel, by mentioning that it is the only state for the best sort of poetry—that is all I care for, all I live for. Forgive me for not filling up the whole sheet; letters become so irksome to me, that the next time I leave London I shall petition them all to be spared me. To give me credit for constancy, and at the same time waive letter writing will be the highest indulgence I can think of.

Ever your affectionate friend,

JOHN KEATS.

TO PERCY BYSSHE SHELLEY

[HAMPTREAD, August, 1820]

My dear Shelley—I am very much gratified that you, in a foreign country, and with a mind almost over-occupied, should write to me in the strain of the letter beside me. If I do not take advantage of your invitation, it will be prevented by a circumstance. I have very much at heart to prophesy. There is no doubt that an English winter would put an end to me, and do so in a lingering, hateful manner. Therefore, I must either voyage or journey to Italy, as a soldier marches up to a battery. My nerves at present are the worst part of me,

¹ The three divisions into which the nine orders of angels were divided. See *Paradise Lost*, I, 737.

¹ *Measure for Measure*, II, 2, 117.

yet they feel soothed that, come what extreme may, I shall not be destined to remain in one spot long enough to take a hatred of any four particular bedposts. I am glad
 5 you take any pleasure in my poor poem, which I would willingly take the trouble to unwrite, if possible, did I care so much as I have done about reputation. I received a copy of *The Cenci*, as from yourself, from
 10 Hunt. There is only one part of it I am judge of—the poetry and dramatic effect, which by many spirits nowadays is considered the Mammon. A modern work, it is said, must have a purpose, which may be
 15 the God. An artist must serve Mammon; he must have “self-concentration”—selfishness, perhaps. You, I am sure, will forgive me for sincerely remarking that you might curb your magnanimity, and be more of an
 20 artist, and load every rift of your subject with ore. The thought of such discipline must fall like cold chains upon you, who perhaps never sat with your wings furled for six months together. And is not this
 25 extraordinary talk for the writer of *Endymion*, whose mind was like a pack of scattered cards? I am picked up and sorted to a pip.¹ My imagination is a monastery, and I am its monk. I am in expectation of
 30 *Prometheus*² every day. Could I have my own wish effected, you would have it still in manuscript, or be but now putting an end to the second act. I remember you advising me not to publish my first blights, on
 35 Hampstead Heath. I am returning advice upon your hands. Most of the poems in the volume I send you have been written above two years, and would never have been published but for hope of gain; so you see
 40 I am inclined enough to take your advice now. I must express once more my deep sense of your kindness, adding my sincere thanks and respects for Mrs Shelley.

In the hope of soon seeing you, I remain
 45 most sincerely yours,

JOHN KEATS

JAMES HENRY LEIGH HUNT
 (1784-1859)

THE STORY OF RIMINI
 1812-16 1816

From CANTO III

240 A noble range it was, of many a rood,
 Wall'd and tree-girt, and ending in a wood
 A small sweet house o'erlook'd it from a nest

¹ That is, minutely. A pip is one of the spots on a laying cock.

² Shelley's drama, *Prometheus Unbound*

Of pines:—all wood and garden was the rest,
 Lawn, and green lane, and covert:—and it had

245 A winding stream about it, clear and glad,
 With here and there a swan, the creature born

To be the only graceful shape of scorn.¹
 The flower-beds all were liberal of delight.
 Roses in heaps were there, both red and white,

250 Lilies angelical, and gorgeous glooms
 Of wall-flowers, and blue hyacinths, and blooms

Hanging thick clusters from light boughs;
 in short,
 All the sweet cups to which the bees resort,
 With plots of grass, and leafier walks between

255 Of red geraniums, and of jessamine,
 And orange, whose warm leaves so finely suit,

And look as if they shade a golden fruit,
 And midst the flow'rs, turf'd round beneath a shade

Of darksome pines, a babbling fountain play'd,

260 And 'twixt their shafts you saw the water bright,

Which through the tops glimmer'd with show'ring light

So now you stood to think what odors best
 Made the air happy in that lovely nest,
 And now you went beside the flowers, with eyes

265 Earnest as bees, restless as butterflies,
 And then turn'd off into a shadier walk,
 Close and continuous, fit for lovers' talk,
 And then pursued the stream, and as you trod

Onward and onward o'er the velvet sod,
 270 Felt on your face an air, watery and sweet,
 And a new sense in your soft-lighting feet
 At last you enter'd shades indeed, the wood,

Broken with glens and pits, and glades far-view'd,

Through which the distant palace now and then

275 Look'd lordly forth with many-window'd ken;

A land of trees,—which reaching round about

In shady blessing stretch'd their old arms out;

With spots of sunny openings, and with nooks

¹ Born to express scorn and grace at the same time.

To lie and read in, sloping into brooks,
 280 Where at her drink you startled the slim
 deer,
 Retreating lightly with a lovely fear.
 And all about, the birds kept leafy house,
 And sung and darted in and out the
 boughs,
 And all about, a lovely sky of blue
 285 Clearly was felt, or down the leaves
 laugh'd through.
 And here and there, in ev'ry part, were
 seats,
 Some in the open walks, some in retreats,—
 With bow'ring leaves o'erhead, to which
 the eye
 Look'd up half sweetly and half aw-
 fully,—
 290 Places of nestling green, for poets made,
 Where, when the sunshine struck a yellow
 shade,
 The rugged trunks, to inward peeping
 sight,
 Throng'd in dark pillars up the gold green
 light

But 'twixt the wood and flowery walks,
 half-way.
 295 And form'd of both, the loveliest portion
 lay,—
 A spot, that struck you like enchanted
 ground:—
 It was a shallow dell, set in a mound
 Of sloping orchards,—fig, and almond
 trees,
 Cherry and pine, and some few cypresses,
 300 Down by whose roots, descending darkly
 still,
 (You saw it not, but heard) there gush'd
 a rill,
 Whose low sweet talking seem'd as if it
 said,
 Something eternal to that happy shade.
 The ground within was lawn, with fruits
 and flowers
 305 Heap'd towards the centre, half of citron
 bowers;
 And in the middle of those golden trees,
 Half seen amidst the globy oranges,
 Lurk'd a rare summer-house, a lovely
 sight,—
 Small, marble, well-proportion'd, creamy
 white,
 310 Its top with vine-leaves sprinkled,—but no
 more,—
 And a young bay-tree either side the
 door.
 The door was to the wood, forward and
 square,
 The rest was domed at top, and circular;

And through the dome the only light came
 in,
 315 Ting'd as it enter'd by the vine-leaves thin
 It was a beauteous piece of ancient skill.
 Spar'd from the rage of war, and perfect
 still;
 By some suppos'd the work of fairy
 hands,—
 Fam'd for luxurious taste, and choice of
 lands,
 320 Alcina or Morgana,—who from fights
 And errant¹ fame inveigled amorous
 knights,
 And liv'd with them in a long round of
 blisses,
 Feasts, concerts, baths, and bower-en-
 shaded kisses.
 But 'twas a temple, as its sculpture told,
 325 Built to the Nymphs that haunted there of
 old;
 For o'er the door was carv'd a sacrifice
 By girls and shepherds brought, with reve-
 rent eyes,
 Of sylvan drinks and foods, simple and
 sweet,
 And goats with struggling horns and
 planted feet.
 330 And round about ran, on a line with this,
 In like relief, a world of pagan bliss,
 That show'd, in various scenes, the nymphs
 themselves;
 Some by the water-side, on bowery shelves—
 Leaning at will,—some in the stream at
 play,—
 335 Some pelting the young Fauns with bud-
 of May,—
 Or half asleep pretending not to see
 The latter in the brakes² come creepingly.
 While from their careless urns, lying aside
 In the long grass, the struggling water-
 glide.
 340 Never, be sure, before or since was seen
 A summer-house so fine in such a nest of
 green.

TO HAMPSTEAD

WRITTEN DURING THE AUTHOR'S IMPRISON-
 MENT,³ AUGUST, 1813
 1813 1813

Sweet upland, to whose walks, with fond
 repair,⁴
 Out of thy western slope I took my rise

¹ belonging to chivalric enterprise

² thickets

³ Hunt was imprisoned for an unfriendly cha-
 racterisation of the Prince Regent, published
 in *The Examiner*, 1812.

⁴ journey

Day after day, and on these feverish eyes
Met the moist fingers of the bathing air;—
5 If health, unearn'd of thee, I may not
share,
Keep it, I pray thee, where my memory
lies,
In thy green lanes, brown dells, and breezy
skies,
Till I return, and find thee doubly fair.

Wait then my coming, on that lightsome
land,
10 Health, and the joy that out of nature
springs,
And Freedom's air-blown locks;—but stay
with me,
Friendship, frank entering with the cor-
dial hand,
And Honor, and the Muse with growing
wings,
And Love Domestic, smiling equably

TO THE GRASSHOPPER AND THE
CRICKET

1816 1817

Green little vaulter in the sunny grass,
Catching your heart up at the feel of June,
Sole voice that's heard amidst the lazy
noon,
When even the bees lag at the summoning
brass¹
5 And you, warm little housekeeper, who
class
With those who think the candles come too
soon,
Loving the fire, and with your tricksome
tune
Nick the glad silent moments as they pass:
Oh sweet and tiny cousins, that belong,
10 One to the fields, the other to the hearth,
Both have youi sunshine; both, though
small, are strong
At your clear hearts; and both seem given
to earth
To ring in thoughtful ears this natural
song—
In doors and out, summer and winter,
mirth.

THE NILE

1818 1818

It flows through old hush'd Egypt and its
sands,
Like some grave mighty thought threading
a dream,

¹ A reference to the old custom of beating on
pans to cause swarming bees to settle so
that they can be captured.

And times and things, as in that vision,
seem
Keeping along it their eternal stands,—
5 Caves, pillars, pyramids, the shepherd
bands
That roamed through the young world, the
glory extreme
Of high Sesostria, and that southern beam,
The laughing queen¹ that caught the
world's great hands

Then comes a mightier silence, stern and
strong,
10 As of a world left empty of its throng,
And the void weighs on us; and then we
wake,
And hear the fruitful stream lapsing along
'Twixt villages, and think how we shall
take
Our own calm journey on for human sake.

MAHMOUD
1823

There came a man, making his hasty
moan
Before the Sultan Mahmoud on his throne,
And crying out—"My sorrow is my right,
And I will see the Sultan, and tonight."
5 "Sorrow," said Mahmoud, "is a reverend
thing.
I recognize its right, as king with king;
Speak on."—"A fiend has got into my
house,"
Exclaim'd the staring man, "and tortures
us
One of thine officers;—he comes, the ah-
horr'd,
10 And takes possession of my house, my
board,
My bed:—I have two daughters and a
wife,
And the wild villain comes, and makes me
mad with life."
"Is he there now?" said Mahmoud—
"No;—he left
The house when I did, of my wits bereft;
15 And laugh'd me down the street, because
I vow'd
I'd bring the prince himself to lay him in
his shroud.
I'm mad with want—I'm mad with misery,
And, oh thou Sultan Mahmoud, God cries
out for thee!"

The Sultan comforted the man, and said,
20 "Go home, and I will send thee wine and
bread,"

¹ Cleopatra.

(For he was poor) "and other comforts.
Go;
And, should the wretch return, let Sultan
Mahmoud know."

In three days' time, with haggard eyes
and beard,
And shaken voice, the suitor reappear'd,
25 And said, "He's come"—Mahmoud said
not a word,
But rose and took four slaves, each with a
sword,
And went with the vex'd man. They reach
the place,
And hear a voice, and see a woman's face,
That to the window flutter'd in affright
30 "Go in," said Mahmoud, "and put out
the light;
But tell the females first to leave the
room;
And when the drunkard follows them, we
come."

The man went in There was a cry,
and hark!
A table falls, the window is struck dark.
35 Forth rush the breathless women, and
behind
With curses comes the fiend in desperate
mind
In vain the sabres soon cut short the
strife,
And chop the shrieking wretch, and drink
his bloody life

"Now light the light," the Sultan cried
aloud.
40 'Twas done, he took it in his hand, and
bow'd
Over the corpse, and look'd upon the face.
Then turn'd, and knelt, and to the throne
of grace
Put up a prayer, and from his lips there
crept
Some gentle words of pleasure, and he
wept
45 In reverent silence the beholders wait.
Then bring him at his call both wine and
meat.
And when he had refresh'd his noble
heart,
He bade his host be blest, and rose up to
depart.

The man amaz'd, all mildness now, and
tears,
50 Fell at the Sultan's feet with many
prayers,

And begg'd him to vouchsafe to tell his
slave
The reason first of that command he gave
About the light; then, when he saw the
face,
Why he knelt down; and, lastly, how it
was
55 That fare so poor as his detain'd him in
the place.

The Sultan said, with a benignant eye,
"Since first I saw thee come, and heard
thy cry,
I could not rid me of a dread, that one
By whom such daring villainies were done,
60 Must be some lord of mine,—aye, e'en,
perhaps, a son
Whoe'er he was, I knew my task, but
fear'd
A father's heart, in case the worst ap-
pear'd
For this I had the light put out; but when
I saw the face, and found a stranger slain.
65 I knelt and thank'd the sovereign Arbiter,
Whose work I had perform'd through
pain and fear;
And then I rose and was refresh'd with
food,
The first time since thy voice had marr'd
my solitude"

SONG OF FAIRIES ROBBING ORCHARD 1830 1830

We the fairies blithe and antic,
Of dimensions not gigantic,
Though the moonshine mostly keep us
Off in orchards frisk and peep us

5 Stolen sweets are always sweeter,
Stolen kisses much completer;
Stolen looks are nice in chapels,
Stolen, stolen be your apples.

When to bed the world are bobbing,
10 Then's the time for orchard-robbing:
Yet the fruit were scarce worth peeling
Were it not for stealing, stealing

ABOU REN ADHEM AND THE ANGEL 1834 1844

Abou Ren Adhem (may his tribe in-
crease)
Awoke one night from a deep dream of
peace,
And saw, within the moonlight in his
room,
Making it rich, and like a lily in bloom,
5 An angel writing in a book of gold:—

- Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 "What writest thou?"—The vision rais'd
 its head.
 And with a look made of all sweet accord,
 10 Answer'd, "The names of those who love
 the Lord."
 "And is mine one?" said Abou. "Nay,
 not so,"
 Replied the angel. Abou spoke more low,
 But cheerly still; and said, "I pray thee
 then,
 "Write me as one that loves his fellow
 men."
 15 The angel wote, and vanish'd The
 next night
 It came again with a great wakening light,
 And show'd the names whom love of God
 had bless'd,
 And lo! Ben Adhem's name led all the
 rest

THE GLOVE AND THE LIONS
 1836 1836

- King Francis² was a hearty king, and
 loved a royal sport,
 And one day, as his lions fought, sat look-
 ing on the court
 The nobles filled the benches, with the
 ladies in their pride.
 And 'mongst them sat the Count de Lorge,
 with one for whom he sighed.
 5 And truly 'twas a gallant thing to see that
 crowning show,
 Valor and love, and a king above, and the
 royal beasts below.

- Ramped and roared the lions, with horrid
 laughing jaws.
 They bit, they glared, gave blows like
 beams, a wind went with their paws,
 With wallowing might and stifled roar they
 rolled on one another,
 10 Till all the pit with sand and mane was in
 a thunderous smother;
 The bloody foam above the bars came
 whisking through the air,
 Said Francis then, "Faith, gentlemen.
 we're better here than there."

De Lorge's love o'erheard the King, a
 beauteous lively dame,
 With smiling lips and sharp bright eyes,
 which always seemed the same,

¹ See poems by Browning and Schiller on the
 same subject.

² Francis I, King of France (1515-47).

- 15 She thought, the Count, my lover, is brave
 as brave can be,
 He surely would do wondrous things to
 show his love of me,
 King, ladies, lovers, all look on; the occa-
 sion is divine,
 I'll drop my glove, to prove his love; great
 glory will be mine.

- She dropped her glove, to prove his love,
 then looked at him and smiled.
 20 He bowed, and in a moment leaped among
 the lions wild,
 The leap was quick, return was quick, he
 has regained his place,
 Then threw the glove, but not with love,
 right in the lady's face
 "By Heaven," said Francis, "rightly
 done!" and he rose from where he
 sat;
 "No love," quoth he, "but vanity, sets
 love a task like that"

RONDEAU
 1838 1838

- Jenny kissed me when we met,
 Jumping from the chair she sat in
 Time, you thief, who love to get
 Sweets into your list, put that in
 5 Say I'm weary, say I'm sad,
 Say that health and wealth have
 missed me,
 Say I'm growing old, but add,
 Jenny kissed me

THE FISH, THE MAN, AND THE
 SPIRIT
 1857

To Fish

- You strange, astonish'd-looking, angle-
 faced,
 Dreary-mouth'd, gaping wretches of the
 sea,
 Gulping salt-water everlastingly.
 Cold-blooded, though with red your blood
 be graced,
 5 And mute, though dwellers in the roaring
 waste,
 And you, all shapes beside, that fishy be.—
 Some round, some flat, some long, all dev-
 ilry,
 Legless, unloving, infamously chaste.—
 O scaly, slippery, wet, swift, staring
 wights,¹
 10 What is't ye do? what life lead? eh, dull
 goggles?

¹ creatures

How do ye vary your vile days and nights?
 How pass your Sundays? Are ye still but
 joggles¹
 In ceaseless wash? Still nought but gapes
 and bites,
 And drinks, and stares, diversified with
 boggles?²

A Fish Answers

- 15 Amazing monster! that, for aught I know,
 With the first sight of thee didst make our
 race
 Forever stare! Oh flat and shocking face,
 Grimly divided from the breast below!
 Thou that on dry land horribly dost go
 20 With a split body and most ridiculous pace,
 Prong after prong, disgracer of all grace,
 Long-useless-finned, hair'd, upright, un-
 wet, slow!

O breather of unbreathable, sword-sharp
 air,
 How canst exist? How bear thyself, thou
 dry

- 25 And dreary sloth What particle canst
 share
 Of the only blessed life, the watery?
 I sometimes see of ye an actual pair
 Go by! lmk'd fin by fin! most odiously.

*The Fish turns into a Man, and then into a
 Spirit, and again speaks*

- Indulge thy smiling scorn, if smiling still.
 30 O man! and loathe, but with a sort of
 love
 For difference must its use by difference
 prove,
 And, in sweet clang, the spheres with music
 fill!³
 One of the spirits am I, that at his will
 Live in whate'er has life—fish, eagle, 15
 dove—
 35 No hate, no pride, beneath nought, nor
 above,
 A visitor of the rounds of God's sweet
 skill

Man's life is warm, glad, sad, 'twixt loves
 and graves,
 Boundless in hope, honor'd with pangs
 austere,
 Heaven-gazing; and his angel-wings he
 craves.

- 40 The fish is swift, small-needing, vague yet
 clear,

¹ wiggling masses

² shylings

³ A reference to the ancient belief that the move-
 ment of the celestial spheres produced music

A cold, sweet, silver life, wrapp'd in round
 waves,
 Quicken'd with touches of transporting
 fear

HEARING MUSIC
 1857

- When lovely sounds about my ears
 Like winds in Eden's tree-tops rise,
 And make me, though my spirit hears,
 For very luxury close my eyes,
 5 Let none but friends be round about
 Who love the smoothing joy like me,
 That so the charm be felt throughout,
 And all be harmony.
 And when we reach the close divine,
 10 Then let the hand of her I love
 Come with its gentle palm on mine,
 As soft as snow or lighting dove;
 And let, by stealth, that more than friend
 Look sweetness in my opening eyes,
 15 For only so such dreams should end,
 Or wake in Paradise.

THE OLD LADY
 1816

- If the Old Lady is a widow and lives
 alone, the manners of her condition and
 time of life are so much the more apparent.
 She generally dresses in plain silks, that
 make a gentle rustling as she moves about
 the silence of her room, and she wears a
 nice cap with a lace border, that comes under
 the chin. In a placket at her side is an old
 enamelled watch, unless it is locked up in a
 drawer of her toilet, for fear of accidents.
 Her waist is rather tight and trim than
 otherwise, as she had a fine one when young,
 and she is not sorry if you see a pair of her
 stockings on a table, that you may be aware
 of the neatness of her leg and foot. Con-
 15 tented with these and other evident indica-
 tions of a good shape, and letting her young
 friends understand that she can afford to
 obscure it a little, she wears pockets, and
 20 uses them well too. In the one is her hand-
 kerchief, and any heavier matter that is not
 likely to come out with it, such as the change
 of a sixpence; in the other is a miscellaneous
 assortment, consisting of a pocket-book, a
 25 bunch of keys, a needle-case, a spectacle-
 case, crumbs of biscuit, a nutmeg and
 grater, a smelling-bottle, and, according to
 the season, an orange or apple, which after
 many days she draws out, warm and glossy,
 30 to give some little child that has well be-
 haved itself. She generally occupies two
 rooms, in the neatest condition possible. In

the chamber is a bed with a white coverlet, built up high and round, to look well, and with curtains of a pastoral pattern, consisting alternately of large plants, and shepherds and shepherdesses. On the mantelpiece are more shepherds and shepherdesses, with dot-eyed sheep at their feet, all in colored ware the man, perhaps, in a pink jacket and knots of ribbons at his knees and shoes, holding his crook lightly in one hand, and with the other at his breast, turning his toes out and looking tenderly at the shepherdess; the woman holding a crook, also, and modestly returning his look, with a gipsy-hat jerked up behind, a very slender waist, with petticoat and hips to counteract, and the petticoat pulled up through the pocket-holes, in order to show the trimness of her ankles. But these patterns, of course, are various. The toilet¹ is ancient, carved at the edges, and tied about with a snow-white drapery of muslin. Beside it are various boxes, mostly Japan; and the set of drawers are exquisite things for a little girl to rummage, if ever little girl be so bold,—containing ribbons and laces of various kinds; linen smelling of lavender, of the flowers of which there is always dust in the corners, a heap of pocket-books for a series of years; and pieces of dress long gone by, such as head-fronts, stomachers, and flowered satin shoes, with enormous heels. The stock of letters are under especial lock and key. So much for the bedroom. In the sitting-room is rather a spare assortment of shining old mahogany furniture, or carved arm-chairs equally old, with chintz draperies down to the ground; a folding or other screen, with Chinese figures, their round, little-eyed, meek faces perking sideways; a stuffed bird, perhaps in a glass case (a living one is too much for her); a portrait of her husband over the mantelpiece, in a coat with frog-buttons, and a delicate frilled hand lightly inserted in the waistcoat; and opposite him on the wall, is a piece of embroidered literature, framed and glazed, containing some moral distich or maxim, worked in angular capital letters, with two trees or parrots below, in their proper colors; the whole concluding with an ABC and numerals, and the name of the fair industrious, expressing it to be “her work, Jan. 14, 1762.” The rest of the furniture consists of a looking-glass with carved edges, perhaps a settee, a hassock for the feet, a mat for the little dog, and a small set of shelves, in which are *The Spec-*

¹ dressing table

tator and Guardian, The Turkish Spy, a Bible and *Prayer Book, Young's Night Thoughts* with a piece of lace in it to flatten, Mrs. Rowe's *Devout Exercises of the Heart*, Mrs. Glasse's *Cookery*, and perhaps Sir Charles Grandison, and *Clarissa*. *John Bunce* is in the closet among the pickles and preserves. The clock is on the landing-place between the two room doors, where it ticks audibly but quietly, and the landing-place, as well as the stairs, is carpeted to a nicety. The house is most in character, and properly coeval, if it is in a retired suburb, and strongly built, with wainscot rather than paper inside, and lockers in the windows. Before the windows should be some quivering poplars. Here the Old Lady receives a few quiet visitors to tea, and perhaps an early game at cards: or you may see her going out on the same kind of visit herself, with a light umbrella running up into a stick and crooked ivory handle, and her little dog, equally famous for his love to her and captious antipathy to strangers. Her grand-children dislike him on holidays, and the boldest sometimes ventures to give him a sly kick under the table. When she returns at night, she appears, if the weather happens to be doubtful, in a calash²; and her servant in pattens³, follows half behind and half at her side, with a lantern

Her opinions are not many nor new. She thinks the clergyman a nice man. The Duke of Wellington, in her opinion, is a very great man; but she has a secret preference for the Marquis of Granby. She thinks the young women of the present day too forward, and the men not respectful enough; but hopes her grandchildren will be better; though she differs with her daughter in several points respecting their management. She sets little value on the new accomplishments; is a great though delicate connoisseur in butcher's meat and all sorts of housewifery, and if you mention waltzes, expatiates on the grace and fine breeding of the minuet. She longs to have seen one danced by Sir Charles Grandison, whom she almost considers as a real person. She likes a walk of a summer's evening, but avoids the new streets, canals, etc., and sometimes goes through the churchyard, where her children and her husband lie buried, serious, but not melancholy. She has had three great epochs in her life,—her marriage, her

² A kind of hood which can be drawn forward or thrown back.

³ A kind of overshoe with a wooden sole,

having beer at court to see the King and Queen and Royal Family, and a compliment on her figure she once received, in passing, from Mr. Wilkes, whom she describes as a sad, loose man, but engaging. His plainness she thinks much exaggerated. If anything takes her at a distance from home, it is still the court; but she seldom stirs, even for that. The last time but one that she went, was to see the Duke of Wirtemberg; and most probably for the last time of all, to see the Princess Charlotte and Prince Leopold. From this beatific vision she returned with the same admiration as ever for the fine comely appearance of the Duke of York and the rest of the family, and great delight at having had a near view of the Princess, whom she speaks of with smiling pomp and lifted mittens, clasping them as passionately as she can together, and calling her, in a transport of mixed loyalty and self-love, a fine royal young creature, and "Daughter of England."

GETTING UP ON COLD MORNINGS 1820

An Italian author, Giulio Cordara, a Jesuit, has written a poem upon insects, which he begins by insisting, that those troublesome and abominable little animals were created for our annoyance, and that they were certainly not inhabitants of Paradise. We of the North may dispute this piece of theology; but on the other hand, it is as clear as the snow on the house-tops, that Adam was not under the necessity of shaving; and that when Eve walked out of her delicious bower, she did not step upon ice three inches thick.

Some people say it is a very easy thing to get up of a cold morning. You have only, they tell you, to take the resolution; and the thing is done. This may be very true, just as a boy at school has only to take a flogging, and the thing is over. But we have not at all made up our minds upon it; and we find it a very pleasant exercise to discuss the matter, candidly, before we get up. This, at least, is not idling, though it may be lying. It affords an excellent answer to those who ask how lying in bed can be indulged in by a reasoning being,—a rational creature. How? Why, with the argument calmly at work in one's head, and the clothes over one's shoulder. Oh—it is a fine way of spending a sensible, impartial half-hour.

If these people would be more charitable they would get on with their argument better. But they are apt to reason so ill, and

to assert so dogmatically, that one could wish to have them stand round one's bed, of a bitter morning, and *lie* before their faces. They ought to hear both sides of the bed, the inside and out. If they cannot entertain themselves with their own thoughts for half-an-hour or so, it is not the fault of those who can.

Candid inquiries into one's decumbency¹, besides the greater or less privileges to be allowed a man in proportion to his ability of keeping early hours, the work given his faculties, etc., will at least concede their due merits to such representations as the following. In the first place, says the injured but calm appealer, I have been warm all night, and find my system in a state perfectly suitable to a warm-blooded animal. To get out of this state into the cold, besides the inharmonious and uncritical abruptness of the transition, is so unnatural to such a creature, that the poets, refining upon the tortures of the damned, make one of their greatest agonies consist in being suddenly transported from heat to cold, from fire to ice. They are "haled" out of their "beds," says Milton, by "harpy-footed furies,"²—fellows who come to call them. On my first movement towards the anticipation of getting up I find that such parts of the sheets and bolsters as are exposed to the air of the room are stone-cold. On opening my eyes, the first thing that meets them is my own breath rolling forth, as if in the open air, like smoke out of a chimney. Think of this symptom. Then I turn my eyes sideways and see the window all frozen over. Think of that. Then the servant comes in. "It is very cold this morning, is it not?"—"Very cold, sir."—"Very cold indeed, isn't it?"—"Very cold indeed, sir."—"More than usually so, isn't it, even for this weather?" (Here the servant's wit and good-nature are put to a considerable test, and the inquirer lies on thorns for the answer.) "Why, sir—I think it is." (Good creature! There is not a better or more truth-telling servant going.) "I must rise, however—get me some warm water."—Here comes a fine interval between the departure of the servant and the arrival of the hot water, during which, of course, it is of "no use" to get up. The hot water comes. "Is it quite hot?"—"Yes, sir."—"Perhaps too hot for shaving: I must wait a little?"—"No, sir; it will just do." (There is an over-nice pro-

¹ Act or posture of lying down

² *Paradise Lost*, 2, 596.

priety sometimes, an officious zeal of virtue, a little troublesome.) "Oh—the shirt—you must air my clean shirt;—linen gets very damp this weather."—"Yes, sir." Here another delicious five minutes. A knock at the door. "Oh, the shirt—very well. My stockings—I think the stockings had better be aired too."—"Very well, sir."—Here another interval. At length everything is ready, except myself. I now, continues our incumbent (a happy word, by-the-bye, for a country vicar)—I now cannot help thinking a good deal—who can?—upon the unnecessary and villainous custom of shaving: it is a thing so unmanly (here I nestle closer)—so effeminate (here I recoil from an unlucky step into the colder part of the bed).—No wonder that the Queen of France¹ took part with the rebels against that degenerate King, her husband, who first affronted her smooth visage with a face like her own. The Emperor Julian never showed the luxury of his genius to better advantage than in reviving the flowing beard. Look at Cardinal Bembo's picture—at Michael Angelo's—at Titian's—at Shakespeare's—at Fletcher's—at Spenser's—at Chaucer's—at Alfred's—at Plato's—I could name a great man for every tick of my watch.—Look at the Turks, a grave and otiose² people—Think of Haroun Al Raschid and Bed-ridden Hassan.—Think of Wortley Montague, the worthy son of his mother, above the prejudice of his time.—Look at the Persian gentlemen, whom one is ashamed of meeting about the suburbs, their dress and appearance are so much finer than our own.—Lastly, think of the razor itself—how totally opposed to every sensation of bed—how cold, how edgy, how hard! how utterly different from anything like the warm and circling amplitude, which

Sweetly recommends itself
Unto our gentle senses³

Add to this, benumbed fingers, which may help you to cut yourself, a quivering body, a frozen towel, and a ewer full of ice; and he that says there is nothing to oppose in all this, only shows that he has no merit in opposing it.

Thomson the poet, who exclaims in his *Seasons*

Falsely luxurious! Will not man awake!⁴

¹ Eleanor of Aquitaine, wife of Louis VII of France (1137-80), and later of Henry II of England (1154-89). Louis VII had shaved off his beard in compliance with an episcopal edict.

² Indolent

³ *Macbeth*, I, 6, 2.

⁴ *Summer*, 67

used to lie in bed till noon, because he said he had no motive in getting up. He could imagine the good of rising; but then he could also imagine the good of lying still; and his exclamation, it must be allowed, was made upon summer-time, not winter. We must proportion the argument to the individual character. A money-getter may be drawn out of his bed by three or four pence; but this will not suffice for a student. A proud man may say, "What shall I think of myself, if I don't get up?" but the more humble one will be content to waive this prodigious notion of himself out of respect to his kindly bed. The mechanical man shall get up without any ado at all; and so shall the barometer. An ingenious her-in-bed will find hard matter of discussion even on the score of health and longevity. He will ask us for our proofs and precedents of the ill effects of lying later in cold weather; and sophisticate much on the advantages of an even temperature of body, of the natural propensity (pretty universal) to have one's way, and of the animals that roll themselves up and sleep all the winter. As to longevity, he will ask whether the longest is of necessity the best, and whether Holborn is the handsomest street in London⁵

FROM ON THE REALITIES OF IMAGINATION 1820

There is not a more unthinking way of talking than to say such and such pains and pleasures are only imaginary, and therefore to be got rid of or undervalued accordingly. There is nothing imaginary in the common acceptance of the word. The logic of Moses in *The Vicar of Wakefield* is good argument here:—"Whatever is, is." Whatever touches us, whatever moves us, does touch and does move us. We recognize the reality of it, as we do that of a hand in the dark. We might as well say that a sight which makes us laugh, or a blow which brings tears into our eyes, is imaginary, as that anything else is imaginary which makes us laugh or weep. We can only judge of things by their effects. Our perception constantly deceives us, in things with which we suppose ourselves perfectly conversant; but our reception of their effect is a different matter. Whether we are materialists or immaterialists, whether things be about us or within us, whether we think the sun is a sub-

⁵ Holborn was not the longest street in London, but in some districts it was very unattractive.

⁶ Goldsmith, *The Vicar of Wakefield*, ch. 7.

stance, or only the image of a divine thought, an idea, a thing imaginary, we are equally agreed as to the notion of its warmth. But on the other hand, as this warmth is felt differently by different temperaments, so what we call imaginary things affect different minds. What we have to do is not to deny their effect, because we do not feel in the same proportion, or whether we even feel it at all; but to see whether our neighbors may not be moved. If they are, there is, to all intents and purposes, a moving cause. But we do not see it? No;—neither perhaps do they. They only feel it; they are only sentient,—a word which implies the sight given to the imagination by the feelings. But what do you mean, we may ask in return, by seeing? Some rays of light come in contact with the eye; they bring a sensation to it; in a word, they touch it; and the impression left by this touch we call sight. How far does this differ in effect from the impression left by any other touch, however mysterious? An ox knocked down by a butcher, and a man knocked down by a fit of apoplexy, equally feel themselves compelled to drop. The tickling of a straw and of a comedy equally move the muscles about the mouth. The look of a beloved eye will so thrill the frame, that old philosophers have had recourse to a doctrine of beams and radiant particles flying from one sight to another. In fine, what is contact itself, and why does it affect us? There is no one cause more mysterious than another, if we look into it.

Nor does the question concern us like moral causes. We may be content to know the earth by its fruits; but how to increase and improve them is a more attractive study. If, instead of saying that the causes which moved in us this or that pain or pleasure were imaginary, people were to say that the causes themselves were removable, they would be nearer the truth. When a stone trips us up, we do not fall to disputing its existence: we put it out of the way. In like manner, when we suffer from what is called an imaginary pain, our business is not to canvass the reality of it. Whether there is any cause or not in that or any other perception, or whether everything consists not in what is called effect, it is sufficient for us that the effect is real. Our sole business is to remove those second causes, which always accompany the original idea. As in deliriums, for instance, it would be idle to go about persuading the patient that he did not behold the figures he says he does. He

might reasonably ask us, if he could, how we know anything about the matter; or how we can be sure that in the infinite wonders of the universe certain realities may not become apparent to certain eyes, whether diseased or not. Our business would be to put him into that state of health in which human beings are not diverted from their offices and comforts by a liability to such imaginations. The best reply to his question would be, that such a morbidity is clearly no more a fit state for a human being than a disarranged or incomplete state of works is for a watch; and that seeing the general tendency of nature to this completeness or state of comfort, we naturally conclude that the imaginations in question, whether substantial or not, are at least not of the same lasting or prevailing description.

We do not profess metaphysics. We are indeed so little conversant with the masters of that art, that we are never sure whether we are using even its proper terms. All that we may know on the subject comes to us from some reflection and some experience; and this all may be so little as to make a metaphysician smile; which, if he be a true one, he will do good-naturedly. The pretender will take occasion, from our very confession, to say that we know nothing. Our faculty, such as it is, is rather instinctive than reasoning; rather physical than metaphysical; rather sentient because it loves much, than because it knows much; rather calculated by a certain retention of boyhood, and by its wanderings in the green places of thought, to light upon a piece of the old golden world, than to tire ourselves, and conclude it unattainable, by too wide and scientific a search. We pretend to see farther than none but the worldly and the malignant. And yet those who see farther may not see so well. We do not blind our eyes with looking upon the sun in the heavens. We believe it to be there, but we find its light upon earth also; and we would lead humanity, if we could, out of misery and coldness into the shine of it. Pain might still be there; must be so, as long as we are mortal;

For oft we still must weep, since we are human;

but it should be pain for the sake of others, which is noble; not unnecessary pain inflicted by or upon them, which it is absurd not to remove. The very pains of mankind struggle towards pleasures; and such pains as are proper for them have this

inevitable accompaniment of true humanity, —that they cannot but realize a certain gentleness of enjoyment. Thus the true bearer of pain would come round to us; and he would not grudge us a share of his burden, though in taking from his trouble it might diminish his pride. Pride is but a bad pleasure at the expense of others. The great object of humanity is to enrich everybody. If it is a task destined not to succeed, it is a good one from its very nature; and fulfills at least a glad destiny of its own. To look upon it austere is in reality the reverse of austerity. It is only such an impatience of the want of pleasure as leads us to grudge it in others; and this impatience itself, if the sufferer knew how to use it, is but another impulse, in the general yearning, towards an equal wealth of enjoyment.

But we shall be getting into other discussions.—The ground-work of all happiness is health. Take care of this ground, and the doleful imaginations that come to warn us against its abuse will avoid it. Take care of this ground, and let as many glad imaginations throng to it as possible. Read the magical works of the poets, and they will come. If you doubt their existence, ask yourself whether you feel pleasure at the idea of them; whether you are moved into delicious smiles, or tears as delicious. If you are, the result is the same to you, whether they exist or not. It is not mere words to say that he who goes through a rich man's park, and sees things in it which never bless the mental eyesight of the possessor, is richer than he. He is richer. More results of pleasure come home to him. The ground is actually more fertile to him: the place haunted with finer shapes. He has more servants to come at his call, and administer to him with full hands. Knowledge, sympathy, imagination, are all divining-rods, with which he discovers treasure. Let a painter go through the grounds, and he will see not only the general colors of green and brown, but their combinations and contrasts, and the modes in which they might again be combined and contrasted. He will also put figures in the landscape if there are none there, flocks and herds, or a solitary spectator, or Venus lying with her white body among the violets and primroses. Let a musician go through, and he will hear "differences discreet" in the notes of the birds and the lapsing of the water-fall. He will fancy a serenade of wind instruments in the open air at a lady's window,

¹ Spenser, *The Faerie Queene*, II, 12, 71, 7.

with a voice rising through it; or the horn of the hunter; or the musical cry of the hounds,

Matched in mouth-like bells,
Each under each;¹

or a solitary voice in a bower, singing for an expected lover; or the chapel organ, waking up like the fountain of the winds. Let a poet go through the grounds and he will heighten and increase all these sounds and images. He will bring the colors from heaven, and put an unearthly meaning into the voice. He will have stories of the sylvan inhabitants, will shift the population through infinite varieties; will put a sentiment upon every sight and sound; will be human, romantic, supernatural; will make all nature send tribute into that spot²

We may say of the love of nature what Shakespeare says of another love, that it
Adds a precious seeing to the eye³

And we may say also, upon the like principle, that it adds a precious hearing to the ear. This and imagination, which ever follows upon it, are the two purifiers of our sense, which rescue us from the deafening babble of common cares, and enable us to hear all the affectionate voices of earth and heaven. The starry orbs, lapsing about in their smooth and sparkling dance, sing to us. The brooks talk to us of solitude. The birds are the animal spirits of nature, carolling in the air, like a careless lass.

The gentle gales,
Fanning their odoriferous wings, dispense
Native perfumes; and whisper whence they
stole

Those balmy spoils.—*Paradise Lost*, 4, 156-9

The poets are called creators, because with their magical words they bring forth to our eyesight the abundant images and beauties of creation. They put them there, if the reader pleases; and so are literally creators. But whether put there or discovered, whether created or invented (for invention means nothing but finding out), there they are. If they touch us, they exist to as much purpose as anything else which touches us. If a passage in *King Lear* brings the tears into our eyes, it is real as the touch of a sorrowful hand. If the flow of a song of Anacreon's intoxicates us, it is as true to a pulse

¹ *A Midsummer Night's Dream*, IV, 1, 127.

² See Jeffrey's review of Alison's *Essays on the Nature and Principles of Taste* (p. 891a, 11 &c.).

³ *Love's Labor's Lost*, IV, 3, 383.

within us as the wine he drank. We hear not their sounds with ears, nor see their sights with eyes; but we hear and see both so truly, that we are moved with pleasure, and the advantage, nay even the test, of seeing and hearing, at any time, is not in the seeing and hearing, but in the ideas we realize, and the pleasure we derive. Intellectual objects, therefore, inasmuch as they come home to us, are as true a part of the stock of nature as visible ones; and they are infinitely more abundant. Between the tree of a country clown and the tree of a Milton or Spenser, what a difference in point of productiveness! Between the plodding of a sexton through a church-yard and the walk of a Gray, what a difference! What a difference between the Bermudas of a ship-builder and the Bermoothes of Shakespeare! the isle

Full of noises,
Sounds, and sweet airs, that give delight, and hurt not,¹

the isle of elves and fairies, that chased the tide to and fro on the sea-shore, of coral-bones and the knell of sea-nymphs; of spirits dancing on the sands, and singing amidst the hushes of the wind; of Caliban, whose brute nature enchantment had made poetical; of Ariel, who lay in cowslip bells, and rode upon the bat; of Miranda, who wept when she saw Ferdinand work so hard, and begged him to let her help; telling him,

I am your wife if you will marry me;
If not, I'll die your maid To be your fellow
You may deny me, but I'll be your servant,
Whether you will or no.²

Such are the discoveries which the poets make for us, worlds to which that of Columbus was but a handful of brute matter America began to be richer for us the other day, when Humboldt came back and told us of its luxuriant and gigantic vegetation; of the myriads of shooting lights, which revel at evening in the southern sky; and of that grand constellation, at which Dante seems to have made so remarkable a guess (*Purgatorio*, cant., 1, 5, 22) The natural warmth of the Mexican and Peruvian genius, set free from despotism, will soon do all the rest of it; awaken the sleeping riches of its eyesight, and call forth the glad music of its affections

Imagination enriches everything. A great library contains not only books, but

¹ *The Tempest*, III, 2 144 ff. ² *Ibid* III, 1 83 ff.

The assembled souls of all that men held wise.
—DAVENANT.¹

The moon is Homer's and Shakespeare's moon, as well as the one we look at The sun comes out of his chamber in the east, with a sparkling eye, "rejoicing like a bridegroom."² The commonest thing becomes like Aaron's rod, that budded.³ Pope called up the spirits of the cabala⁴ to wait upon a lock of hair,⁵ and justly gave it the honors of a constellation; for he has hung it, sparkling forever in the eyes of posterity. A common meadow is a sorry thing to a ditcher or a coxcomb; but by the help of its dues from imagination and the love of nature, the grass brightens for us, the air soothes us, we feel as we did in the daisied hours of childhood Its verdures, its sheep, its hedge-row elms—all these, and all else which sight, and sound, and associations can give it, are made to furnish a treasure of pleasant thoughts. Even brick and mortar are vivified, as of old, at the harp of Orpheus. A metropolis becomes no longer a mere collection of houses or of trades. It puts on all the grandeur of its history, and its literature; its towers, and rivers; its art, and jewelry, and foreign wealth; its multitude of human beings all intent upon excitement, wise or yet to learn; the huge and sullen dignity of its canopy of smoke by day, the wide gleam upwards of its lighted lustre at night-time; and the noise of its many chariots, heard at the same hour, when the wind sets gently towards some quiet suburb.

A "NOW"

DESCRIPTIVE OF A HOT DAY
1820

Now the rosy- (and lazy-) fingered Aurora, issuing from her saffron house, calls up the moist vapors to surround her, and goes veiled with them as long as she can; till Phœbus, coming forth in his power, looks everything out of the sky, and holds sharp, uninterrupted empire from his throne of beams. Now the mower begins to make his sweeping cuts more slowly, and resorts oftener to the beer. Now the carter sleeps a-top of his load of hay, or plods with double slouch of shoulder, looking out with eyes winking under his shading hat, and with a hitch upward of one side of his month. Now the little girl at her grandmother's cottage-door watches the coaches that go by, with her hand held up over her

¹ *Gondibert*, II, 5, 146.

² *Psalms*, 19 5

³ *Numbers*, 17 8.

⁴ See *The Rape of the Lock*.

⁵ mystic art

sunny forehead. Now laborers look well resting in their white shirts at the doors of rural ale-houses. Now an elm is fine there, with a seat under it; and horses drink out of the trough, stretching their yearning necks with loosened collars; and the traveller calls for his glass of ale, having been without one for more than ten minutes; and his horse stands wincing at the flies, giving sharp shivers of his skin, and moving to and fro his ineffectual docked tail; and now Miss Betty Wilson, the host's daughter, comes streaming forth in a flowered gown and earrings, carrying with four of her beautiful fingers the foaming glass, for which, after the traveller has drank it, she receives with an indifferent eye, looking another way, the lawful twopence. Now grasshoppers "fry," as Dryden says.¹ Now cattle stand in water, and ducks are envied. Now boots, and shoes, and trees by the road-side, are thick with dust; and dogs, rolling in it, after issuing out of the water, into which they have been thrown to fetch sticks, come scattering horror among the legs of the spectators. Now a fellow who finds he has three miles further to go in a pair of tight shoes is in a pretty situation. Now rooms with the sun upon them become intolerable; and the apothecary's apprentice, with a bitterness beyond aloes, thinks of the pond he used to bathe in at school. Now men with powdered heads² (especially if thick) envy those that are unpowdered, and stop to wipe them up hill, with countenances that seem to expostulate with destiny. Now boys assemble round the village pump with a ladle to it, and delight to make a forbidden splash and get wet through the shoes. Now also they make suckers of leather, and bathe all day long in rivers and ponds, and make mighty fishings for "tittle-bats."³ Now the bee, as he hums along, seems to be talking heavily of the heat. Now doors and brick-walls are burning to the hand; and a walled lane, with dust and broken bottles in it, near a brick-field, is a thing not to be thought of. Now a green lane, on the contrary, thick-set with hedge-row elms, and having the noise of a brook "rumbling in pebble-stone,"⁴ is one of the pleasantest things in the world.

Now, in town, gossips talk more than ever to one another, in rooms, in door-ways, and out of window, always beginning the conversation with saying that the heat is over-

¹ See Dryden's translation of Virgil's *Bucolics*, 2, 13-14.

² The eighteenth century habit of powdering the hair was still in practice.

³ sticklebacks (a kind of small fish)

⁴ Spenser, *Virgil's Guest*, 168.

powering. Now blinds are let down, and doors thrown open, and flannel waistcoats left off, and cold meat preferred to hot, and wonder expressed why tea continues so refreshing, and people delight to shiver lettuces into bowls, and apprentices water door-ways with tin canisters that lay several atoms of dust. Now the water-cart, jumbling along the middle of the street, and jolting the showers out of its box of water, really does something. Now fruiterers' shops and dairies look pleasant, and ices are the only things to those who can get them. Now ladies loiter in baths; and people make presents of flowers; and wine is put into ice, and the after-dinner lounge recreates his head with applications of perfumed water out of long-necked bottles. Now the lounge, who cannot resist riding his new horse, feels his boots burn him. Now buck-skins are not the lawn of Cos.¹ Now jockeys, walking in great-coats to lose flesh, curse inwardly. Now five fat people in a stage-coach hate the sixth fat one who is coming in, and think he has no right to be so large. Now clerks in office do nothing but drink soda-water and spruce-beer, and read the newspaper. Now the old-clothesman drops his solitary cry more deeply into the areas on the hot and forsaken side of the street, and bakers look vicious; and cooks are aggravated; and the steam of a tavern-kitchen catches hold of us like the breath of Tartarus. Now delicate skins are beset with gnats; and boys make their sleeping companion start up, with playing a burning-glass on his hand; and blacksmiths are super-carbonated; and cobblers in their stalls almost feel a wish to be transplanted; and butter is too easy to spread; and the dragoons wonder whether the Romans liked their helmets, and old ladies, with their lappets unpinned, walk along in a state of dilapidation; and the servant maids are afraid they look vulgarly hot; and the author, who has a plate of strawberries brought him, finds that he has come to the end of his writing.

SHAKING HANDS

1820

Among the first things which we remember noticing in the manners of people, were two errors in the custom of shaking hands. Some we observed, grasped everybody's hand alike,—with an equal fervor of grip. You would have thought that Jenkins was the best friend they had in the world; but

¹ A kind of fine linen introduced from the Island of Cos, in the *Ægean Sea*.

on succeeding to the squeeze, though a slight acquaintance, you found it equally flattering to yourself, and on the appearance of somebody else (whose name, it turned out, the operator had forgotten), the crush was no less complimentary.—the face was as earnest and beaming, the “glad to see you” as syllabical and sincere, and the shake as close, as long, and as rejoicing, as if the semi-unknown was a friend come home from the Deserts

On the other hand, there would be a gentleman, now and then, as coy of his hand, as if he were a prude, or had a whitlow¹ It was in vain that your pretensions did not go beyond the “civil salute” of the ordinary shake, or that being introduced to him in a friendly manner, and expected to shake hands with the rest of the company, you could not in decency omit his His fingers, half coming out and half retreating, seemed to think that you were going to do them a mischief, and when you got hold of them, the whole shake was on your side, the other hand did but proudly or pensively acquiesce—there was no knowing which, you had to sustain it, as you might a lady’s, in handing her to a seat, and it was an equal perplexity to know whether to shake or to let it go The one seemed a violence done to the patient, the other an awkward responsibility brought upon yourself. You did not know, all the evening, whether you were not an object of dislike to the person; till, on the party’s breaking up, you saw him behave like an equally ill-used gentleman to all who practiced the same unthinking civility

Both these errors, we think, might as well be avoided, but, of the two, we must say we prefer the former If it does not look so much like particular sincerity, it looks more like general kindness; and if those two virtues are to be separated (which they assuredly need not be, if considered without spleen), the world can better afford to dispense with an unpleasant truth than a gratuitous humanity Besides, it is more difficult to make sure of the one than to practice the other, and kindness itself is the best of all truths. As long as we are sure of that, we are sure of something, and of something pleasant It is always the best end, if not in every instance the most logical means

This manual shyness is sometimes attributed to modesty, but never, we suspect, with justice, unless it be that sort of modesty whose fear of committing itself is grounded

¹ An inflammation of the fingers.

in pride. Want of address is a better reason, but this particular instance of it would be grounded in the same feeling. It always implies a habit either of pride or mistrust We have met with two really kind men¹ who evinced this soreness of hand. Neither of them, perhaps, thought himself inferior to anybody about him, and both had good reason to think highly of themselves, but both had been sanguine men contradicted in their early hopes. There was a plot to meet the hand of one of them with a fish-slice, in order to show him the disadvantage to which he put his friends by that flat mode of salutation; but the conspirator had not the courage to do it Whether he heard of the intention we know not, but shortly afterwards he took very kindly to a shake. The other was the only man of a warm set of politicians, who remained true to his first hopes of mankind He was impatient at the change of his companions, and at the folly and inattention of the rest; but though his manner became cold, his consistency remained warm, and this gave him a right to be as strange as he pleased.

From DREAMS ON THE BORDERS OF THE LAND OF POETRY

1828

1828

I THE DEMANDS OF POETRY

I have not been in the habit of making memorandums for my verses Such verse as I could write I have written at once. But the older I grow, the more reverent notions I entertain of poetry, and as I cannot aspire to put anything into verse, and pretend to call it poetry, without shaping it in the best manner of which I am capable (for poetry, without the fit sculpture of verse, is no more to be called poetry, than beauty conceived is beauty accomplished), so I have neither leisure to pay it the requisite attention, nor can I afford the spirit and emotion necessary for this task above all others. The greatest of all poets (who, according to Plato,² is God) uttered the planets in his energy, and they went singing around him,³ perfect. Milton (not to speak it with profaneness,⁴ after that unreachably instance) could pour forth his magnificent verses,

¹ The second of these men was Haslitt; the first has not been identified

² See Plato’s *Ion*, § 14 (Jowett’s translation, 1, 224). The same thought is expressed by Mrs Browning in *Hymn to Pan*, st. 36, and by Browning in *Paracelsus*, 2, 648.

³ A reference to the ancient belief that the movement of the celestial spheres produced music.

⁴ See *Hamlet*, III, 3, 83.

mighty and full of music, like a procession towards a temple of glory. We conceive of Shakespeare, that he had a still easier might, and that the noblest verses to him were no greater difficulty than talking. He dispensed them as Nature does the summer showers and the thunder. Alas! to us petty men, who are not sure that we have even the right of being.

Proud to be less,¹ but of that godlike race,

to us and our inferior natures there are sometimes toils in life less voluntary and more exhausting than poetry, in reposing from which it is not always possible for us to labor even with the minor energies necessary to throw out the forms within our capacity. We cannot wrestle to fit purpose even with that pettier god within us. We cannot condense those lighter vapors of inspiration into their most vigorous and graceful shape, and feel a right to say to the world, "Behold!"

A poet's hand should be like the energy within the oak, to make strong; and like the wind that bends its foliage, to make various. Without concentration, and without variety, there is neither strength of imagination, nor beauty of verse. Alas! I could no more look to making verses with an ambition of this sort, wearied as I am at present, than I could think of looking through burning glasses for eyes, or hewing the solid rock into a dance of the Graces.

But I have the wish to be a poet, and thoughts will arise within me as painful not to express as a lover's. I therefore write memorandums for verse;—thoughts that might perhaps be worthy of putting into that shape, if they could be properly developed;—hints and shadows of something poetical, that have the same relationship to actual poetry as the little unborn spirits that perish by the waters of Lethe have to the souls that visit us, and become immortal.

II. MY BOWER

I seek not for grand emotions when I muse. My life has had enough of them. I seek for enjoyment and repose; and, thanks to the invincible youthfulness of my heart, I find them with as much ease in my green world as giant sorrows have found me in the world of strife.

Woods and meadows are to me an enchanted ground, of which a knight-errantry of a new sort has put me in possession.

In the indulgence of these effusions I lay my head as on the pillow before I sleep, as

on the grass in summer, as on the lap that soothes us. O lovers of books and of nature, lovers of one another, lovers of love, rest with me under my bowers; and the shadows of pleasant thoughts shall play upon your eyelids.

III. ON A BUST OF BACCHUS

Gigantic, earnest, luxuriant, his head a very bower of hair and ivy;¹ his look a mixture of threat, and reassurance, and the giving of pleasure; the roughness of wine in his eyes, and the sweetness of it on his lips. Annibal Caracci would have painted such a face, and grown jealous when his mistress looked at it.

To those shoulders belong the bands that lifted the satyr² by the nape of the neck, and played with the lion's mouth as with a dog's³.

Cannot you see the glow in the face, even though sculptured? a noontide of the south in its strength? with dark wells in the eyes, under shining locks and sunny leaves? The genialty of his father Jove is in it, with the impetuosity of wine; but it is the lord, not the servant, of wine; the urger of the bowl among the divinities, when the pulses of heaven are in movement with song and dance, and goddess by the side of god looks downward.

Such did he appear when Ariadne turned pale with loving him; and he said, with divine insolence in his eyes, "Am I not then better than a mortal?"

OF THE SIGHT OF SHOPS

From PART II
1838

In the general glance that we have taken at shops, we found ourselves unwillingly compelled to pass some of them too quickly. It is the object, therefore, of the present article to enter into those more attractive thresholds, and look a little about us. We imagine a fine day, time, about noon; scene, any good brilliant street. The ladies are abroad in white and green; the beaux lounging, conscious of their waists and neck-cloths; the busy pushing onward, conscious of their bills.

¹ The forehead of Bacchus was crowned with vine-leaves or ivy.

² Probably Silenus, who was a boon companion of Bacchus.

³ A portion of the frieze of *The Monument of Lycrates* represents Bacchus with his hand on the face of a lion.

To begin, then, where our shopping experience began, with the toy-shop—

Visions of glory, spare our aching sight!
Ye just-breech'd ages,¹ crowd not on our soul!

We still seem to have a lively sense of the smell of that gorgeous red paint which was on the handle of our first wooden sword! The pewter guard also—how beautifully fretted and like silver did it look! How did we hang it round our shoulder by the proud belt of an old ribbon,—then feel it well suspended; then draw it out of the sheath, eager to cut down four savage men for ill-using ditto of damsels! An old muff made an excellent grenadier's cap, or one's hat and feather, with the assistance of three surreptitious large pins, became fiercely modern and military. There it is, in that corner of the window—the same identical sword, to all appearance, which kept us awake the first night behind our pillow. We still feel ourselves little boys while standing in this shop; and for that matter, so we do on other occasions. A field has as much merit in our eyes, and ginger-bread almost as much in our mouths, as at that daisy-plucking and cake-eating period of life. There is the trigger-rattling gun, fine of its kind, but not so complete a thing as the sword. Its memories are not so ancient for Alexander or St George did not fight with a musket. Neither is it so true a thing; it is not "like life." The trigger is too much like that of a cross-bow; and the pea which it shoots, however hard, produces, even to the imaginative faculties of boyhood, a humiliating flash of the mock-heroic. It is difficult to fancy a dragon killed with a pea—but the shape and appurtenances of the sword being genuine, the whole sentiment of massacre is as much in its wooden blade as if it were steel of Damascus. The drum is still more real, though not so heroic. In the corner opposite are battle-axes and shuttle-cocks, which have their maturer beauties; balls, which possess the additional zest of the danger of breaking people's windows;—ropes, good for swinging and skipping, especially the long ones which others turn for you, while you run in a masterly manner up and down, or skip in one spot with an easy and endless exactitude of toe, looking alternately at their conscious faces,—blood-allies, with which the possessor of

a crisp finger and thumb-knuckle causes the smitten marbles to vanish out of the ring, kites, which must appear to more vital birds a ghastly kind of fowl, with their grim, long, white faces, no bodies, and endless tails,—cricket-bats, manly to handle,—trap-bats,² a genteel inferiority,—swimming-cocks, despicable;—horses on wheels, an imposition on the infant public;—rocking-horses, too much like Pegasus, ardent yet never getting on,—Dutch toys, so like life, that they ought to be better;—Jacob's ladders, flapping down one over another with tintinnabulary³ shutters;—dissected maps, from which the infant statesmen may learn how to dovetail provinces and kingdoms;—paper posture-makers, who hitch up their knees against their shoulder-blades, and dangle their legs like an opera dancer, —Lilliputian plates, dishes, and other household utensils, in which a grand dinner is served up out of half an apple;—boxes of paints, to color engravings with, always beyond the outline,—ditto of bricks, a very sensible and lasting toy, which we except from a grudge we have against the gravity of infant geometries,—whips, very useful for cutting people's eyes unawares,—hoops, one of the most ancient as well as excellent of toys;—sheets of pictures, from A apple-pie up to farming, military, and zoological exhibitions, always taking care that the Fly is as large as the Elephant, and the letter X exclusively appropriated to Xerxes;—musical deal-boxes,⁴ rather complaining than sweet, and more like a peal of bodkins than bells,—penny trumpets, awful at Bartlemy-tide,⁵—jews' harps, that thrill and breathe between the lips like a metal tongue,—cats—carriages—hobby-horses, upon which the infant equestrian prances about proudly on his own feet;—in short, not to go through the whole representative body of existence—dolls, which are so dear to the maternal instincts of little girls. We protest, however, against that abuse of them, which makes them full-dressed young ladies in body, while they remain infant in face; especially when they are of frail wax. It is cultivating finery instead of affection. We prefer good, honest, plump limbs of cotton and sawdust, dressed in baby-linen; or even our ancient young friends, with their staring dotted eyes, red varnished

¹ The ages at which boys begin to wear breeches. The expression is used here to indicate the time when boys first show an interest in toys.
² Gray, *The Bard*, 108-9 (p. 65). Hunt substituted *just-breech'd* for *unborn*.

³ small bats used in playing trapball

⁴ jingling, rattling

⁵ boxes made of pine or fir

⁶ the time of the festival of St Bartholomew, Aug. 24

faces, triangular noses, and Rosinante¹ wooden limbs—not, it must be confessed, excessively shapely or feminine, but the reverse of fragile beauty, and prepared against all disasters.

The next step is to the Pastry-cook's, where the plain bun is still the pleasantest thing in our eyes, from its respectability in those of childhood. The pastry, less patronized by judicious mothers, is only so much elegant indigestion yet it is not easy to forget the pleasure of nibbling away the crust all around a raspberry or currant tart, in order to enjoy the three or four delicious semicircular bites at the fruity plenitude remaining. There is a custard with a wall of paste round it, which provokes a siege of this kind; and the cheese-cake has its amenities of approach. The acid flavor is a relief to the mawkishness of the biffin² or pressed baked apple, and an addition to the ghb and quivering lightness of the jelly. Twelfth Cake,³ which, when cut, looks like the side of a rich pit of earth covered with snow, is pleasant from warmer associations. Confectionery does not seem in the same request as of old, its paint has hurt its reputation. Yet the school-boy has still much to say for its humbler suavities. Kisses are very amiable and allegorical. Eight or ten of them, judiciously wrapped up in pieces of letter-paper, have saved many a loving heart the trouble of a less eloquent *billet-doux*. Candied citron we look upon to be the very acme and atticism⁴ of confectionery grace. Preserves are too much of a good thing, with the exception of the jams that retain their fruit-skins. "Jam satis"⁵ They qualify the cloying. Yet marmalade must not be passed over in these times, when it has been raised to the dignity of the peerage. The other day there was a Duke of Marmalade in Hayti, and a Count of Lemonade,⁶—so called, from places in which those eminent relishes are manufactured. After all, we must own that there is but one thing for which we care much at a pastry-cook's, except our old acquaintance the bun; especially as we can take up that and go on. It is an ice. Fancy a very hot day; the blinds down; the loungers unusually languid; the pavement burning one's feet; the sun, with a strong outline

¹ long and bony like Rosinante (the steed of Don Quixote, the hero of Cervantes's Spanish romance *Don Quixote*)

² An English variety of apple

³ A cake made for the celebration held on the twelfth night after Christmas.

⁴ highest quality (characteristic of Attic Greek)

⁵ already enough

⁶ This is said to be a fact.

in the street, baking one whole side of it like a brick-kiln; so that everybody is crowding on the other, except a man going to intercept a creditor bound for the Continent. Then think of a heaped-up ice, brought upon a salver with a spoon. What statesman, of any warmth of imagination, would not pardon the Neapolitans in summer, for an insurrection on account of the want of ice? Think of the first sidelong dip of the spoon in it, bringing away a well-sliced lump; then of the sweet wintry refreshment, that goes lengthening down one's throat, and lastly, of the sense of power and satisfaction resulting from having had the ice.

Not heaven itself can do away that slice;
But what has been, has been, and I have had
my ice

PROEM TO SELECTION FROM KEATS'S POETRY

1844

1844

Keats was born a poet of the most poetical kind. All his feelings came to him through a poetical medium, or were speedily colored by it. He enjoyed a jest as heartily as any one, and sympathized with the lowliest commonplace; but the next minute his thoughts were in a garden of enchantment with nymphs, and fauns, and shapes of exalted humanity;

Elysian beauty, melancholy grace¹

It might be said of him that he never beheld an oak tree without seeing the Dryad. His fame may now forgive the critics who disliked his politics, and did not understand his poetry. Repeated editions of him in England, France, and America attest his triumphant survival of all obloquy; and there can be no doubt that he has taken a permanent station among the British poets, of a very high, if not thoroughly mature, description.

Keats's early poetry, indeed, partook plentifully of the exuberance of youth; and even in most of his later, his sensibility, sharpened by mortal illness, tended to a morbid excess. His region is "a wilderness of sweets"²—flowers of all hue, and "weeds of glorious feature,"³—where, as he says, the luxuriant soil brings

The pipy hemlock to strange overgrowth.⁴

¹ Wordsworth, *Laodamia*, 95 (p. 307)

² *Paradise Lost*, 5, 294

³ Spenser, *Mulopotamus*, 213

⁴ Keats, *Endymion*, 1, 241 (p. 770).

But there also is the "rain-scented eglantine,"¹ and bushes of May-flowers, with bees, and myrtle, and bay,—and endless paths into forests, haunted with the loveliest as well as gentlest beings; and the gods live in the distance, amid notes of majestic thunder. I do not need to say that no "surfeit" is ever there, but I do, that there is no end of the "nectared sweets."² In what other English poet (however superior to him in other respects) are you so certain of never opening a page without lighting upon the loveliest imagery and the most eloquent expressions? Name one Compare any succession of their pages at random, and see if the young poet is not sure to present his stock of beauty; crude it may be, in many instances; too indiscriminate in general; never, perhaps, thoroughly perfect in cultivation; but there it is, exquisite of its kind, and filling envy with despair. He died at five-and-twenty; he had not revised his earlier works, nor given his genius its last pruning. His *Endymion*,³ in resolving to be free from all critical trammels, had no versification; and his last noble fragment, *Hyperion*,⁴ is not faultless,—but it is nearly so. *The Eve of St. Agnes*⁵ betrays morbidity only in one instance (noticed in the comment).⁶ Even in his earliest productions, which are to be considered as those of youth just emerging from boyhood, are to be found passages of as masculine a beauty as ever were written. Witness the *Sonnet on Reading Chapman's Homer*,⁷—epical in the splendor and dignity of its images, and terminating with the noblest Greek simplicity. Among his finished productions, however, of any length, *The Eve of St. Agnes* still appears to me the most delightful and complete specimen of his genius. It stands midway between his most sensitive ones (which, though of rare beauty, occasionally sink into feebleness) and the less generally characteristic majesty of the fragment of *Hyperion*. Doubtless his greatest poetry is to be found in *Hyperion*; and had he lived, there is as little doubt he would have written chiefly in that strain; rising superior to those languishments of

love which made the critics so angry, and which they might so easily have pardoned at his time of life. But *The Eve of St. Agnes* had already bid most of them adieu, —exquisitely loving as it is. It is young, but full-grown poetry of the rarest description; graceful as the beardless Apollo; glowing and gorgeous with the colors of romance. I have therefore reprinted the whole of it in the present volume, together with the comment alluded to in the Preface; especially as, in addition to felicity of treatment, its subject is in every respect a happy one, and helps to "paint" this our bower of "poetry with delight." Melancholy, it is true, will "break in" when the reader thinks of the early death of such a writer; but it is one of the benevolent provisions of nature that all good things tend to pleasure in the recollection, when the bitterness of their loss is past, their own sweetness embalm them.

A thing of beauty is a joy forever.¹

While writing this paragraph, a hand-organ out-of-doors has been playing one of the mournfullest and loveliest airs of Bellini—another genius who died young. The sound of music always gives a feeling either of triumph or tenderness to the state of mind in which it is heard, in this instance it seemed like one departed spirit come to bear testimony to another, and to say how true indeed may be the union of sorrowful and sweet recollections.

Keats knew the youthful faults of his poetry as well as any man, as the reader may see by the Preface to *Endymion*,² and its touching though manly acknowledgment of them to critical candor. I have this moment read it again, after a lapse of years, and have been astonished to think how anybody could answer such an appeal to the mercy of strength, with the cruelty of weakness. All the good for which Mr. Gifford³ pretended to be zealous, he might have effected with pain to no one, and glory to himself; and therefore all the evil he mixed with it was of his own making. But the secret at the bottom of such unprovoked censure is exasperated inferiority. Young poets, upon the whole,—at least very young poets,—had better not publish at all. They are pretty sure to have faults; and jealousy

¹ Keats, *Endymion*, 1, 100 (p. 768)

² *Comus*, 479

³ See p. 840.

⁴ The commentary which accompanied selections from Keats and other poets published in 1844 in a volume entitled *Imagination and Fancy*. The Poem here printed is from the same volume. The notes on *The Eve of St. Agnes* originally were published with the poem in Hunt's *The London Journal*, Jan. 21, 1835. The instance of morbidity which Hunt notes is in Porphyro's growing faint, st. 25, 8 (p. 845).

⁵ See p. 768.

⁶ See p. 767.

⁷ See p. 842.

¹ Keats, *Endymion*, 1, 1 (p. 767).

² See Critical Note on Keats's *Endymion*.

³ Gifford was long thought to be the author of the hostile article on Keats's *Endymion*, published in *The Quarterly Review*, April, 1818 (vol. 19, 204-08). See p. 913.

and envy are as sure to find them out, and wreak upon them their own disappointments. The critic is often an unsuccessful author, almost always an inferior one to a man of genius, and possesses his sensibility neither to beauty nor to pain. If he does,—if by any chance he is a man of genius himself (and such things have been), sure and certain will be his regret, some day, for having given pains which he might have turned into noble pleasures; and nothing will console him but that very charity towards himself, the grace of which can only be secured to us by our having denied it to no one.

Let the student of poetry observe that in all the luxury of *The Eve of St. Agnes* there is nothing of the conventional craft of artificial writers; no heaping up of words or similes for their own sakes or the rhyme's sake; no gaudy commonplaces, no borrowed airs of earnestness; no tricks of inversion; no substitution of reading or of ingenious thoughts for feeling or spontaneity; no irrelevancy or unfitness of any sort. All flows out of sincerity and passion. The writer is as much in love with the heroine as his hero is; his description of the painted window, however gorgeous, has not an untrue or superfluous word; and the only speck of fault in the whole poem arises from an excess of emotion.

FRANCIS JEFFREY (1773-1850)

From CRABBE'S POEMS¹
1808 1808

We receive the proofs of Mr. Crabbe's poetical existence, which are contained in this volume,² with the same sort of feeling that would be excited by tidings of an ancient friend, whom we no longer expected to hear of in this world. We rejoice in his resurrection, both for his sake and for our own; but we feel also a certain movement of self-condemnation, for having been remiss in our inquiries after him, and somewhat too negligent of the honors which ought, at any rate, to have been paid to his memory.

It is now, we are afraid, upwards of twenty years since we were first struck with the vigor, originality, and truth of description of *The Village*,³ and since, we regretted that an author who could write so well should have written so little. From that

tune to the present, we have heard little of Mr. Crabbe, and fear that he has been in a great measure lost sight of by the public, as well as by us. With a singular, and scarcely pardonable indifference to fame, he has remained, during this long interval, in patient or indolent repose; and, without making a single movement to maintain or advance the reputation he had acquired, has permitted others to usurp the attention which he was sure of commanding, and allowed himself to be nearly forgotten by a public, which reckons upon being reminded of all the claims which the living have on its favor. His former publications, though of distinguished merit, were perhaps too small in volume to remain long the objects of general attention, and seem, by some accident, to have been jostled aside in the crowd of more clamorous competitors.

Yet, though the name of Crabbe has not hitherto been very common in the mouths of our poetical critics, we believe there are few real lovers of poetry to whom some of his sentiments and descriptions are not secretly familiar. There is a truth and force in many of his delineations of rustic life, which is calculated to sink deep into the memory; and, being confirmed by daily observation, they are recalled upon innumerable occasions, when the ideal pictures of more fanciful authors have lost all their interest. For ourselves at least, we profess to be indebted to Mr. Crabbe for many of these strong impressions; and have known more than one of our unpoetical acquaintances, who declared they could never pass by a parish workhouse without thinking of the description of it they had read at school in the *Poetical Extracts*. The volume before us will renew, we trust, and extend many such impressions. It contains all the former productions of the author, with about double their bulk of new matter, most of it in the same taste and manner of composition with the former, and some of a kind of which we had no previous example in this author. The whole, however, is of no ordinary merit, and will be found, we have little doubt, a sufficient warrant for Mr. Crabbe to take his place as one of the most original, nervous, and pathetic poets of the present century.

His characteristic, certainly, is force, and truth of description, joined for the most part to great selection and condensation of expression,—that kind of strength and originality which we meet with in Cowper, and that sort of diction and versification which

¹ For text of Crabbe's poems, see pp. 154 ff.

² An edition of Crabbe's poems, published in Oct. 1807, and containing, besides reprints of *The Library*, *The Village*, and *The Newspaper*, some new poems, of which the most significant was *The Parish Register*.

³ See p. 154.

we admire in *The Deserted Village* of Goldsmith, or *The Vanity of Human Wishes* of Johnson. If he can be said to have imitated the manner of any author, it is Goldsmith, indeed, who has been the object of his imitation; and yet his general train of thinking, and his views of society, are so extremely opposite, that, when *The Village* was first published, it was commonly considered as an antidote or an answer to the more captivating representations of *The Deserted Village*. Compared with this celebrated author, he will be found, we think, to have more vigor and less delicacy; and while he must be admitted to be inferior in the fine finish and uniform beauty of his composition, we cannot help considering him superior, both in the variety and the truth of his pictures. Instead of that uniform tint of pensive tenderness which overspreads the whole poetry of Goldsmith, we find in Mr. Crabbe many gleams of gaiety and humor. Though his habitual views of life are more gloomy than those of his rival, his poetical temperament seems far more cheerful; and when the occasions of sorrow and rebuke are gone by, he can collect himself for sarcastic pleasantry or unbend in innocent playfulness. His diction, though generally pure and powerful, is sometimes harsh, and sometimes quaint; and he has occasionally admitted a couplet or two in a state so unfinished as to give a character of inelegance to the passages in which they occur. With a taste less disciplined and less fastidious than that of Goldsmith, he has, in our apprehension, a keener eye for observation, and a readier hand for the delineation of what he has observed. There is less poetical keeping in his whole performance; but the groups of which it consists are conceived, we think, with equal genius, and drawn with greater spirit as well as far greater fidelity.

It is not quite fair, perhaps, thus to draw a detailed parallel between a living poet, and one whose reputation has been sealed by death, and by the immutable sentence of a surviving generation. Yet there are so few of his contemporaries to whom Mr. Crabbe bears any resemblance that we can scarcely explain our opinion of his merit without comparing him to some of his predecessors. There is one set of writers, indeed, from whose works those of Mr. Crabbe might receive all that elucidation which results from contrast, and from an entire opposition in all points of taste and opinion. We allude now to the Wordsworths, and the Southey's, and Coleridges,

and all that ambitious fraternity, that, with good intentions and extraordinary talents, are laboring to bring back our poetry to the fantastical oddity and puling childishness of Withers, Quails, or Marvel. These gentlemen write a great deal about rustic life, as well as Mr. Crabbe; and they even agree with him in dwelling much on its discomforts, but nothing can be more opposite than the views they take of the subject, or the manner in which they execute their representations of them.

Mr. Crabbe exhibits the common people of England pretty much as they are, and as they must appear to every one who will take the trouble of examining into their condition, at the same time that he renders his sketches in a very high degree interesting and beautiful by selecting what is most fit for description, by grouping them into such forms as must catch the attention or awake the memory, and by scattering over the whole such traits of moral sensibility, of sarcasm, and of deep reflection, as every one must feel to be natural, and own to be powerful. The gentlemen of the new school, on the other hand, scarcely ever condescend to take their subjects from any description of persons at all known to the common inhabitants of the world; but invent for themselves certain whimsical and unheard-of beings, to whom they impute some fantastical combination of feelings, and then labor to excite our sympathy for them, either by placing them in incredible situations, or by some strained and exaggerated moralization of a vague and tragical description. Mr. Crabbe, in short, shows us something which we have all seen, or may see, in real life; and draws from it such feelings and such reflections as every human being must acknowledge that it is calculated to excite. He delights us by the truth, and vivid and picturesque beauty of his representations, and by the force and pathos of the sensations with which we feel that they are connected. Mr. Wordsworth and his associates, on the other hand, introduce us to beings whose existence was not previously suspected by the acutest observers of nature; and excite an interest for them—where they do excite any interest—more by an eloquent and refined analysis of their own capricious feelings, than by any obvious or intelligible ground of sympathy in their situation.

Those who are acquainted with the *Lyrical Ballads*, or the more recent publications of Mr. Wordsworth, will scarcely deny the

justice of this representation; but in order to vindicate it to such as do not enjoy that advantage, we must beg leave to make a few hasty references to the former, and by far the least exceptionable of those productions.

A village schoolmaster, for instance, is a pretty common poetical character. Goldsmith has drawn him imitably,¹ so has Shenstone, with the slight change of sex;² and Mr. Crabbe, in two passages, has followed their footsteps.³ Now, Mr. Wordsworth has a village schoolmaster also, a personage who makes no small figure in three or four of his poems.⁴ But by what traits is this worthy old gentleman delineated by the new poet? No pedantry, no innocent vanity of learning, no mixture of indulgence with the pride of power, and of poverty with the consciousness of rare acquirements. Every feature which belongs to the situation, or marks the character in common apprehension, is scornfully discarded by Mr. Wordsworth, who represents his gray-haired rustic pedagogue as a sort of half crazy, sentimental person, overrun with fine feelings, constitutional merriment, and a most humorous melancholy. Here are the two stanzas in which this consistent and intelligible character is portrayed. The diction is at least as new as the conception.

The sighs which Matthew heav'd were sighs
Of one tir'd out with *fun* and *madness*;
The tears which came to Matthew's eyes
Were tears of light—the oil of *gladness*

Yet sometimes, when the secret cup
Of still and serious thought went round
He seem'd as if he *drank it up*,
He felt with spirit so profound.
Thou *soul* of God's best *earthly mould*,⁵ etc.

A frail damsel again is a character common enough in all poems, and one upon which many fine and pathetic lines have been expended. Mr. Wordsworth has written more than three hundred on the subject; but, instead of new images of tenderness, or delicate representation of intelligible feelings, he has contrived to tell us nothing whatever of the unfortunate fair one, but that her name is Martha Ray, and that she goes up to the top of a hill, in a red cloak, and cries, "O misery!" All the rest of the poem⁶ is filled with a description of an old thorn and a pond, and of the silly stories which the neighboring old women told about them.

¹ See *The Deserted Village*, 193-218.

² See *The Schoolmistress* (p. 40).

³ See *The Village*, I, 296 ff. (p. 150).

⁴ See *Matthew, The Two April Mornings, and The Fountain* (pp. 239-40).

⁵ *Matthew*, 21 ff. (p. 239). ⁶ *The Thorn* (p. 224).

The sports of childhood, and the untimely death of promising youth, is also a common topic of poetry. Mr. Wordsworth has made some blank verse about it, but, instead of the delightful and picturesque sketches with which so many authors of modern talents have presented us on this inviting subject, all that he is pleased to communicate of his rustic child is, that he used to amuse himself with shouting to the owls, and hearing them answer. To make amends for this brevity, the process of his mimicry is most accurately described.

—With fingers interwoven, both hands
Press'd closely palm to palm, and to his mouth
Uplifted, he, as through an instrument,
Blew mimic hootings to the silent owls,
That they might answer him.¹

This is all we hear of him, and for the sake of this one accomplishment, we are told that the author has frequently stood mute, and gazed on his grave for half an hour together!

Love, and the fantasies of lovers, have afforded an ample theme to poets of all ages. Mr. Wordsworth, however, has thought fit to compose a piece, illustrating this copious subject by one single thought. A lover trots away to see his mistress one fine evening, gazing all the way on the moon; when he comes to her door,

O mercy! to myself I cried,
If Lucy should be dead!²

And there the poem ends!

Now, we leave it to any reader of common candor and discernment to say whether these representations of character and sentiment are drawn from that eternal and universal standard of truth and nature, which every one is knowing enough to recognize, and no one great enough to depart from with impunity; or whether they are not formed, as we have ventured to allege, upon certain fantastic and affected peculiarities in the mind or fancy of the author, into which it is most improbable that many of his readers will enter, and which cannot, in some cases, be comprehended without much effort and explanation. Instead of multiplying instances of these wide and wilful aberrations from ordinary nature, it may be more satisfactory to produce the author's own admission of the narrowness of the plan upon which he writes, and of the very extraordinary circumstances which he himself

¹ *The Boy of Winander* (There Was a Boy), *The Prelude*, h, 364 ff. (p. 247).

² *Strange Fits of Passion Have I Known* (p. 287).

sometimes thinks it necessary for his readers to keep in view, if they would wish to understand the beauty or propriety of his delineations.

A pathetic tale of guilt or superstition may be told, we are apt to fancy, by the poet himself, in his general character of poet, with full as much effect as by any other person. An old nurse, at any rate, or a monk or parish clerk, is always at hand to give grace to such a narration. None of these, however, would satisfy Mr. Wordsworth. He has written a long poem of this sort,¹ in which he thinks it indispensably necessary to apprise the reader, that he has endeavored to represent the language and sentiments of a particular character—of which character, he adds, “the reader will have a general notion, if he has ever known a man, a captain of a small trading vessel, for example, who being past the middle age of life, has retired upon an annuity, or small independent income, to some village or country town, of which he was not a native, or in which he had not been accustomed to live.”²

Now, we must be permitted to doubt whether, among all the readers of Mr. Wordsworth (few or many), there is a single individual who has had the happiness of knowing a person of this very peculiar description; or who is capable of forming any sort of conjecture of the particular disposition and turn of thinking such a combination of attributes would be apt to produce. To us, we will confess, the *announcement* appears as ludicrous and absurd as it would be in the author of an ode or an epic to say, “Of this piece the reader will necessarily form a very erroneous judgment unless he is apprised that it was written by a pale man in a green coat—sitting cross-legged on an oaken stool—with a scratch on his nose, and a spelling dictionary on the table.”³

¹ *The Thorn* (p. 224). See Coleridge's *Biographia Literaria*, 18 (p. 481b, 35 ff.).

² Quoted from Wordsworth's note to *The Thorn* (see Critical Note on Wordsworth's *The Thorn*). See Coleridge's *Biographia Literaria*, 17 (p. 378b, 29 ff.).

³ announcement.

⁴ “Some of our readers may have a curiosity to know in what manner this old annuitant captain does actually express himself in the village of his adoption. For their gratification, we annex the two first stanzas of his story, in which, with all the attention we have been able to bestow, we have been utterly unable to detect any traits that can be supposed to characterise either a seaman, an annuitant, or a stranger in a country town. It is a style, on the contrary, which we should ascribe, without hesitation, to a certain poetical fraternity in the west of England, and which, we verily believe, never was, and never will be, used by anyone out of that fraternity.”

From these childish and absurd affectations, we turn with pleasure to the manly sense and correct picturing of Mr. Crabbe; and, after being dazzled and made giddy with the elaborate raptures and obscure originalities of these new artists, it is refreshing to meet again with the spirit and nature of our old masters, in the nervous pages of the author now before us.

From ALISON'S ESSAYS ON THE NATURE AND PRINCIPLES OF TASTE
1811 1811

It is unnecessary, however, to pursue these criticisms,¹ or, indeed, this hasty review of the speculation of other writers, any farther. The few observations we have already made, will enable the intelligent reader, both to understand in a general way what has been already done on the subject, and in some degree prepare him to appreciate the merits of that theory, substantially the same with Mr. Alison's, which we shall now proceed to illustrate somewhat more in detail.

The basis of it is, that the beauty which we impute to outward objects is nothing more than the reflection of our own inward emotions, and is made up entirely of certain little portions of love, pity, or other affections, which have been connected with these objects, and still adhere, as it were, to them, and move us anew whenever they are pre-

There is a thorn—it looks so old,
In truth you'd find it hard to say
How it could ever have been young!
It looks so old and gray
Not higher than a two-years' child.
It stands erect, this aged thorn.
No leaves it has, no thorny points,
It is a mass of knotted joints,
A wretched thing forlorn,
It stands erect, and like a stone,
With lichens it is overgrown.

Like rock or stone, it is o'ergrown
With lichens,—to the very top,
And hung with heavy tufts of moss
A melancholy crop
Up from the earth these mosses creep,
And this poor thorn, they clasp it round
So close, you'd say that they were bent
With plain and manifest intent!
To drag it to the ground;
And all had joined in one endeavor
To bury this poor thorn forever.

And this, it seems, is Nature, and Pathos, and Poetry!—Jeffrey

¹ Jeffrey has pointed out the objections to the most important theories of beauty from the earliest times to his own day. He has given especial attention to the theories advanced by Dugald Stewart (1753-1828) in his *Philosophical Essays*, and by Richard Payne Knight (1750-1824) in his *Analytical Inquiry Into the Nature and Principles of Taste*.

sented to our observation. Before proceeding to bring any proof of the truth of this proposition, there are two things that it may be proper to explain a little more distinctly. First, What are the primary affections, by the suggestion of which we think the sense of beauty is produced? And, secondly, What is the nature of the connection by which we suppose that the objects we call beautiful are enabled to suggest these affections?

With regard to the first of these points, it fortunately is not necessary either to enter into any tedious details, or to have recourse to any nice distinctions. All sensations that are not absolutely indifferent, and are, at the same time, either agreeable when experienced by ourselves, or attractive when contemplated in others, may form the foundation of the emotions of sublimity or beauty. The love of *sensation* seems to be the ruling appetite of human nature, and many sensations, in which the painful may be thought to predominate, are consequently sought for with avidity, and recollected with interest, even in our own persons. In the persons of others, emotions still more painful are contemplated with eagerness and delight: and therefore we must not be surprised to find that many of the pleasing sensations of beauty or sublimity resolve themselves ultimately into recollections of feelings that may appear to have a very opposite character. The sum of the whole is, that every feeling which it is agreeable to experience, to recall, or to witness, may become the source of beauty in external objects, when it is so connected with them as that their appearance reminds us of that feeling. Now, in real life, and from daily experience and observation, we know that it is agreeable, in the first place, to recollect our own pleasurable sensations, or to be enabled to form a lively conception of the pleasures of other men, or even of sentient beings of any description. We know likewise, from the same sure authority, that there is a certain delight in the remembrance of our past, or the conception of our future emotions, even though attended with great pain, provided the pain be not forced too rudely on the mind, and be softened by the accompaniment of any milder feeling. And finally, we know, in the same manner, that the spectacle or conception of the emotions of others, even when in a high degree painful, is extremely interesting and attractive, and draws us away, not only from the consideration of indifferent objects, but even from the pursuit of

light or frivolous enjoyments. All these are plain and familiar facts, of the existence of which, however they may be explained, no one can entertain the slightest doubt—and into which, therefore, we shall have made no inconsiderable progress, if we can resolve the more mysterious fact of the emotions we receive from the contemplation of sublimity or beauty.

Our proposition then is, that these emotions are not original emotions, nor produced directly by any material qualities in the objects which excite them; but are reflections, or images, of the more radical and familiar emotions to which we have already alluded; and are occasioned, not by any inherent virtue in the objects before us, but by the accidents, if we may so express ourselves, by which these may have been enabled to suggest or recall to us our past sensations or sympathies. We might almost venture, indeed, to lay it down as an axiom, that, except in the plain and palpable case of bodily pain or pleasure, we can never be *interested* in anything but the fortunes of sentient beings;—and that everything partaking of the nature of mental emotion, must have for its object *the feelings*, past, present, or possible, of something capable of sensation. Independent, therefore, of all evidence, and without the help of any explanation, we should have been apt to conclude that the emotions of beauty and sublimity must have for their objects the sufferings or enjoyments of sentient beings;—and to reject, as intrinsically absurd and incredible, the supposition that material objects, which obviously do neither hurt nor delight the body, should yet excite, by their mere physical qualities, the very powerful emotions which are sometimes excited by the spectacle of beauty.

Of the feelings, by their connection with which external objects become beautiful, we do not think it necessary to speak more minutely;—and, therefore, it only remains, under this preliminary view of the subject, to explain the nature of that connection by which we conceive this effect to be produced. Here, also, there is but little need for minuteness, or fulness of enumeration. Almost every tie, by which two objects can be bound together in the imagination, in such a manner as that the presentment of the one shall recall the memory of the other;—or, in other words, almost every possible relation which can subsist between such objects, may serve to connect the things we call sublime and beautiful, with feelings that are interesting

or delightful. It may be useful, however, to class these bonds of association between mind and matter in a rude and general way

It appears to us, then, that objects are sublime or beautiful, *first*, when they are the natural signs and perpetual concomitants of pleasurable sensations, or, at any rate, of some lively feeling of emotion in ourselves or in some other sentient beings; or, *secondly*, when they are the arbitrary or accidental concomitants of such feelings; or, *thirdly*, when they bear some analogy or fanciful resemblance to things with which these emotions are necessarily connected. In endeavoring to illustrate the nature of these several relations, we shall be led to lay before our readers some proofs that appear to us satisfactory of the truth of the general theory.

The most obvious and the strongest association that can be established between inward feelings and external objects is where the object is necessarily and universally connected with the feeling by the law of nature, so that it is always presented to the senses when the feeling is impressed upon the mind—as the sight or the sound of laughter, with the feeling of gaiety—of weeping, with distress—of the sound of thunder, with ideas of danger and power. Let us dwell for a moment on the last instance.—Nothing, perhaps, in the whole range of nature, is more strikingly and universally sublime than the sound we have just mentioned; yet it seems obvious that the sense of sublimity is produced, not by any quality that is perceived by the ear, but altogether by the impression of power and of danger that is necessarily made upon the mind, whenever that sound is heard. That it is not produced by any peculiarity in the sound itself, is certain, from the mistakes that are frequently made with regard to it. The noise of a cart rattling over the stones, is often mistaken for thunder; and as long as the mistake lasts, this very vulgar and insignificant noise is actually felt to be prodigiously sublime. It is so felt, however, it is perfectly plain, merely because it is then associated with ideas of prodigious power and undefined danger;—and the sublimity is accordingly destroyed, the moment the association is dissolved, though the sound itself and its effect on the organ, continue exactly the same. This, therefore, is an instance in which sublimity is distinctly proved to consist, not in any physical quality of the object to which it is ascribed, but in its necessary connection with that vast and un-

controlled Power which is the natural object of awe and veneration.

Hitherto we have spoken of the beauty of external objects only. But the whole difficulty of the theory consists in its application to them. If that be once adjusted, the beauty of immaterial objects can occasion no perplexity. Poems and other compositions in words are beautiful in proportion as they are conversant with beautiful objects—or as they suggest to us, in a more direct way, the moral and social emotions on which the beauty of all objects depends. Theorems and demonstrations, again, are beautiful according as they excite in us emotions of admiration for the genius and intellectual power of their inventors, and images of the magnificent and beneficial ends to which such discoveries may be applied;—and mechanical contrivances are beautiful when they remind us of similar talents and ingenuity, and at the same time impress us with a more direct sense of their vast utility to mankind, and of the great additional conveniences with which life is consequently adorned. In all cases, therefore, there is the suggestion of some interesting conception or emotion associated with a present perception, in which it is apparently confounded and embodied—and thus, according to the whole of the preceding deduction, is the distinguishing characteristic of beauty.

Having now explained, as fully as we think necessary, the grounds of that opinion as to the nature of beauty which appears to be most conformable to the truth, we have only to add a word or two as to the necessary consequences of its adoption upon several other controversies of a kindred description.

In the first place, then, we conceive that it establishes the substantial identity of the sublime, the beautiful, and the picturesque; and consequently puts an end to all controversy that is not purely verbal, as to the difference of those several qualities. Every material object that interests us, without actually hurting or gratifying our bodily feelings, must do so, according to this theory, in one and the same manner,—that is, by suggesting or recalling some emotion or affection of ourselves or some other sentient being, and presenting, to our imagination at least, some natural object of love, pity, admiration, or awe. The interest of material objects, therefore, is

always the same; and arises, in every case, not from any physical qualities they may possess, but from their association with some idea of emotion. But though material objects have but one means of exciting emotion, the emotions they do excite are infinite. They are mirrors that reflect all shades and all colors, and, in point of fact, do seldom reflect the same hues twice. No two interesting objects, perhaps, whether known by the name of beautiful, sublime, or picturesque, ever produced exactly the same emotion in the beholder; and no object, it is most probable, ever moved any two persons to the very same conceptions. As they may be associated with all the feelings and affections of which the human mind is susceptible, so they may suggest those feelings in all their variety, and, in fact, do daily excite all sorts of emotions—running through every gradation, from extreme gaiety and elevation to the borders of horror and disgust.

Now it is certainly true that all the variety of emotions raised in this way on the single basis of association may be classed, in a rude way, under the denominations of sublime, beautiful, and picturesque, according as they partake of awe, tenderness, or admiration; and we have no other objection to this nomenclature except its extreme imperfection, and the delusions to which we know that it has given occasion. If objects that interest by their association with ideas of power and danger and terror are to be distinguished by the peculiar name of the sublime, why should there not be a separate name also for objects that interest by associations of mirth and gaiety—another for those that please by suggestions of softness and melancholy—another for such as are connected with impressions of comfort and tranquillity—and another for those that are related to pity and admiration and love and regret and all the other distinct emotions and affections of our nature? These are not in reality less distinguishable from each other than from the emotions of awe and veneration that confer the title of sublime on their representatives; and while all the former are confounded under the comprehensive appellation of beauty, this partial attempt at distinction is only apt to mislead us into an erroneous opinion of our accuracy, and to make us believe, both that there is a greater conformity among the things that pass under the same name, and a greater difference between those that pass under different

names, than is really the case. We have seen already that the radical error of almost all preceding inquirers has lain in supposing that everything that passed under the name of beautiful must have some real and inherent quality in common with everything else that obtained that name. And it is scarcely necessary for us to observe that it has been almost as general an opinion that sublimity was not only something radically different from beauty, but actually opposed to it; whereas the fact is, that it is far more nearly related to some sorts of beauty than many sorts of beauty are to each other; and that both are founded exactly upon the same principle of suggesting some past or possible emotion of some sentient being.

Upon this point we are happy to find our opinions confirmed by the authority of Mr. Stewart, who, in his *Essay on the Beautiful*, already referred to, has observed, not only that there appears to him to be no inconsistency or impropriety in such expressions as the *sublime beauties* of nature, or of the sacred Scriptures,—but has added in express terms that “to oppose the beautiful to the sublime or to the picturesque strikes him as something analogous to a contrast between the beautiful and the comic—the beautiful and the tragic—the beautiful and the pathetic—or the beautiful and the romantic.”

The only other advantage which we shall specify as likely to result from the general adoption of the theory we have been endeavoring to illustrate is, that it seems calculated to put an end to all these perplexing and vexatious questions about the standard of taste, which have given occasion to so much impertinent and so much elaborate discussion. If things are not beautiful in themselves, but only as they serve to suggest interesting conceptions to the mind, then everything which does in point of fact suggest such a conception to any individual, is beautiful to that individual; and it is not only quite true that there is no room for disputing about tastes, but that all tastes are equally just and correct, in so far as each individual speaks only of his own emotions. When a man calls a thing beautiful, however, he may indeed mean to make two very different assertions;—he may mean that it gives him pleasure by suggesting to him some interesting emotion; and, in this sense, there can be no doubt that, if he merely speak truth, the thing is beautiful; and that it pleases him precisely in the same

way that all other things please those to whom they appear beautiful. But if he mean farther to say that the thing possesses some quality which should make it appear beautiful to every other person, and that it is owing to some prejudice or defect in them if it appear otherwise, then he is as unreasonable and absurd as he would think those who should attempt to convince him that he felt no emotion of beauty.

All tastes, then, are equally just and true, in so far as concerns the individual whose taste is in question, and what a man feels distinctly to be beautiful, *is beautiful* to him, whatever other people may think of it. All this follows clearly from the theory now in question: but it does not follow, from it that all tastes are equally good or desirable, or that there is any difficulty in describing that which is really the best, and the most to be envied. The only use of the faculty of taste is to afford an innocent delight, and to assist in the cultivation of a finer morality; and that man certainly will have the most delight from this faculty, who has the most numerous and most powerful perceptions of beauty. But, if beauty consist in the reflection of our affections and sympathies, it is plain that *he* will always see the most beauty whose affections are the warmest and most exercised—whose imagination is the most powerful, and who has most accustomed himself to attend to the objects by which he is surrounded. In so far as mere feeling and enjoyment are concerned, therefore, it seems evident that the best taste must be that which belongs to the best affections, the most active fancy, and the most attentive habits of observation. It will follow pretty exactly, too, that all men's perceptions of beauty will be nearly in proportion to the degree of their sensibility and social sympathies; and that those who have no affections towards sentient beings, will be as certainly insensible to beauty in external objects, as he, who cannot hear the sound of his friend's voice, must be deaf to its echo.¹

In so far as the sense of beauty is regarded as a mere source of enjoyment, this seems to be the only distinction that deserves to be attended to; and the only cultivation that taste should ever receive, with a view to the gratification of the individual, should be through the indirect channel of cultivating the affections and powers of observation. If we aspire, however, to be *creators*,

as well as observers of beauty, and place any part of our happiness in ministering to the gratification of others—as artists, or poets, or authors of any sort—then, indeed, a new distinction of tastes, and a far more laborious system of cultivation, will be necessary. A man who pursues only his own delight, will be as much charmed with objects that suggest powerful emotions in consequence of personal and accidental associations, as with those that introduce similar emotions by means of associations that are universal and indestructible. To him, all objects of the former class are really as beautiful as those of the latter—and for his own gratification, the creation of that sort of beauty is just as important an occupation: but if he conceive the ambition of creating beauties for the admiration of others, he must be cautious to employ only such objects as are the *natural* signs, or the *inseparable* concomitants of emotions, of which the greater part of mankind are susceptible, and his taste will *then* deserve to be called bad and false, if he obtrude upon the public, as beautiful, objects that are not likely to be associated in common minds with any interesting impressions.

For a man himself, then, there is no taste that is either bad or false; and the only difference worthy of being attended to, is that between a great deal and a very little. Some who have cold affections, sluggish imaginations, and no habits of observation, can with difficulty discern beauty in anything; while others, who are full of kindness of sensibility, and who have been accustomed to attend to all the objects around them, feel it almost in everything. It is no matter what other people may think of the objects of their admiration; nor ought it to be any concern of theirs that the public would be astonished or offended, if they were called upon to join in that admiration. So long as no such call is made, this anticipated discrepancy of feeling need give *them* no uneasiness; and the suspicion of it should produce no contempt in any other persons. It is a strange aberration indeed of vanity that makes us despise persons for being happy—for having sources of enjoyment in which we cannot share—and yet this is the true source of the ridicule which is so generally poured upon individuals who seek only to enjoy their peculiar tastes unmolested:—for, if there be any truth in the theory we have been expounding, no taste is bad for any other reason than because it is peculiar—as the objects in which it delights must

¹ See Hunt's *On the Realities of Imagination* (p. 876a, 85 ff.)

actually serve to suggest to the individual those common emotions and universal affections upon which the sense of beauty is everywhere founded. The misfortune is, however, that we are apt to consider all persons who make known their peculiar reli-
 5 shes, and especially all who create any objects for their gratification, as in some measure dictating to the public, and setting up an idol for general adoration; and hence
 10 this intolerant interference with almost all peculiar perceptions of beauty, and the unsparing derision that pursues all deviations from acknowledged standards. This intolerance, we admit, is often provoked by some-
 15 thing of a spirit of *proselytism* and arrogance, in those who mistake their own casual associations for natural or universal relations; and the consequence is, that mortified
 20 vanity ultimately dries up, even for them, the fountain of their peculiar enjoyment; and disenchant, by a new association of general contempt or ridicule, the scenes that
 25 had been consecrated by some innocent but accidental emotion.

As all men must have some peculiar associations, all men must have some peculiar notions of beauty, and, of course, to a certain extent, a taste that the public would be
 30 entitled to consider as false or vitiated. For those who make no demands on public admiration, however, it is hard to be obliged to sacrifice this source of enjoyment; and, even for those who labor for applause, the
 35 wisest course, perhaps, if it were only practicable, would be to have two tastes—one to enjoy, and one to work by—one founded upon universal associations, according to which they finished those performances for
 40 which they challenged universal praise—and another guided by all casual and individual association, through which they might still look fondly upon nature, and upon the
 45 objects of their secret admiration.

From WORDSWORTH'S THE EXCURSION¹

1814 1814

This will never do! It bears no doubt the stamp of the author's heart and fancy; but unfortunately not half so visibly as that of his peculiar system. His former poems were intended to recommend that system, and to
 50 bespeak favor for it by their individual merit; but this, we suspect, must be recommended by the system, and can only expect to succeed where it has been previously estab-

lished. It is longer, weaker, and tamer than any of Mr. Wordsworth's other productions, with less boldness of originality, and less even of that extreme simplicity and
 5 lowliness of tone which wavered so prettily, in the *Lyrical Ballads*, between silliness and pathos. We have imitations of Cowper, and even of Milton here, engrafted on the natural drawl of the Lakers¹—and all diluted into harmony by that profuse and irre-
 10 pressible wordiness which deluges all the blank verse of this school of poetry, and lubricates and weakens the whole structure of their style.

15 Though it fairly fills four hundred and twenty good quarto pages, without note, vignette, or any sort of extraneous assistance, it is stated in the title—with something of an imprudent candor—to be but
 20 "a portion" of a larger work; and in the preface, where an attempt is rather unsuccessfully made to explain the whole design, it is still more rashly disclosed that it is but
 25 "a part of the second part, of a long and laborious work"—which is to consist of three parts!

What Mr. Wordsworth's ideas of length are, we have no means of accurately judging. But we cannot help suspecting that
 30 they are liberal, to a degree that will alarm the weakness of most modern readers. As far as we can gather from the preface, the entire poem—or one of them (for we really are not sure whether there is to be one or
 35 two) is of a biographical nature, and is to contain the history of the author's mind, and of the origin and progress of his poetical powers, up to the period when they were sufficiently matured to qualify him for
 40 the great work on which he has been so long employed. Now, the quarto before us contains an account of one of his youthful rambles in the vales of Cumberland, and occupies precisely the period of three days!
 45 So that, by the use of a very powerful *calculus*, some estimate may be formed of the probable extent of the entire biography.

This small specimen, however, and the statements with which it is prefaced, have
 50 been sufficient to set our minds at rest in one particular. The case of Mr. Wordsworth, we perceive, is now manifestly hopeless; and we give him up as altogether incurable, and beyond the power of criticism.
 55 We cannot indeed altogether omit taking precautions now and then against the

¹ For text of Book 1 of *The Excursion*, see pp. 274 ff.

¹ A name given to Wordsworth, Coleridge, and Southey because of their residence in the lake district of England.

spreading of the malady; but for himself, though we shall watch the progress of his symptoms as a matter of professional curiosity and instruction, we really think it right not to harass him any longer with nauseous remedies, but rather to throw in cordials and lenitives, and wait in patience for the natural termination of the disorder. In order to justify this desertion of our patient, however, it is proper to state why we despair of the success of a more active practice.

A man who has been for twenty years at work on such matter as is now before us, and who comes complacently forward with a whole quarto of it, after all the admonitions he has received, cannot reasonably be expected to "change his hand, or check his pride," upon the suggestion of far weightier monitors than we can pretend to be. Inveterate habits must now have given a kind of sanctity to the errors of early taste, and the very powers of which we lament the perversion, have probably become incapable of any other application. The very quantity, too, that he has written, and is at this moment working up for publication upon the old pattern, makes it almost hopeless to look for any change of it. All this is so much capital already sunk in the concern, which must be sacrificed if that be abandoned; and no man likes to give up for lost the time and talent and labor which he has embodied in any permanent production. We were not previously aware of these obstacles to Mr. Wordsworth's conversion; and, considering the peculiarities of his former writings merely as the result of certain wanton and capricious experiments on public taste and indulgence, conceived it to be our duty to discourage their repetition by all the means in our power. We now see clearly, however, how the case stands; and, making up our minds, though with the most sincere pain and reluctance, to consider him as finally lost to the good cause of poetry, shall endeavor to be thankful for the occasional gleams of tenderness and beauty which the natural force of his imagination and affections must still shed over all his productions, and to which we shall ever turn with delight, in spite of the affectation and mysticism and prolixity, with which they are so abundantly contrasted.

Long habits of seclusion, and an excessive ambition of originality, can alone account for the disproportion which seems to exist between this author's taste and his genius; or for the devotion with which he has sacrificed so many precious gifts at the shrine

of those paltry idols which he has set up for himself among his lakes and his mountains. Solitary musings, amidst such scenes, might no doubt be expected to nurse up the mind to the majesty of poetical conception, (though it is remarkable that all the greater poets lived, or had lived, in the full current of society); but the collision of equal minds—the admonition of prevailing impressions—seems necessary to reduce its redundancies, and repress that tendency to extravagance or puerility, into which the self-indulgence and self-admiration of genius is so apt to be betrayed, when it is allowed to wanton, without awe or restraint, in the triumph and delight of its own intoxication. That its flights should be graceful and glorious in the eyes of men, it seems almost to be necessary that they should be made in the consciousness that men's eyes are to behold them, and that the inward transport and vigor by which they are inspired should be tempered by an occasional reference to what will be thought of them by those ultimate dispensers of glory. An habitual and general knowledge of the few settled and permanent maxims which form the canon of general taste in all large and polished societies—a certain tact, which informs us at once that many things, which we still love, and are moved by in secret, must necessarily be despised as childish, or derided as absurd, in all such societies—though it will not stand in the place of genius, seems necessary to the success of its exertions, and though it will never enable any one to produce the higher beauties of art, can alone secure the talent which does produce them from errors that must render it useless. Those who have most of the talent, however, commonly acquire this knowledge with the greatest facility; and if Mr. Wordsworth, instead of confining himself almost entirely to the society of the dalesmen and cottagers, and little children, who form the subjects of his book, had condescended to mingle a little more with the people that were to read and judge of it, we cannot help thinking that its texture might have been considerably improved. At least it appears to us to be absolutely impossible that any one who had lived or mixed familiarly with men of literature and ordinary judgment in poetry (of course we exclude the coadjutors and disciples of his own school) could ever have fallen into such gross faults, or so long mistaken them for beauties. His first essays¹ we looked

¹ attempts (A reference to Wordsworth's poems published in 1798 in a volume entitled *Lyrical Ballads*.)

upon in a good degree as poetical paradoxes,—maintained experimentally, in order to display talent, and court notoriety;—and so maintained, with no more serious belief in their truth than is usually generated by an ingenious and animated defence of other paradoxes. But when we find that he has been for twenty years exclusively employed upon articles of this very fabric, and that he has still enough of raw material on hand to keep him so employed for twenty years to come, we cannot refuse him the justice of believing that he is a sincere convert to his own system, and must ascribe the peculiarities of his composition, not to any transient affectation, or accidental caprice of imagination, but to a settled perversity of taste or understanding, which has been fostered, if not altogether created, by the circumstances to which we have alluded.

The volume before us, if we were to describe it very shortly, we should characterize as a tissue of moral and devotional ravings, in which innumerable changes are rung upon a very few simple and familiar ideas—but with such an accompaniment of long words, long sentences, and unwieldy phrases, and such a hubbub of strained raptures and fantastical sublimities, that it is often difficult for the most skilful and attentive student to obtain a glimpse of the author's meaning—and altogether impossible for an ordinary reader to conjecture what he is about. Moral and religious enthusiasm, though undoubtedly poetical emotions, are at the same time but dangerous inspirers of poetry, nothing being so apt to run into interminable dulness or mellifluous extravagance without giving the unfortunate author the slightest intimation of his danger. His laudable zeal for the efficacy of his preachments, he very naturally mistakes for the ardor of poetical inspiration; and, while dealing out the high words and glowing phrases which are so readily supplied by themes of this description, can scarcely avoid believing that he is eminently original and impressive. All sorts of commonplace notions and expressions are sanctified in his eyes by the sublime ends for which they are employed; and the mystical verbiage of the Methodist pulpit is repeated till the speaker entertains no doubt that he is the chosen organ of divine truth and persuasion. But if such be the common hazards of seeking inspiration from those potent fountains, it may easily be conceived what chance Mr. Wordsworth had of escaping their enchantment, with his natural propen-

sities to wordiness, and his unlucky habit of debasing pathos with vulgarity. The fact accordingly is, that in this production he is more obscure than a Pindaric poet¹ of the seventeenth century; and more verbose "than even himself of yore;" while the wilfulness with which he persists in choosing his examples of intellectual dignity and tenderness exclusively from the lowest ranks of society, will be sufficiently apparent, from the circumstance of his having thought fit to make his chief prolocutor² in this poetical dialogue, and chief advocate of Providence and Virtue, *an old Scotch Pedlar*, retired indeed from business, but still rambling about in his former haunts, and gossiping among his old customers, without his pack on his shoulders. The other persons of the drama are a retired military chaplain, who has grown half an atheist and half a misanthrope, the wife of an unprosperous weaver, a servant girl with her natural child, a parish pauper, and one or two other personages of equal rank and dignity.

The character of the work is decidedly didactic; and more than nine-tenths of it are occupied with a species of dialogue, or rather a series of long sermons or harangues which pass between the pedlar, the author, the old chaplain, and a worthy vicar, who entertains the whole party at dinner on the last day of their excursion. The incidents which occur in the course of it are as few and trifling as can well be imagined; and those which the different speakers narrate in the course of their discourses, are introduced rather to illustrate their arguments or opinions, than for any interest they are supposed to possess of their own. The doctrine which the work is intended to enforce, we are by no means certain that we have discovered. In so far as we can collect, however, it seems to be neither more nor less than the old familiar one, that a firm belief in the providence of a wise and beneficent Being must be our great stay and support under all afflictions and perplexities upon earth; and that there are indications of his power and goodness in all the aspects of the visible universe, whether living or inanimate, every part of which should therefore be regarded with love and reverence, as exponents of those great attributes. We can testify, at least, that these salutary and important truths are inculcated at far greater lengths, and with more repetitions,

¹ A poet, like Cowley, who writes odes in imitation of the Greek poet Pindar

² spokesman

than in any ten volumes of sermons that we ever perused. It is also maintained, with equal conciseness and originality, that there is frequently much good sense, as well as much enjoyment, in the humbler conditions of life; and that, in spite of great vices and abuses, there is a reasonable allowance both of happiness and goodness in society at large. If there be any deeper or more recondite doctrines in Mr. Wordsworth's book, we must confess that they have escaped us, and, convinced as we are of the truth and soundness of those to which we have alluded, we cannot help thinking that they might have been better enforced with less parade and prolixity. His effusions on what may be called the physiognomy of external nature, or its moral and theological expression, are eminently fantastic, obscure, and affected. It is quite time, however, that we should give the reader a more particular account of this singular performance.

It opens with a picture of the author toiling across a bare common in a hot summer day, and reaching at last a ruined hut surrounded with tall trees, where he meets by appointment with a hale old man, with an iron-pointed staff lying beside him. Then follows a retrospective account of their first acquaintance—formed, it seems, when the author was at a village school, and his aged friend occupied "one room—the fifth part of a house"—in the neighborhood. After this, we have the history of this reverend person at no small length. He was born, we are happy to find, in Scotland—among the hills of Athol; and his mother, after his father's death, married the parish schoolmaster—so that he was taught his letters betimes. But then, as it is here set forth with much solemnity,

From his sixth year, the boy of whom I speak,
In summer tended cattle on the hills!¹

And again, a few pages after, that there may be no risk of mistake as to a point of such essential importance—

From early childhood, even, as hath been said,
From his sixth year, he had been sent abroad,
In summer—to tend herds! Such was his task!²

In the course of this occupation it is next recorded that he acquired such a taste for rural scenery and the open air, that when he was sent to teach a school in a neigh-

boring village, he found it "a misery to him,"³ and determined to embrace the more romantic occupation of a pedlar—or, as Mr. Wordsworth more musically expresses it,

A vagrant merchant, bent beneath his load,⁴

—and in the course of his peregrinations had acquired a very large acquaintance, which, after he had given up dealing, he frequently took a summer ramble to visit.

The author, on coming up to this interesting personage, finds him sitting with his eyes half shut,—and not being quite sure whether he is asleep or awake, stands "some minutes' space"⁵ in silence beside him.—"At length," says he, with his own delightful simplicity—

At length I hail'd him—*seeing that his hat*
Was moist with water-drops, as if the brim
Had newly scoop'd a running stream!—

* * * * *

—"Tis," said I, "a burning day!

My lips are parched with thirst;—but you, I
guess,

Have somewhere found relief!"⁶

Upon this, the benevolent old man points him out, not a running stream, but a well in a corner, to which the author repairs, and after minutely describing its situation, beyond a broken wall, and between two alders that "grew in a cold damp nook,"⁷ he thus faithfully chronicles the process of his return:—

My thirst was slak'd, and from the cheerless
spot

Withdrawing, straightway to the shade re-
turn'd,

Where sat the old man on the cottage bench.⁸

The Pedlar then gives an account of the last inhabitants of the deserted cottage beside them. These were a good industrious weaver and his wife and children. They were very happy for awhile, till sickness and want of work came upon them, and then the father enlisted as a soldier, and the wife pined in that lonely cottage—growing every year more careless and desponding, as her anxiety and fears for her absent husband, of whom no tidings ever reached her, accumulated. Her children died and left her cheerless and alone; and, at last she died also; and the cottage fell to decay. We must say that there is very considerable pathos in the telling of this

¹ Book 1, 57 (Jeffrey's quotations are from the 1814 edition of *The Excursion*)
² Book 1, 118-19 ³ Book 1, 215-17.

⁴ Book 1, 314 ⁵ Book 1, 323. ⁶ Book 1, 443.
⁷ Book 1, 444-50 ⁸ Book 1, 461 ⁹ Book 1, 463-65.

simple story, and that they who can get over the repugnance excited by the triteness of its incidents, and the lowness of its objects, will not fail to be struck with the author's knowledge of the human heart, and the power he possesses of stirring up its deepest and gentlest sympathies. His prolixity, indeed, it is not so easy to get over. This little story fills about twenty-five quarto pages, and abounds, of course, with mawkish sentiment and details of preposterous minuteness. When the tale is told, the travellers take their staffs and end their first day's journey, without further adventure, at a little inn.

The Second Book sets them forward betimes in the morning. They pass by a Village Wake,¹ and as they approach a more solitary part of the mountains, the old man tells the author that he is taking him to see an old friend of his who had formerly been chaplain to a Highland regiment—had lost a beloved wife—been roused from his dejection by the first enthusiasm of the French Revolution—had emigrated, on its miscarriage, to America—and returned disgusted to hide himself in the retreat to which they were now ascending. That retreat is then most tediously described—a smooth green valley in the heart of the mountain, without trees, and with only one dwelling. Just as they get sight of it from the ridge above, they see a funeral train proceeding from the solitary abode, and hurry on with some apprehension for the fate of the amiable misanthrope, whom they find, however, in very tolerable condition at the door, and learn that the funeral was that of an aged pauper who had been boarded out by the parish in that cheap farmhouse, and had died in consequence of long exposure to heavy rain. The old chaplain, or, as Mr Wordsworth is pleased to call him, the Solitary, tells his dull story at prodigious length, and after giving an inflated description of an effect of mountain mists in the evening sun, treats his visitors with a rustic dinner—and they walk out to the fields at the close of the Second Book.

The Third makes no progress in the excursion. It is entirely filled with moral and religious conversation and debate, and with a more ample detail of the Solitary's past life than had been given in the sketch of his friend. The conversation is, in our

¹ An annual festival of the nature of a fair or market. See Book 2, 115-51. Originally, the festival was held in commemoration of the dedication of a church.

judgment, exceedingly dull and mystical, and the Solitary's confessions insufferably diffuse. Yet there is occasionally very considerable force of writing and tenderness of sentiment in this part of the work.

The Fourth Book is also filled with dialogues, ethical and theological, and, with the exception of some brilliant and forceful expressions here and there, consists of an exposition of truisms, more cloudy, wordy, and inconceivably prolix, than anything we ever met with.

In the beginning of the Fifth Book, they leave the solitary valley, taking its pensive inhabitant along with them, and stray on to where the landscape sinks down into milder features, till they arrive at a church which stands on a moderate elevation in the centre of a wide and fertile vale. Here they meditate for awhile among the monuments, till the Vicar comes out and joins them, and recognizing the Pedlar for an old acquaintance, mixes graciously in the conversation, which proceeds in a very edifying manner till the close of the book.

The Sixth contains a choice obituary, or characteristic account of several of the persons who lie buried before this group of moralizers;—an unsuccessful lover, who had found consolation in natural history—a miner, who had worked on for twenty years, in despite of universal ridicule, and at last found the vein he had expected—two political enemies reconciled in old age to each other—an old female miser—a seduced damsel—and two widowers, one who had devoted himself to the education of his daughters, and one who had preferred marrying a prudent middle-aged woman to take care of them.

In the beginning of the Eighth Book, the worthy Vicar expresses, in the words of Mr Wordsworth's own epitome,¹ "his apprehension that he had detained his auditors too long—invites them to his house—Solitary, disciplined to comply, rallies the Wanderer, and somewhat playfully draws a comparison between his itinerant profession and that of a knight-errant—which leads to the Wanderer giving an account of changes in the country, from the manufacturing spirit—Its favorable effects—The other side of the picture," etc., etc. After these very poetical themes are exhausted, they all go into the house, where they are introduced to the Vicar's wife and daughter; and while they sit chatting

¹ Prefixed to Book 8.

in the parlor over a family dinner, his son and one of his companions come in with a fine dish of trouts piled on a blue slate, and after being caressed by the company, they are sent to dinner in the nursery.— This ends the Eighth Book.

The Ninth and last is chiefly occupied with a mystical discourse of the Pedlar, who maintains that the whole universe is animated by an active principle, the noblest seat of which is in the human soul; and, moreover, that the final end of old age is to train and enable us

To hear the mighty stream of *Tendency*
Uttering, for elevation of our thought,
A clear sonorous voice, inaudible
To the vast multitude whose doom it is
To run the giddy round of vain delight—¹

with other matters as luminous and emphatic. The hostess at length breaks off the harangue by proposing that they should make a little excursion on the lake,—and they embark accordingly, and after navigating for some time along its shores, and drinking tea on a little island, land at last on a remote promontory, from which they see the sun go down,—and listen to a solemn and pious, but rather long, prayer from the Vicar. Then they walk back to the parsonage door, where the author and his friend propose to spend the evening,—but the Solitary prefers walking back in the moonlight to his own valley, after promising to take another ramble with them—

If time, with free consent, be yours to give,
And season favors—²

—And here the publication somewhat abruptly closes.

Our abstract of the story has been so extremely concise that it is more than usually necessary for us to lay some specimens of the work itself before our readers. Its grand staple, as we have already said, consists of a kind of mystical morality: and the chief characteristics of the style are that it is prolix, and very frequently unintelligible and though we are sensible that no great gratification is to be expected from the exhibition of those qualities, yet it is necessary to give our readers a taste of them, both to justify the sentence we have passed, and to satisfy them that it was really beyond our power to present them with any abstract or intelligible account of those long conversations which we have had so much occasion

to notice in our brief sketch of its contents. We need give ourselves no trouble, however, to select passages for this purpose. Here is the first that presents itself to us on opening the volume, and if our readers can form the slightest guess at its meaning, we must give them credit for a sagacity to which we have no pretension.

But by the storms of *circumstance* unshaken,
And subject neither to eclipse or wane,
Duty exists,—immutably survive,
For our support, the measures and the forms,
Which an abstract Intelligence supplies,
Whose kingdom is where Time and Space are
not

Of other converse, which mind, soul, and heart,
Do, with united urgency, require,
What more, that may not perish?

'Tis, by comparison, an easy task
Earth to despise, but to converse with Heav'n,
This is not easy—to relinquish all
We have, or hope, of happiness and joy,—
And stand in freedom loosen'd from this
world,

I deem not arduous—but must needs confess
That 'tis a thing impossible to frame
Conceptions equal to the Soul's desires.²

This is a fair sample of that rapturous mysticism which eludes all comprehension, and fills the despairing reader with painful giddiness and terror. The following, which we meet with on the very next page, is in the same general strain, though the first part of it affords a good specimen of the author's talent for enveloping a plain and trite observation in all the mock majesty of solemn verbosity. A reader of plain understanding, we suspect, could hardly recognize the familiar remark that excessive grief for our departed friends is not very consistent with a firm belief in their immortal felicity, in the first twenty lines of the following passage. In the succeeding lines we do not ourselves pretend to recognize anything.

From this infirmity of mortal kind
Sorrow proceeds, which else were not,—at
least,

If grief be something hallow'd and ordain'd,
If, in proportion, it be just and meet,
Through this, 'tis able to maintain its hold,
In that excess which conscience disapproves
For who could sink and settle to that point
Of selfishness, so senseless who could be
In framing estimates of loss and gain,
As long and perseveringly to mourn
For any object of his love, remov'd
From this unstable world, if he could fix
A satisfying view upon that state
Of pure, imperishable blessedness,
Which reason promises, and Holy Writ

¹ Book 9, 87-91.

² Book 9, 782-83.

¹ Book 4, 71-79.

² Book 4, 130-87

Ensures to all believers!—Yet mistrust
Is of such incapacity, methinks,
No natural branch; despondency far less.
—And if there be whose tender frames have
droop'd

Ev'n to the dust; apparently, through weight
Of anguish unreliev'd, and lack of power
An agonizing sorrow to *transmute*;
Infer not hence a hope from those withheld
When wanted most, a confidence impair'd
So pitifully, that, having ceas'd to see
With bodily eyes, they are borne down by love
Of what is lost, and perish through regret!
Oh! no, full oft the innocent Sufferer sees
Too clearly, feels too vividly, and longs
To realize the vision with intense
And overconstant yearning—There—there lies
The excess, by which the balance is destroy'd
Too, too contractured are these walls of flesh,
This vital warmth too cold, these visual orbs,
Though inconceivably endow'd, too dim
For any passion of the soul that leads
To ecstasy! and, all the crooked paths
Of time and change disclaiming, takes its
course

Along the line of limitless desires.
I, speaking now from such disorder free,
Nor sleep, nor craving, but in settled peace,
I cannot doubt that they whom you deplore
Are glorified."¹

If any farther specimen be wanted of
the learned author's propensity to deal out
the most familiar truths as the oracles of
his own inspired understanding, the follow-
ing wordy paraphrase of the ordinary re-
mark that the best consolation in distress
is to be found in the exercises of piety and
the testimony of a good conscience, may be
found on turning the leaf.

"What then remains!—To seek
Those helps, for his occasions ever near,
Who lacks not will to use them; vows, renew'd
On the first motion of a holy thought!
Vigils of contemplation; praise; and pray'r,
A stream, which, from the fountain of the
heart,

Issuing however feebly, nowhere flows
Without access of unexpected strength.
But, above all, the victory is most sure
For him who, seeking faith by virtue strives
To yield entire submission to the law
Of conscience; conscience reverenc'd and
obey'd

As God's most intimate presence in the soul,
And his most perfect image in the world"²

There is no beauty, we think, it must be
admitted, in these passages, and so little
either of interest or curiosity in the inci-
dents they disclose, that we can scarcely
conceive that any man to whom they had
actually occurred should take the trouble

¹ Book 4, 146-89

² Book 4, 214-27

to recount them to his wife and children by
his idle fireside; but that man or child
should think them worth writing down in
blank verse and printing in magnificent
quarto, we should certainly have supposed
altogether impossible, had it not been for
the ample proofs which Mr. Wordsworth
has afforded to the contrary.

Sometimes their silliness is enhanced by
a paltry attempt at effect and emphasis, as
in the following account of that very touch-
ing and extraordinary occurrence of a lamb
bleating among the mountains. The poet
would actually persuade us that he thought
the mountains themselves were bleating,
and that nothing could be so grand or
impressive. "List!" cries the old Pedlar,
suddenly breaking off in the middle of one
of his daintiest ravings—

—"List!—I heard,
From yon huge breast of rock, a solemn
bleat!

Sent forth as if it were the mountain's voice!
As if the visible mountain made the cry!

Again!"—The effect upon the soul was such
As he express'd; for, from the mountain's
heart

The solemn bleat appear'd to come! There
was

No other—and the region all around
Stood silent, empty of all shape of life

—It was a Lamb—left somewhere to itself!"

What we have now quoted will give the
reader a notion of the taste and spirit in
which this volume is composed: and yet if
it had not contained something a good deal
better, we do not know how we should have
been justified in troubling him with any
account of it. But the truth is that Mr.
Wordsworth, with all his perversities, is a
person of great powers; and has frequently
a force in his moral declamations, and a
tenderness in his pathetic narratives, which
neither his prolixity nor his affectation can
altogether deprive of their effect. We shall
venture to give some extracts from the
simple tale of the Weaver's solitary cottage.³
Its heroine is the deserted wife, and its
chief interest consists in the picture of her
despairing despondence and anxiety after
his disappearance. The Pedlar, recurring
to the well to which he had directed his
companion, observes,

—"As I stoop'd to drink,
Upon the slumy foot-stone I espied
The useless fragment of a wooden bowl,
Green with the moss of years! a pensive sight
That mov'd my heart!—recalling former days

³ Book 4, 402-11.

⁴ In Book 1 (pp. 274 &.).

When I could never pass that road but she
 Who liv'd within these walls, at my approach,
 A daughter's welcome gave me; and I lov'd
 her
 As my own child! O sir! the good die first!
 And they whose hearts are dry as summer dust
 Burn to the socket."¹

—"By some especial care
 Her temper had been fram'd, as if to make
 A being—who by adding love to peace
 Might live on earth a life of happiness "²

The bliss and tranquillity of these prosperous years is well and copiously described;—but at last came sickness and want of employment,—and the effect on the kindhearted and industrious mechanic is strikingly delineated.

—"At his door he stood,
 And whistl'd many a snatch of merry tunes
 That had no mirth in them! or with his knife
 Carv'd uncouth figures on the heads of sticks—
 Then, not less idly, sought, through every
 nook
 In house or garden, any casual work
 Of use or ornament "³

"One while he would speak lightly of his
 babes,
 And with a cruel tongue at other times
 He toss'd them with a false unnat'ral joy,
 And 'twas a rueful thing to see the looks
 Of the poor innocent children."⁴

At last he steals from his cottage and enlists
 as a soldier, and when the benevolent Pedlar
 comes, in his rounds, in hope of a
 cheerful welcome, he meets with a scene of
 despair.

—"Having reach'd the door
 I knock'd,—and, when I enter'd with the
 hope
 Of usual greeting, Margaret look'd at me
 A little while, then turn'd her head away
 Speechless,—and sitting down upon a chair
 Wept bitterly! I wist not what to do,
 Or how to speak to her Poor wretch! at last
 She rose from off her seat, and then,—O sir!
 I cannot tell how she pronounced my name—
 With fervent love, and with a face of grief
 Unutterably helpless;"⁵

Hope, however, and native cheerfulness
 were not yet subdued; and her spirit still
 bore up against the pressure of this desolation.

—"Long we had not talk'd
 Ere we built up a pile of better thoughts,

And with a brighter eye she look'd around
 As if she had been shedding tears of joy.
 We parted.—'Twas the time of early spring;
 I left her busy with her garden tools,
 And well remember, o'er that fence she look'd,
 And, while I paced along the footway path,
 Called out, and sent a blessing after me,
 With tender cheerfulness, and with a voice
 That seem'd the very sound of happy
 thoughts "⁶

The gradual sinking of the spirit under
 the load of continued anxiety, and the
 destruction of all the finer springs of the
 soul by a course of unvarying sadness, are
 very feelingly represented in the sequel of
 this simple narrative.

—"I journey'd back this way
 Towards the wane of summer, when the wheat
 Was yellow, and the soft and bladed grass
 Springing afresh had o'er the hay-field spread
 Its tender verdure. At the door arriv'd,
 I found that she was absent In the shade,
 Where now we sit, I waited her return.
 Her cottage, then a cheerful object, wore
 Its customary look,—only, I thought,
 The honeysuckle, crowding round the porch,
 Hung down in heavier tufts, and that bright
 weed,
 The yellow stone-crop,⁷ suffer'd to take root
 Along the window's edge, profusely grew,
 Blinding the lower panes I turn'd aside
 And stroll'd into her garden. It appear'd
 To lag behind the season, and had lost
 Its pride of neatness "⁸

"The sun was sinking in the west; and now
 I sat with sad impatience From within
 Her solitary infant cried aloud;
 Then, like a blast that does away self-still'd
 The voice was silent."⁹

The desolate woman had now an air of
 still and listless, though patient, sorrow.

—"Evermore
 Her eyelids droop'd, her eyes were downward
 cast;
 And, when she at her table gave me food,
 She did not look at me! Her voice was low,
 Her body was subdu'd. In ev'ry act
 Pertaining to her house affairs, appear'd
 The careless stiltiness of a thinking mind
 Self-occupied, to which all outward things
 Are like an idle matter Still she sigh'd,
 But yet no motion of the breast was seen,
 No heaving of the heart. While by the fire
 We sat together, signs came on my ear,
 I know not how, and hardly whence they
 came."¹⁰

¹ Book 1, 684-86

² A moss-like European plant which grows on
 rocks or walls.

³ Book 1, 706-22.

⁴ Book 1, 724-38.

⁵ Book 1, 791-803

¹ Book 1, 491-502.

² Book 1, 516-19.

³ Book 1, 568-74.

⁴ Book 1, 585-89

⁵ Book 1, 646-56.

—'I return'd,

And took my rounds along this road again,
Ere on its bank the primrose flow'r
Peep'd forth, to give an earnest of the spring,
I found her sad and drooping; she had
learn'd

No tidings of her husband; if he liv'd
She knew not that he liv'd, if he were dead
She knew not he was dead. She seem'd the
same

In person and appearance, but her house
Bespake a sleepy hand of negligence"—

—'Her infant babe

Had from its mother caught the trick of grief,
And sigh'd among its playthings!'"

Returning seasons only deepened this
gloom, and confirmed this neglect Her
child died, and she spent her weary days
in roaming over the country, and repeating
her fond and vain inquiries to every
passer-by.

"Meantime her house by frost, and thaw,
and rain,

Was sapp'd, and while she slept, the nightly
damps

Did chill her breast, and in the stormy day
Her tatter'd clothes were ruff'd by the wind,
Ev'n at the side of her own fire Yet still
She lov'd this wretched spot, * * * and
here, my friend,

In sickness she remain'd, and here she died!
Last human tenant of these ruin'd walls '"

The story of the old Chaplain, though a
little less lowly, is of the same mournful
cast, and almost equally destitute of inci-
dents,—for Mr. Wordsworth delineates
only feelings—and all his adventures are
of the heart The narrative which is given
by the sufferer himself is, in our opinion,
the most spirited and interesting part of
the poem He begins thus, and addressing
himself, after a long pause, to his ancient
countryman and friend, the Pedlar—

"You never saw, your eyes did never look
On the bright form of her whom once I
lov'd!—

Her silver voice was heard upon the earth,
A sound unknown to you; else, honor'd friend,
Your heart had borne a pitiable share
Of what I suffer'd, when I wept that loss!
And suffer now, not seldom, from the thought
That I remember—and can weep no more!"

The following account of his marriage
and early felicity is written with great
sweetness—a sweetness like that of Mas-
singer, in his softer, more mellifluous pas-
sages.

—'This fair bride—

In the devotedness of youthful love,
Preferring me to parents, and the choir
Of gay companions, to the natal roof,
And all known places and familiar sights,
(Beign'd with sadness gently weighing down
Her trembling expectations, but no more
Than did to her due honor, and to me
Yielded, that day, a confidence sublime
In what I had to build upon)—this bride,
Young, modest, meek, and beautiful, I led
To a low cottage in a sunny bay,
Where the salt sea innocuously breaks,
And the sea breeze as innocently breathes,
On Devon's leafy shores,—a shelter'd hold,
In a soft clime, encouraging the soil
To a luxuriant bounty!—As our steps
Approach the embower'd abode, our chosen
seat,
See, rooted in the earth, its kindly bed,
The unendanger'd myrtle, deck'd with
flowers," etc

—'Wild were our walks upon those lonely
downs

* * * * *

Whence, unmolested wanderers, we beheld
The shining giver of the day diffuse
His brightness, o'er a tract of sea and land
Gay as our spirits, free as our desires,
As our enjoyments boundless—From these
heights

We dropp'd at pleasure into sylvan combs,
Where arbores of impenetrable shade,
And mossy seats detain'd us, side by side
With hearts at ease, and knowledge in our
hearts

'That all the grove and all the day was
ours '"

There, seven years of unmolested hap-
piness were blessed with two lovely chil-
dren.

"And on these pillars rested, as on air,
Our solitude '"

Suddenly a contagious malady swept off
both the infants.

"Calm as a frozen lake when ruthless winds
Blow fiercely, agitating earth and sky,
The mother now remain'd."

—'Yet, stealing slow,
Dimness o'er this clear luminary crept
Insensibly!—The immortal and divine
Yielded to mortal reflux, her pure glory,
As from the pinnacle of worldly state
Wretched ambition drops astounded, fell
Into a gulf obscure of silent grief,
And keen heart-anguish—of itself asham'd,
Yet obstinately cherishing itself

¹ Book 1, 813-22
² Book 1, 828-31

³ Book 1, 806-16
⁴ Book 3, 480-87

¹ Book 3, 504-23.
² Book 3, 532-49.

³ Book 3, 597-98.
⁴ Book 3, 650-52.

And, so consum'd, she melted from my arms!
And left me, on this earth, disconsolate."¹

The agony of mind into which the survivor was thrown is described with a powerful eloquence, as well as the doubts and distracting fears which the skeptical speculations of his careless days had raised in his spirit. There is something peculiarly grand and terrible to our feelings in the imagery of these three lines—

"By pain of heart, now check'd, and now impell'd,
The intellectual power, through words and things,
Went sounding on,—a dim and perilous way!"²

At last he is roused from his dejected mood by the glorious promises which seemed held out to human nature by the first dawn of the French Revolution,—and it indicates a fine perception of the secret springs of character and emotion, to choose a being so circumstanced as the most ardent votary of that far-spread enthusiasm.

"Thus was I reconverted to the world'
Society became my glittering bride,
And airy hopes my children! * * * If busy men

In sober conclave met, to weave a web
Of amity, whose living threads should stretch
Beyond the seas, and to the farthest pole,
There did I sit assisting. If, with noise
And acclamation, crowds in open air
Express'd the tumult of their minds, my voice
There mingled, heard or not. The powers of song

I left not uninvok'd, and, in still groves,
Where mild enthusiasts tun'd a pensive lay
Of thanks and expectation, in accord
With their belief, I sang Saturnian rule
Return'd,—a progeny of golden years
Permitted to descend, and bless mankind."³

On the disappearance of that bright vision, he was inclined to take part with the desperate party who still aimed at establishing universal regeneration, though by more questionable instruments than they had originally assumed. But the military despotism which ensued soon closed the scene against all such exertions; and, disgusted with men and Europe, he sought for shelter in the wilds of America. In the calm of the voyage, Memory and Conscience awoke him to a sense of his misery.

—"Feebly must they have felt
Who, in old time, attir'd with snakes and whips

¹ Book 3, 669-70.
² Book 3, 699-701.

³ Book 3, 734-58.

The vengeful Furies.¹ Beautiful regards
Were turn'd on me—the face of her I lov'd!
The wife and mother, pitifully fixing
Tender reproaches, insupportable!"²

5 His disappointment, and ultimate seclusion in England, have been already sufficiently detailed

Besides those more extended passages of interest or beauty, which we have quoted, and omitted to quote, there are scattered up and down the book, and in the midst of its most repulsive portions, a very great number of single lines and images, that sparkle like gems in the desert, and startle us by an intimation of the great poetic powers that lie buried in the rubbish that has been heaped around them. It is difficult to pick up these, after we have once passed them by; but we shall endeavor to light upon one or two. The beneficial effect of intervals of relaxation and pastime on youthful minds is finely expressed, we think, in a single line, when it is said to be—

25 Like vernal ground to Sabbath sunshine left.³

The following image of the bursting forth of a mountain spring seems to us also to be conceived with great elegance and beauty

30 And a few steps may bring us to the spot,
Where haply crown'd with flow'rets and green herbs,
The mountain Infant to the Sun comes forth,
Like human life from darkness!"⁴

The ameliorating effects of song and music on the minds which most delight in them are likewise very poetically expressed.

—And when the stream
Which overflow'd the soul was pass'd away,
A consciousness remained that it had left,
40 Deposited upon the silent shore
Of memory, images and precious thoughts,
That shall not die, and cannot be destroy'd.⁵

Nor is anything more elegant than the representation of the graceful tranquility occasionally put on by one of the author's favorites, who, though gay and airy, in general—

50 Was graceful, when it pleased him, smooth and still
As the mute swan that floats adown the stream,
Or on the waters of th' unruffled lake
Anchors her placid beauty. Not a leaf

¹ Æschylus and Euripides were the first poets to attire the Furies with snakes. See Æschylus's *Choephori*, 1048-50; Euripides's *Iphigenia in Tauris*, 285-87, and *Orestes*, 258.

² Book 3, 850-55.
³ Book 7, 781.

⁴ Book 3, 32-35.
⁵ Book 7, 25-30.

That flutters on the bough more light than he,
And not a flow'r that droops in the green
shade

More winningly reserv'd.¹

Nor are there wanting morsels of a sterner
and more majestic beauty, as when, assum-
ing the weightier diction of Cowper, he says,
in language which the hearts of all readers
of modern history must have responded—

—Earth is sick

And Heav'n is weary of the hollow words
Which States and Kingdoms utter when they
speak

Of Truth and Justice.²

These examples, we perceive, are not very
well chosen—but we have not leisure to im-
prove the selection; and, such as they are,
they may serve to give the reader a notion
of the sort of merit which we meant to illus-
trate by their citation. When we look back
to them, indeed, and to the other passages
which we have now extracted, we feel half
inclined to rescind the severe sentence which
we passed on the work at the beginning; but
when we look into the work itself, we per-
ceive that it cannot be rescinded. Nobody
can be more disposed to do justice to the
great powers of Mr. Wordsworth than we
are; and, from the first time that he came
before us, down to the present moment, we
have uniformly testified in their favor, and
assigned indeed our high sense of their value
as the chief ground of the bitterness with
which we resented their perversion. That
perversion, however, is now far more visible
than their original dignity; and while we
collect the fragments, it is impossible not to
mourn over the ruins from which we are
condemned to pick them. If any one should
doubt of the existence of such a perversion,
or be disposed to dispute about the instances
we have hastily brought forward, we would
just beg leave to refer him to the general
plan and character of the poem now before
us. Why should Mr. Wordsworth have
made his hero a superannuated pedlar?
What but the most wretched affectation, or
provoking perversity of taste, could induce
any one to place his chosen advocate of wis-
dom and virtue in so absurd and fantastic a
condition? Did Mr. Wordsworth really
imagine that his favorite doctrines were
likely to gain anything in point of effect or
authority by being put into the mouth of a
person accustomed to higgie about tape or
brass sleeve-buttons? Or is it not plain
that, independent of the ridicule and dis-
gust which such a personification must ex-

¹ Book 6, 292-98

² Book 5, 378-81.

cite in many of his readers, its adoption
exposes his work throughout to the charge
of revolting incongruity and utter disregard
of probability or nature? For, after he has
thus wilfully debased his moral teacher by
a low occupation, is there one word that he
puts into his mouth, or one sentiment of
which he makes him the organ, that has the
most remote reference to that occupation?
Is there anything in his learned, abstract
and logical harangues that savors of the
calling that is ascribed to him? Are any of
their materials such as a pedlar could pos-
sibly have dealt in? Are the manners, the
diction, the sentiments in any, the very
smallest degree, accommodated to a person
in that condition? or are they not eminently
and conspicuously such as could not by
possibility belong to it? A man who went
about selling flannel and pocket-handker-
chiefs in this lofty diction would soon
frighten away all his customers, and would
infallibly pass either for a madman or for
some learned and affected gentleman, who,
in a frolic, had taken up a character which
he was peculiarly ill qualified for sup-
porting.

The absurdity in this case, we think, is
palpable and glaring, but it is exactly of
the same nature with that which infects the
whole substance of the work, a puerile am-
bition of singularity engrafted on an un-
lucky predilection for truisms, and an
affected passion for simplicity and humble
life, most awkwardly combined with a taste
for mystical refinements, and all the gor-
geousness of obscure phraseology. His taste
for simplicity is evinced by sprinkling up
and down his interminable declamations a
few descriptions of baby-houses, and of old
hats with wet brims; and his amiable par-
tiality for humble life, by assuring us that
a wordy rhetorician, who talks about Thebes,
and allegorizes all the heathen mythology,
was once a pedlar—and making him break
in upon his magnificent orations with two or
three awkward notices of something that he
had seen when selling winter raiment about
the country—or of the changes in the state
of society, which had almost annihilated his
former calling

From WORDSWORTH'S THE WHITE DOE
OF BYLSTONE
1815 1815

This, we think, has the merit of being the
very worst poem we ever saw imprinted in a
quarto volume; and though it was scarcely
to be expected, we confess that Mr. Words-

worth, with all his ambition, should so soon have attained to that distinction, the wonder may perhaps be diminished when we state that it seems to us to consist of a happy union of all the faults, without any of the beauties, which belong to his school of poetry. It is just such a work, in short, as some wicked enemy of that school might be supposed to have devised, on purpose to make it ridiculous; and when we first took it up we could not help suspecting that some ill-natured critic had actually taken this harsh method of instructing Mr. Wordsworth, by example, in the nature of those errors against which our precepts had been so often directed in vain. We had not gone far, however, till we felt intimately that nothing in the nature of a joke could be so insupportably dull; and that this must be the work of one who earnestly believed it to be a pattern of pathetic simplicity, and gave it out as such to the admiration of all intelligent readers. In this point of view the work may be regarded as curious at least, if not in some degree interesting; and, at all events, it must be instructive to be made aware of the excesses into which superior understandings may be betrayed, by long self-indulgence, and the strange extravagances into which they may run, when under the influence of that intoxication which is produced by unrestrained admiration of themselves. This poetical intoxication, indeed, to pursue the figure a little farther, seems capable of assuming as many forms as the vulgar one which arises from wine; and it appears to require as delicate a management to make a man a good poet by the help of the one as to make him a good companion by means of the other. In both cases, a little mistake as to the dose or the quality of the inspiring fluid may make him absolutely outrageous, or lull him over into the most profound stupidity, instead of brightening up the hidden stores of his genius, and truly we are concerned to say that Mr. Wordsworth seems hitherto to have been unlucky in the choice of his liquor—or of his bottle-holder. In some of his odes and ethic exhortations he was exposed to the public in a state of incoherent rapture and glorious delirium, to which we think we have seen a parallel among the humbler lovers of jollity. In the *Lyrical Ballads* he was exhibited, on the whole, in a vein of very pretty deliriation;¹ but in the poem before us he appears in a state of low and maudlin imbecility, which would not have

¹ delirium

misbecome Master Silence himself, in the close of a social day. Whether this unhappy result is to be ascribed to any adulteration of his Castalian cups,¹ or to the unlucky choice of his company over them, we cannot presume to say. It may be that he has dashed his Hippocrene with too large an infusion of lake water, or assisted its operation too exclusively by the study of the ancient historical ballads of “the north countrie”² That there are palpable imitations of the style and manner of those venerable compositions in the work before us is indeed undeniable, but it unfortunately happens that while the hobbling versification, the mean diction, and flat stupidity of these models are very exactly copied, and even improved upon, in this imitation, their rude energy, manly simplicity, and occasional felicity of expression have totally disappeared; and, instead of them, a large allowance of the author’s own metaphysical sensibility and mystical wordiness is forced into an unnatural combination with the borrowed beauties which have just been mentioned.

The story of the poem, though not capable of furnishing out matter for a quarto volume, might yet have made an interesting ballad, and, in the hands of Mr Scott or Lord Byron, would probably have supplied many images to be loved, and descriptions to be remembered. The incidents arise out of the short-lived Catholic insurrection of the Northern counties, in the reign of Elizabeth, which was supposed to be connected with the project of marrying the Queen of the Scots to the Duke of Norfolk; and terminated in the ruin of the Earls of Northumberland and Westmoreland, by whom it was chiefly abetted. Among the victims of this rash enterprise was Richard Norton of Rylstone, who comes to the array with a splendid banner, at the head of eight tall sons, but against the will and advice of a ninth, who, though he refused to join the host, yet follows unarmed in its rear, out of anxiety for the fate of his family; and, when the father and his gallant progeny are made prisoners, and led to execution at York, recovers the fatal banner, and is slain by a party of the Queen’s horse near Bolton Priory, in

¹ That is, source of poetic inspiration. Castalia was a fountain on Mount Parnassus, sacred to Apollo and the Muses. Hippocrene was a similar fountain on Mount Helicon.

² The scene of many of the old ballads of England and Scotland is in “the north countrie, the traditional dwelling, place of fairies, demons, giants, etc.”

which place he had been ordered to deposit it by the dying voice of his father. The stately halls and pleasant bowers of Rylstone are then wasted, and fall into desolation, while the heroic daughter, and only survivor of the house, is sheltered among its faithful retainers, and wanders about for many years in its neighborhood, accompanied by a beautiful white doe, which had formerly been a pet in the family, and continues, long after the death of this sad survivor, to repair every Sunday to the churchyard of Bolton Priory, and there to feed and wander among the graves, to the wonder and delight of the rustic congregation that came there to worship.

This, we think, is a pretty subject for a ballad, and, in the author's better day, might have made a lyrical one of considerable interest. Let us see, however, how he deals with it, since he has bethought him of publishing in quarto.

The First Canto merely contains the description of the doe coming into the churchyard on Sunday, and of the congregation wondering at her. She is described as being as white as a lily—or the moon—or a ship in the sunshine, and this is the style in which Mr. Wordsworth marvels and moralizes about her through ten quarto pages.

The Seventh and last Canto contains the history of the desolated Emily¹ and her faithful doe, but so discreetly and cautiously written, that we will engage that the most tender-hearted reader shall peruse it without the least risk of excessive emotion. The poor lady runs about indeed for some years in a very disconsolate way, in a worsted gown and flannel nightcap, but at last the old white doe finds her out, and takes again to following her—whereupon Mr. Wordsworth breaks out into this fine and natural rapture

Oh, moment ever blest! O pair!
Below'd of Heaven, Heaven's choicest care!
This was for you a precious greeting,—
For both a bounteous, fruitful meeting
Join'd are they, and the sylvan doe
Can she depart? Can she forego
The lady, once her playful peer?
* * * * *

That day, the first of a reunion
Which was to teem with high communion,
That day of balmy April weather,
They tarried in the wood together.²

¹ Emily Norton, whose relatives had been killed in the uprising which they had promoted
² Canto 7, 115-88.

What follows is not quite so intelligible.

When Emily by morning light
Went forth, the doe was there in sight
She shrunk:—with one frail shock of pain,
Received and followed by a prayer,
Did she behold—saw once again,
Shun will she not, she feels, will bear,—
But wheresoever she look'd round
All now was trouble-haunted ground.³

It certainly is not easy to guess what was in the mind of the author when he penned these four last inconceivable lines, but we are willing to infer that the lady's loneliness was cheered by this mute associate; and that the doe, in return, found a certain comfort in the lady's company—

Communication, like the ray
Of a new morning, to the nature
And prospects of the inferior creature!⁴

In due time the poor lady dies, and is laid beside her mother, and the doe continues to haunt the places which they had frequented together, and especially to come and pasture every Sunday upon the fine grass in Bolton churchyard, the gate of which is never opened but on occasion of the weekly service—in consequence of all which, we are assured by Mr. Wordsworth, that she "is approved by earth and sky, in their benignity,"⁵ and moreover, that the old Priory itself takes her for a daughter of the Eternal Prime—which we have no doubt is a very great compliment, though we have not the good luck to know what it means.

And aye, methinks, this hoary pile,
Subdued by outrage and decay,
Looks down upon her with a smile,
A gracious smile that seems to say,
"Thou, thou art not a child of Time,
But daughter of the Eternal Prime!"⁶

45 From *CHILDE HAROLD'S PILGRIMAGE*,
CANTO THE THIRD
1818 1816

If the finest poetry be that which leaves the deepest impression on the minds of its readers—and this is not the worst test of its excellence—Lord Byron, we think, must be allowed to take precedence of all his distinguished contemporaries. He has not the variety of Scott, nor the delicacy of Campbell, nor the absolute truth of Crabbe, nor the polished sparkling of Moore; but

³ Canto 7, 144-51.

⁴ Canto 7, 353-54.

⁵ Canto 7, 279-81.

⁶ Canto 7, 355-60.

⁷ For text of *Childe Harold's Pilgrimage*, see pp 523 ff

in force of diction, and inextinguishable energy of sentiment, he clearly surpasses them all. "Words that breathe, and thoughts that burn," are not merely the ornaments, but the common staple of his poetry, and he is not inspired or impressive only in some happy passages, but through the whole body and tissue of his composition. It was an unavoidable condition, perhaps, of this higher excellence, that his scene should be narrow, and his persons few. To compass such ends as he had in view, it was necessary to reject all ordinary agents, and all trivial combinations. He could not possibly be amusing, or ingenious or playful; or hope to maintain the requisite pitch of interest by the recitation of sprightly adventures, or the opposition of common characters. To produce great effects, in short, he felt that it was necessary to deal only with the greater passions—with the exaltations of a daring fancy, and the errors of a lofty intellect—with the pride, the terrors, and the agonies of strong emotion—the fire and air alone of our human elements.²

In this respect, and in his general notion of the end and means of poetry, we have sometimes thought that his views fell more in with those of the Lake poets,³ than of any other existing party in the poetical commonwealth; and, in some of his later productions especially, it is impossible not to be struck with his occasional approaches to the style and manner of this class of writers. Lord Byron, however, it should be observed, like all other persons of a quick sense of beauty, and sure enough of their own originality to be in no fear of paltry imitations, is a great mimic of styles and manners, and a great borrower of external character. He and Scott, accordingly, are full of imitations of all the writers from whom they have ever derived gratification; and the two most original writers of the age might appear, to superficial observers, to be the most deeply indebted to their predecessors. In this particular instance, we have no fault to find with Lord Byron. For undoubtedly the finer passages of Wordsworth and Southey have in them wherewithal to lend an impulse to the utmost ambition of rival genius, and their diction

and manner of writing is frequently both striking and original. But we must say that it would afford us still greater pleasure to find these tuneful gentlemen returning the compliment which Lord Byron has here paid to their talents, and forming themselves on the model rather of his imitations, than of their own originals. In those imitations they will find that, though he is sometimes abundantly mystical, he never, or at least very rarely, indulges in absolute nonsense, never takes his lofty flights upon mean or ridiculous occasions, and, above all, never dilutes his strong conceptions, and magnificent imaginations, with a flood of oppressive verbosity. On the contrary, he is, of all living writers, the most concise and condensed; and, we would fain hope, may go far, by his example, to redeem the great reproach of our modern literature—its intolerable prolixity and redundancy. In his nervous and manly lines, we find no elaborate amplification of common sentiments, no ostentatious polishing of pretty expressions, and we really think that the brilliant success which has rewarded his disdain of those paltry artifices, should put to shame forever that puling and self-admiring race, who can live through half a volume on the stock of a single thought, and expatiate over divers folio quarto pages with the details of one tedious description. In Lord Byron, on the contrary, we have a perpetual stream of thick-coming fancies,⁴ an eternal spring of fresh-blown images, which seem called into existence by the sudden flash of those glowing thoughts and overwhelming emotions that struggle for expression through the whole flow of his poetry, and impart to a diction that is often abrupt and irregular a force and a charm which frequently realize all that is said of inspiration.

With all these undoubted claims to our admiration, however, it is impossible to deny that the noble author before us has still something to learn, and a good deal to correct. He is frequently abrupt and careless, and sometimes obscure. There are marks, occasionally, of effort and straining after an emphasis which is generally spontaneous, and above all, there is far too great a monotony in the moral coloring of his pictures, and too much repetition of the same sentiments and maxims. He delights too exclusively in the delineation of a certain morbid exaltation of character and feeling, a sort of demoniacal sublimity, not without some traits of the ruined Arch-

¹ GRAY, *The Progress of Poesy*, 110 (p. 63).
Words and thoughts are here transposed.

² A reference to the ancient belief that all forms of physical existence were composed of earth, air, fire, and water.

³ Wordsworth, Coleridge, and Southey, so called because they lived in the lake district of England.

⁴ See *Macbeth* V. 3. 39.

angel. He is haunted almost perpetually with the image of a being feeding and fed upon by violent passions, and the recollections of the catastrophes they have occasioned; and, though worn out by their past indulgence, unable to sustain the burden of an existence which they do not continue to animate:—full of pride, and revenge, and obduracy—disdaining life and death, and mankind and himself—and trampling, in his scorn, not only upon the falsehood and formality of polished life, but upon its tame virtues and slavish devotion; yet envying, by fits, the very beings he despises, and melting into mere softness and compassion, when the helplessness of childhood or the frailty of woman make an appeal to his generosity. Such is the person with whom we are called upon almost exclusively to sympathize in all the greater productions of this distinguished writer,—in *Childe Harold*—in *The Corsair*—in *Lara*—in *The Siege of Corinth*—in *Parisina*, and in most of the smaller pieces.

It is impossible to represent such a character better than Lord Byron has done in all these productions; or indeed to represent anything more terrible in its anger, or more attractive in its relenting. In point of effect, we readily admit that no one character can be more poetical or impressive, but it is really too much to find the scene perpetually filled by one character, not only in all the acts of each several drama, but in all the different dramas of the series. and, grand and impressive as it is, we feel at last that these very qualities make some relief more indispensable, and oppress the spirits of ordinary mortals with too deep an impression of awe and repulsion. There is too much guilt in short, and too much gloom, in the leading character; and though it be a fine thing to gaze, now and then, on stormy seas, and thunder-shaken mountains, we should prefer passing our days in sheltered valleys, and by the murmur of calmer waters.¹

We are aware that these metaphors may be turned against us, and that, without metaphor, it may be said that men do not *pass their days* in reading poetry, and that, as they may look into Lord Byron only about as often as they look abroad upon tempests, they have no more reason to complain of him for being grand and gloomy, than to complain of the same qualities in the glaciers and volcanoes which they go so far to visit. Painters, too, it may be said,

have often gained great reputation by their representations of tigers and other ferocious animals, or of caverns and banditti; and poets should be allowed, without reproach, to indulge in analogous exercises. We are far from thinking that there is no weight in these considerations; and feel how plausibly it may be said that we have no better reason for a great part of our complaint than that an author, to whom we are already very greatly indebted, has chosen rather to please himself than us, in the use he makes of his talents.

This, no doubt, seems both unreasonable and ungrateful. But it is nevertheless true that a public benefactor becomes a debtor to the public, and is, in some degree, responsible for the employment of those gifts which seem to be conferred upon him, not merely for his own delight, but for the delight and improvement of his fellows through all generations. Independent of this, however, we think there is a reply to the analogy. A great living poet is not like a distant volcano, or an occasional tempest. He is a volcano in the heart of our land, and a cloud that hangs over our dwellings; and we have some reason to complain, if, instead of genial warmth and grateful shade, he voluntarily darkens and inflames our atmosphere with perpetual fiery explosions and pitchy vapors. Lord Byron's poetry, in short, is too attractive and too famous to lie dormant or inoperative, and, therefore, if it produce any painful or pernicious effects, there will be murmurs, and ought to be suggestions of alteration. Now, though an artist may draw fighting tigers and hungry lions in as lively or natural a way as he can, without giving any encouragement to human ferocity, or even much alarm to human fear, the case is somewhat different when a poet represents men with tiger-like dispositions; and yet more so when he exhausts the resources of his genius to make this terrible being interesting and attractive, and to represent all the lofty virtues as the natural allies of his ferocity. It is still worse when he proceeds to show that all these precious gifts of dauntless courage, strong affection, and high imagination, are not only akin to guilt, but the parents of misery; and that those only have any chance of tranquillity or happiness in this world whom it is the object of his poetry to make us shun and despise.

These, it appears to us, are not merely errors in taste, but perversions of morality; and, as a great poet is necessarily a moral

¹ See *Parisina*, 23 2.

teacher, and gives forth his ethical lessons, in general with far more effect and authority than any of his graver brethren, he is peculiarly liable to the censures reserved for those who turn the means of improvement to purposes of corruption.

It may no doubt be said that poetry in general tends less to the useful than the splendid qualities of our nature, that a character poetically good has long been distinguished from one that is morally so, and that, ever since the time of Achilles, our sympathies, on such occasions, have been chiefly engrossed by persons whose deportment is by no means exemplary, and who, in many points, approach to the temperament of Lord Byron's ideal hero. There is some truth in this suggestion also. But other poets, in the first place, do not allow their favorites so outrageous a monopoly of the glory and interest of the piece, and sin less, therefore, against the laws either of poetical or distributive justice. In the second place, their heroes are not, generally, either so bad or so good as Lord Byron's, and do not indeed very much exceed the standard of truth and nature, in either of the extremes. His, however, are as monstrous and unnatural as centaurs¹ and hippocgriffs,² and must ever figure in the eye of sober reason as so many bright and hateful impossibilities. But the most important distinction is, that the other poets who deal in peccant heroes, neither feel nor express that ardent affection for them which is visible in the whole of this author's delineations, but merely make use of them as necessary agents in the extraordinary adventures they have to detail, and persons whose mingled vices and virtues are requisite to bring about the catastrophe of their story. In Lord Byron, however, the interest of the story, where there happens to be one, which is not always the case, is uniformly postponed to that of the character itself, into which he enters so deeply, and with so extraordinary a fondness, that he generally continues to speak in its language, after it has been dismissed from the stage, and to inculcate, on his own authority, the same sentiments which had been previously recommended by its example. We do not consider it as unfair, therefore, to say that Lord Byron appears to us to be the zealous apostle of a certain fierce and magnificent misanthropy, which has already saddened

his poetry with too deep a shade, and not only led to a great misapplication of great talents, but contributed to render popular some very false estimates of the constituents of human happiness and merit. It is irksome, however, to dwell upon observations so general, and we shall probably have better means of illustrating these remarks, if they are really well founded, when we come to speak of the particular publications by which they have now been suggested.

We had the good fortune, we believe, to be among the first who proclaimed the rising of a new luminary, on the appearance of *Childe Harold* on the poetical horizon, and we pursued his course with due attention through several of the constellations. If we have lately omitted to record his progress with the same accuracy, it is by no means because we have regarded it with more indifference, or supposed that it would be less interesting to the public, but because it was so extremely conspicuous as no longer to require the notices of an official observer. In general, we do not think it necessary, nor indeed quite fair, to oppress our readers with an account of works which are as well known to them as to ourselves, or with a repetition of sentiments in which all the world is agreed. Wherever a work, therefore, is very popular, and where the general opinion of its merits appears to be substantially right, we think ourselves at liberty to leave it out of our chronicle, without incurring the censure of neglect or inattention. A very rigorous application of this maxim might have saved our readers the trouble of reading what we now write—and, to confess the truth, we write it rather to gratify ourselves, than with the hope of giving them much information. At the same time, some short notice of the progress of such a writer ought, perhaps, to appear in his contemporary journals, as a tribute due to his eminence; and a zealous critic can scarcely set about examining the merits of any work, or the nature of its reception by the public, without speedily discovering very urgent cause for his admonitions, both to the author and his admirers

The most considerable of [the author's recent publications] is the Third Canto of *Childe Harold*, a work which has the disadvantage of all continuations, in admitting of little absolute novelty in the plan of the work or the cast of its character, and must, besides, remind all Lord Byron's readers

¹ Fabulous monsters, half man and half horse

² Fabulous winged monsters, part man, part lion, and part eagle

of the extraordinary effect produced by the sudden blazing forth of his genius, upon their first introduction to that title. In spite of all this, however, we are persuaded that this Third Part of the poem will not be pronounced inferior to either of the former, and, we think, will probably be ranked above them by those who have been most delighted with the whole. The great success of this singular production, indeed, has always appeared to us an extraordinary proof of its merits; for, with all its genius, it does not belong to a sort of poetry that rises easily to popularity. It has no story or action, very little variety of character, and a great deal of reasoning and reflection of no very attractive tenor. It is substantially a contemplative and ethical work, diversified with fine description, and adorned or overshadowed by the perpetual presence of one emphatic person, who is sometimes the author, and sometimes the object, of the reflections on which the interest is chiefly rested. It required, no doubt, great force of writing, and a decided tone of originality to recommend a performance of this sort so powerfully as this has been recommended to public notice and admiration, and those high characteristics belong perhaps still more eminently to the part that is now before us, than to any of the former. There is the same stern and lofty disdain of mankind, and their ordinary pursuits and enjoyments, with the same bright gaze on nature, and the same magic power of giving interest and effect to her delineations—but mixed up, we think, with deeper and more matured reflections, and a more intense sensibility to all that is grand or lovely in the external world. Harold, in short, is somewhat older since he last appeared upon the scene;¹ and while the vigor of his intellect has been confirmed, and his confidence in his own opinions increased, his mind has also become more sensitive; and his misanthropy, thus softened over by habits of calmer contemplation, appears less active and impatient, even although more deeply rooted than before. Undoubtedly the finest parts of the poem before us are those which thus embody the weight of his moral sentiments; or disclose the lofty sympathy which binds the despiser of Man to the glorious aspects of Nature. It is in these, we think, that the great attractions of the work consist, and the strength of the author's genius is seen. The narrative and mere description are of

¹ The first and second cantos had appeared in 1812

far inferior interest. With reference to the sentiments and opinions, however, which thus give its distinguishing character to the piece, we must say, that it seems no longer possible to ascribe them to the ideal person whose name it bears, or to any other than the author himself. Lord Byron, we think, has formerly complained of those who identified him with his hero, or supposed that Harold was but the expositor of his own feelings and opinions; and in noticing the former portions of the work, we thought it unbecoming to give any countenance to such a supposition. In this last part, however, it is really impracticable to distinguish them. Not only do the author and his hero travel and reflect together, but, in truth, we scarcely ever have any distinct intimation to which of them the sentiments so energetically expressed are to be ascribed; and in those which are unequivocally given as those of the noble author himself, there is the very same tone of misanthropy, sadness, and scorn, which we were formerly willing to regard as a part of the assumed costume of the Childe. We are far from supposing, indeed, that Lord Byron would disavow any of these sentiments, and though there are some which we must ever think it most unfortunate to entertain, and others which it appears improper to have published, the greater part are admirable, and cannot be perused without emotion, even by those to whom they may appear erroneous.

The poem opens with a burst of grand poetry and lofty and impetuous feeling, in which the author speaks undissimulatedly in his own person.

[2]

Once more upon the waters! Yet once more!
And the waves bound beneath me, as a steed
That knows his rider. Welcome, to their roar!
Swift be their guidance, where'er it lead!
Though the strain'd mast should quiver as a
reed,
And the rent canvas fluttering strew the gale,
Still must I on; for I am as a weed,
Flung from the rock, on Ocean's foam, to sail
Where'er the surge may sweep, the tempest's
breath prevail.

[3]

In my youth's summer, did I sing of one,
The wand'ring outlaw of his own dark mind;
Again I seize the theme then but begun,
And bear it with me, as the rushing wind
Bears the cloud onwards. In that tale I find
The furrows of long thought, and dried-up
tears,
Which, ebbing, leave a sterile track behind,

O'er which all heavily the journeying years
Plod the last sands of life,—where not a
flower appears

[4]

Since my young days of passion—joy, or pain,
Perchance my heart and harp have lost a
string,

And both may jar. It may be that in vain
I would essay, as I have sung, to sing
Yet, though a dreary strain, to this I cling;
So that it wean me from the weary dream
Of selfish grief or gladness!—so it fling
Forgetfulness around me—it shall seem,
To me, though to none else, a not ungrateful
theme.

After a good deal more in the same strain,
he proceeds,

[7]

Yet must I think less wildly:—I *have* thought
Too long and darkly, till my brain became
In its own eddy boiling and o'erwrought,
A whirling gulf of phantasy and flame
And thus, untaught in youth my heart to tame,
My springs of life were poison'd—
Something too much of this—but now 'tis
past,

And the spell closes with its silent seal!
Long absent Harold reappears at last.

The character and feelings of this un-
joyous personage are then depicted with
great force and fondness;—and at last he
is placed upon the plain of Waterloo.

[18]

In "pride of place" where late the eagle flew,
Then tore with bloody talon the rent plain,
Pierc'd by the shaft of branded nations
through!

[19]

Fit retribution! Gaul may champ the bit
And foam in fetters;—but is earth more free?
Did nations combat to make *one* submit;
Or league to teach all kings true sovereignty?
What! shall reviving thralldom again be
The patch'd-up idol of enlighten'd days?
Shall we, who struck the lion down, shall we
Pay the wolf homage!—

[20]

If not, o'er *one* fall'n despot boast no more!

There can be no more remarkable proof
of the greatness of Lord Byron's genius
than the spirit and interest he has con-
trived to communicate to his picture of the
often-drawn and difficult scene of the
breaking up from Brussels before the great
battle. It is a trite remark, that poets gen-
erally fail in the representation of great
events, when the interest is recent, and the

particulars are consequently clearly and
commonly known: and the reason is ob-
vious; for as it is the object of poetry to
make us feel for distant or imaginary oc-
currences nearly as strongly as if they were
present and real, it is plain that there is no
scope for her enchantments where the im-
pressive reality, with all its vast prepon-
derance of interest, is already before us,
and where the concern we take in the
gazette¹ far outgoes any emotion that can
be conjured up in us by the help of fine
descriptions. It is natural, however, for
the sensitive tribe of poets to mistake the
common interest which they then share with
the unpoetical part of their countrymen,
for a vocation to versify, and so they pro-
ceed to pour out the lukewarm distillations
of their phantasies upon the unchecked
effervescence of public feeling! All our
hards, accordingly, great and small, and
of all sexes, ages, and professions, from
Scott and Southey down to hundreds with-
out names or additions,² have ventured
upon this theme—and failed in the man-
agement of it! And while they yielded to
the patriotic impulse, as if they had all
caught the inspiring summons—

Let those rhyme now who never rhym'd before,
And those who always rhyme, rhyme now the
more—

The result has been that scarcely a line to
be remembered had been produced on a
subject which probably was thought, of it-
self, a secure passport to immortality. It
required some courage to venture on a
theme beset with so many dangers, and
deformed with the wrecks of so many for-
mer adventurers;—and a theme, too, which,
in its general conception, appeared alien to
the prevailing tone of Lord Byron's poetry.
See, however, with what easy strength he
enters upon it, and with how much grace
he gradually finds his way back to his own
peculiar vein of sentiment and diction.

[21]

There was a sound of revelry by night;
And Belgium's capital had gather'd then
Her beauty and her chivalry; and bright
The lamps shone o'er fair women and brave
men
A thousand hearts beat happily; and when

¹ That is, the report published in an official ga-
zette, or newspaper.
² titles
³ Adapted from the refrain of Parnell's *The Vigil*
of Venus, a translation of a Latin poem as-
cribed to Catullus. Jeffrey substitutes *rhyme*
and *rhym'd* for *lore* and *lov'd*.

Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake
again,
And all went merry as a marriage bell;
But hush! hark! a deep sound strikes like a
rising knell!

[24]

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of dis-
tress,

And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness;
And there were sudden partings; such as press
The life from out young hearts; and choking
sighs

Which ne'er might be repeated:—who could
guess

If ever more should meet those mutual eyes,
Since upon nights so sweet such awful morn
could rise!

[25]

And there was mounting in hot haste: the
steed,

The must'ring squadron, and the clatt'ring
car,

Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war,
And the deep thunder, peal on peal afar;
And near, the beat of the alarming drum
Rous'd up the soldier ere the morning star,

[27]

And Ardennes waves above them her green
leaves,

Dewy with Nature's teardrops, as they pass!
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave,—alas!

Ere evening to be trodden like the grass
Which now beneath them, but *above* shall grow

In its next verdure! when this fiery mass
Of living valor, rolling on the foe

And burning with high hope, shall fall and
moulder cold and low.

After some brief commemoration of the
worth and valor that fell in that bloody
field, the author turns to the many hopeless
mourners that survive to lament their ex-
tinction; the many broken-hearted families,
whose incurable sorrow is enhanced by the
national exultation that still points, with
importunate joy, to the scene of their de-
struction. There is a richness and energy
in the following passage which is peculiar
to Lord Byron, among all modern poets.—
a throng of glowing images, poured forth
at once, with a facility and profusion which
must appear mere wastefulness to more
economical writers, and a certain negligence
and harshness of diction, which can belong
only to an author who is oppressed with the
exuberance and rapidity of his conceptions.

[31]

The Archangel's trump, not Glory's, must
awake

Those whom they thirst for! though the sound
of Fame

5 May for a moment soothe, it cannot slake
The fever of vain longing; and the name
So honor'd but assumes a stronger, bitterer
claim.

[32]

10 They mourn, but smile at length; and, smiling,
mourn!

The tree will wither long before it fall;
The hull drives on, though mast and sail be
torn!

The roof-tree sings, but moulders on the hall
15 in massy hoariness; the ruin'd wall
Stand when its wind-worn battlements are
gone;

The bars survive the captive they enthrall,
The day drags through, though storms keep
out the sun;

20 And thus the heart will break, yet brokenly
live on:

[33]

Even as a broken mirror, which the glass
In every fragment multiplies; and makes

25 A thousand images of one that was,
The same, and still the more, the more it
breaks;

And thus the heart will do which not forsakes,
Living in shatter'd guise, and still, and cold,
And bloodless, with its sleepless sorrow aches,
30 Yet withers on till all without is old,
Showing no visible sign,—for such things are
untold.

There is next an apostrophe to Napoleon,
graduating into a series of general reflec-
tions, expressed with infinite beauty and
earnestness, and illustrated by another clus-
ter of magical images,—but breathing the
very essence of misanthropical disdain, and
embodying opinions which we conceive not
to be less erroneous than revolting. After
noticing the strange combinations of gran-
deur and littleness which seemed to form the
character of that greatest of all captains
and conquerors, the author proceeds,

[39]

Yet well thy soul hath brook'd the turning
tide

With that untaught innate philosophy,
Which, be it wisdom, coldness, or deep pride,
Is gall and wormwood to an enemy.

When the whole host of hatred stood hard by,
To watch and mock thee shrinking, thou hast
smil'd

With a sedate and all-enduring eye;—
When fortune fled her spoil'd and favorite
child,

He stood unbow'd beneath the ills upon him
pild.

[40]

Sager than in thy fortunes: For in them
Ambition steel'd thee on too far to show
That just habitual scorn which could condemn
Men and their thoughts. 'Twas wise to feel;
not so
To wear it ever on thy lip and brow,
And spurn the instruments thou wert to use
Till they were turn'd unto thine overthrow:
'Tis but a worthless world to win or lose!—
So hath it prov'd to thee, and all such lot who
choose.

[42]

But quiet to quick bosoms is a hell,
And *there* hath been thy bane! There is a fire
And motion of the soul which will not dwell
In its own narrow being, but aspire
Beyond the fitting medium of desire;
And, but once kindled, quenchless evermore,
Preys upon high adventure; nor can tire
Of aught but rest; a fever at the core,
Fatal to him who bears, to all who ever bore.

[43]

This makes the madmen, who have made men
mad
By their contagion; conquerors and kings,
Founders of sects and systems,—to whom add
Sophists, bards, statemen, all unquiet things,
Which stir too strongly the soul's secret
springs,
And are themselves the fools to those they
fool;
Envi'd, yet how unenviable! What stings
Are theirs! One breast laid open were a
school
Which would unteach mankind the lust to
shine or rule;

[44]

Their breath is agitation; and their life,
A storm whereupon they ride, to sink at last;
And yet so nurs'd and bigoted to strife,
That should their days, surviving perils past,
Melt to calm twilight, they feel overcast
With sorrow and supineness, and so die!
Even as a flame unfed, which runs to waste
With its own flickering; or a sword laid by
Which eats into itself, and rusts ingloriously.

[45]

He who ascends to mountain-tops, shall find
The loftiest peaks most wrapped in clouds and
snow;
He who *surpasses* or *subdues* mankind,
Must look down on the hate of those below.
Though high *above* the sun of glory glow,
And far *beneath* the earth and ocean spread,
Round him are icy rocks; and loudly blow
Contending tempests on his naked head,
And thus reward the toils which to those sum-
mits led.

This is splendidly written, no doubt—
but we trust it is not true; and as it is

delivered with much more than poetical
earnestness, and recurs, indeed, in other
forms in various parts of the volume, we
must really be allowed to enter our dissent
somewhat at large. With regard to con-
querors, we wish with all our hearts that
this were as the noble author represents it:
but we greatly fear they are neither half
so unhappy, nor half so much hated as
they should be. On the contrary, it seems
plain enough that they are very commonly
idolized and admired, even by those on
whom they trample; and we suspect, more-
over, that in general they actually pass their
time rather agreeably, and derive consid-
erable satisfaction from the ruin and deso-
lation of the world. From Macedonia's
madman¹ to the Swede²—from Nimrod to
Bonaparte, the hunters of men have pur-
sued their sport with as much gaiety, and
as little remorse, as the hunters of other
animals—and have lived as cheerily in their
days of action, and as comfortably in their
repose, as the followers of better pursuits.
For this, and for the fame which they have
generally enjoyed, they are obviously in-
debted to the great interests connected with
their employment, and the mutual excite-
ment which belongs to its hopes and haz-
ards. It would be strange, therefore, if the
other active, but more innocent spirits,
whom Lord Byron has here placed in the
same predicament, and who share all *their*
sources of enjoyment, without the guilt and
the hardness which they cannot fail of con-
tracting, should be more miserable or more
unfriended than those splendid curses of
their kind—And it would be *passing*
strange, and pitiful,³ if the most precious
gifts of Providence should produce only
unhappiness, and mankind regard with hos-
tility their greatest benefactors.

We do not believe in any such prodigies.
Great vanity and ambition may indeed lead
to feverish and restless efforts—to jeal-
ousies, to hate, and to mortification—but
these are only their effects when united to
inferior abilities. It is not those, in short,
who actually surpass mankind, that are un-
happy; but those who struggle in vain to
surpass them: and this moody temper,
which eats into itself from within, and pro-
vokes fair and unfair opposition from with-
out, is generally the result of pretensions
which outgo the merits by which they are

¹ Alexander the Great, King of Macedonia (336-323 B. C.).

² Charles XII, King of Sweden (1697-1718). See Byron's *Marengo* (p. 560).

³ See *Othello*, I, 3, 160-61.

supported—and disappointments, that may be clearly traced, not to the excess of genius, but its defect.

It will be found, we believe, accordingly, that the master spirits of their age have always escaped the unhappiness which is here supposed to be the inevitable lot of extraordinary talents; and that this strange tax upon genius has only been levied from those who held the secondary shares of it. Men of truly great powers of mind have generally been cheerful, social, and indulgent, while a tendency to sentimental whining, or fierce intolerance, may be ranked among the surest symptoms of little souls and inferior intellects. In the whole list of our English poets, we can only remember Shenstone and Savage—two, certainly, of the lowest—who were querulous and discontented. Cowley, indeed, used to call himself melancholy;—but he was not in earnest; and, at any rate, was full of conceits and affectations; and has nothing to make us proud of him. Shakespeare, the greatest of them all, was evidently of a free and joyous temperament;—and so was Chaucer, their common master. The same disposition appears to have predominated in Fletcher, Jonson, and their great contemporaries. The genius of Milton partook something of the austerity of the party to which he belonged, and of the controversies in which he was involved; but even when fallen on evil days and evil tongues,¹ his spirit seems to have retained its serenity as well as its dignity; and in his private life, as well as in his poetry, the majesty of a high character is tempered with great sweetness, genial indulgences, and practical wisdom. In the succeeding age our poets were but too gay; and though we forbear to speak of living authors, we know enough of them to speak with confidence, that to be miserable or to be hated is not now, any more than heretofore, the common lot of those who excel.

If this, however, be the case with poets, confessedly the most irritable and fantastic of all men of genius—and of poets, too, bred and born in the gloomy climate of England, it is not likely that those who have surpassed their fellows in other ways, or in other regions, have been more distinguished for unhappiness. Were Socrates and Plato, the greatest philosophers of antiquity, remarkable for unsocial or gloomy tempers?—Was Bacon, the greatest in modern times?—Was Sir Thomas More—or

Erasmus—or Hume—or Voltaire?—Was Newton—or Fenelon?—Was Francis I., or Henry IV., the paragon of kings and conquerors?—Was Fox, the most ardent, and, in the vulgar sense, the least successful of statesmen? These, and men like these, are undoubtedly the lights and the boast of the world. Yet there was no alloy of misanthropy or gloom in their genius. They did not disdain the men they had surpassed, and neither feared nor experienced then hostility. Some detractors they might have, from envy or misapprehension; but, beyond all doubt, the prevailing sentiments in respect to them have always been those of gratitude and admiration, and the error of public judgment, where it has erred, has much oftener been to overrate than to undervalue the merits of those who had claims on their good opinion. On the whole, we are far from thinking that eminent men are actually happier than those who glide through life in peaceful obscurity: but it is their eminence, and the consequences of it, rather than the mental superiority by which it is obtained, that interferes with their enjoyment. Distinction, however won, usually leads to a passion for more distinction: and is apt to engage us in laborious efforts and anxious undertakings and those, even when successful, seldom repay, in our judgment, at least, the ease, the leisure, and tranquillity, of which they require the sacrifice: but it really surpasses our imagination to conceive that the very highest degrees of intellectual vigor, or fancy, or sensibility, should of themselves be productive either of unhappiness or general dislike.

In passing Ferney and Lausanne, there is a fine account of Voltaire and Gibbon;¹ but we have room for but one more extract, and must take it from the characteristic reflections with which the piece is concluded. These, like most of the preceding, may be thought to savor too much of egotism; but this is of the essence of such poetry, and if Lord Byron had only been happier, or even in better humor with the world, we should have been delighted with the confidence he has here reposed in his readers—as it is, it sounds too like the last disdainful address of a man who is about to quit a world which has ceased to have any attractions—like the resolute speech of Pierre—

¹ *Stanzas* 105-8

¹ See *Paradise Lost*, 7, 26.

For this vile world and I have long been
jangling,
And cannot part on better terms than now.—1

The reckoning, however, is steadily and sternly made, and though he does not spare himself, we must say that the world comes off much the worst in the comparison. The passage is very singular, and written with much force and dignity.

[111]

Thus far I have proceeded in a theme
Renew'd with no kind auspices.—To feel
We are not what we might have been, and to deem

We are not what we should be;—and to steel
The heart against itself; and to conceal,
With a proud caution, love, or hate, or aught,—

Passion or feeling, purpose, grief or zeal,—
Which is the tyrant spirit of our thought,
Is a stern task of soul!—No matter!—it is taught

[113]

I have not lov'd the world—nor the world me!
I have not flatter'd its rank breath, nor bow'd
To its idolatries a patient knee,—
Nor cou'd my cheek to smiles,—nor cried aloud

In worship of an echo In the crowd
They could not deem me one of such; I stood
Among them, but not of them, etc.

[114]

I have not lov'd the world, nor the world me'
But let us part fair foes, I do believe,
Though I have found them not, that there may be

Words which are things,—hopes which will not deceive

And virtues which are merciful, nor weave
Snarers for the failing! I would also deem
O'er others' griefs that some sincerely grieve;
That two or one, are almost what they seem,—
That goodness is no name, and happiness no dream.

The closing stanzas of the poem are extremely beautiful,—but we are immovable in the resolution that no statement of ours shall ever give additional publicity to the subjects of which they treat—

JOHN WILSON CROKER (1780-1857)

ENDYMION A POETIC ROMANCE

BY JOHN KEATS
1818 1818

Reviewers have been sometimes accused of not reading the works which they affected to criticize. On the present occasion we

¹ Otway, *Venice Preserved*, IV 2, 224-25

² Byron's family troubles

³ For text of *Endymion*, see pp 767 ff

shall anticipate the author's complaint, and honestly confess that we have not read his work. Not that we have been wanting in our duty—far from it; indeed, we have made efforts almost as superhuman as the story itself appears to be, to get through it; but with the fullest stretch of our perseverance, we are forced to confess that we have not been able to struggle beyond the first of the four books of which this "Poetic Romance" consists. We should extremely lament this want of energy, or whatever it may be, on our parts, were it not for one consolation—namely, that we are no better acquainted with the meaning of the book through which we have so painfully toiled, than we are with that of the three which we have not looked into

It is not that Mr. Keats (if that be his real name, for we almost doubt that any man in his senses would put his real name to such a rhapsody), it is not, we say, that the author has not powers of language, rays of fancy, and gleams of genius—he has all these; but he is unhappily a disciple of the new school of what has been somewhere called Cockney poetry,¹ which may be defined to consist of the most incongruous ideas in the most uncouth language

Of this school, Mr. Leigh Hunt, as we observed in a former Number,² aspires to be the hierophant. Our readers will recollect the pleasant recipes for harmonious and sublime poetry which he gave us in his Preface to *Rimini*,³ and the still more facetious instances of his harmony and sublimity in the verses themselves, and they will recollect above all the contempt of Pope, Johnson, and such poetasters and pseudo-critics, which so forcibly contrasted itself with Mr Leigh Hunt's self-complacent approbation of

—all the things itself had wrote,

Of special merit though of little note

This author is a copyist of Mr Hunt; but he is more unintelligible, almost as rugged, twice as diffuse, and ten times more tiresome and absurd than his prototype, who, though he impudently presumed to seat himself in the chair of criticism, and to measure his own poetry by his own stand-

¹ A nickname applied by Lockhart and other English critics to the poetry of Leigh Hunt, Shelley, Keats, and others. See *Blackwood Magazine*, Oct and Nov. 1817 (Vol 2, 38-41, 194-201) July and Aug. 1818 (Vol 3, 453-56, 519-24)

² See *The Quarterly Review*, Jan 1818 (Vol 14, 471-81) and Jan. 1818 (Vol 18, 924-35)

³ For a selection from *The Story of Rimini*, see pp 866 ff. For the Preface see Critical Note on Hunt's *The Story of Rimini*

ard, yet generally had a meaning. But Mr Keats had advanced no dogmas which he was bound to support by examples; his nonsense, therefore, is quite gratuitous; he writes it for its own sake; and, being bitten by Mr. Leigh Hunt's insane criticism, more than rivals the insanity of his poetry.

Mr. Keats's Preface hints that his poem was produced under peculiar circumstances.¹

"Knowing within myself (he says) the manner in which this poem has been produced, it is not without a feeling of regret that I make it public.—What manner I mean, will be quite clear to the reader, who must soon perceive great inexperience, immaturity, and every error denoting a feverish attempt, rather than a deed accomplished."—*Preface*, p. vii.

We humbly beg his pardon, but this does not appear to us to be quite so clear—we really do not know what he means—but the next passage is more intelligible.

"The two first books, and indeed the two last, I feel sensible are not of such completion: as to warrant their passing the press."—*Preface*, p. vii.

Thus "the two first books" are, even in his own judgment, unfit to appear, and "the two last" are, it seems, in the same condition—and as two and two make four, and as that is the whole number of books, we have a clear and, we believe, a very just estimate of the entire work.

Mr. Keats, however, deprecates criticism on this "immature and feverish work" in terms which are themselves sufficiently feverish; and we confess that we should have abstained from inflicting upon him any of the tortures of the "fierce hell" of criticism, which terrify his imagination, if he had not begged to be spared in order that he might write more; if he had not observed in him a certain degree of talent which deserves to be put in the right way, or which, at least, ought to be warned of the wrong; and if, finally, he had not told us that he is of an age and temper which imperiously require mental discipline.

Of the story we have been able to make out but little; it seems to be mythological, and probably relates to the loves of Diana and Endymion; but of this, as the scope of the work has altogether escaped us, we cannot speak with any degree of certainty; and must therefore content ourselves with giving some instances of its diction and versification; and here again we are perplexed and puzzled. At first it appeared to us that

¹ See Critical Note on Keats's *Endymion*.
² perfection

Mr. Keats had been amusing himself and wearying his readers with an immeasurable game at *bouts-rimés*;¹ but, if we recollect rightly, it is an indispensable condition at this play, that the rhymes when filled up shall have a meaning; and our author, as we have already hinted, has no meaning. He seems to us to write a line at random, and then he follows not the thought excited by this line, but that suggested by the rhyme with which it concludes. There is hardly a complete couplet inclosing a complete idea in the whole book.² He wanders from one subject to another, from the association, not of ideas but of sounds, and the work is composed of hemistichs³ which, it is quite evident, have forced themselves upon the author by the mere force of the catchwords on which they turn.

We shall select, not as the most striking instance, but as that least liable to suspicion, a passage from the opening of the poem.⁴

—Such the sun, the moon,
Trees old and young, sprouting a shady boon
For simple sheep; and such are daffodils
With the green world they live in; and clear
rills
That for themselves a cooling covert make
'Gainst the hot season, the mid-forest brake,⁵
Rich with a sprinkling of fair musk-rose
blooms;
And such, too, is the grandeur of the dooms
We have imagined for the mighty dead; etc.,
etc. —[ll 13-21]

Here it is clear that the word, and not the idea, *moon* produces the simple sheep and their shady *boon*, and that "the doom" of the mighty dead" would never have intruded themselves but for the "*fair musk-rose blooms*."

Again.

For 'twas the morn: Apollo's upward fire
Made every eastern cloud a silvery pyre
Of brightness so unsullied, that therein
A melancholy spirit well might win
Oblivion, and melt out his essence fine
Into the winds: rain-scented eglantine
Gave temperate sweets to the well-wooling sun;
The lark was lost in him; cold springs had run
To warm their chilliest bubbles in the grass;
Man's voice was on the mountains; and the
mass
Of nature's lives and wonders puls'd tenfold,
To feel this sun-rise and its glories old.

—[ll 95-106]

¹ rhiming words proposed to fill out verses

² The 18th century couplet usually expressed a complete thought.

³ incomplete lines

⁴ All of the quotations which follow are from Book 1 (pp. 767 ff.).

⁵ thicket

Here Apollo's fire produces a *pyre*, a silvery pyre of clouds, *wherem* a spirit might win oblivion and melt his essence *fine*, and scented *eglantins* gives sweets to the *sun*, and cold springs had *run* into the *grass*, and then the pulse of the *mass* pulsed *tenfold* to feel the glories *old* of the new-born day, etc.

One example more.

Be still the unimaginable lodge
For solitary thinkings, such as dodge
Conception to the very bourns of heaven,
Then leave the naked brain: be still the leaven,
That spreading in this dull and clodded earth
Gives it a touch ethereal—a new birth.

[IL 293-298]

Lodge, dodge—heaven, leaven—earth, birth; such, in six words, is the sum and substance of six lines.

We come now to the author's taste in versification. He cannot indeed write a sentence, but perhaps he may be able to spin a line. Let us see. The following are specimens of his prosodial notions of our English heroic metre.

Dear as the temple's self, so does the moon.
The passion poesy, glories infinite—[IL 28, 29]
So plenteously all weed-hidden roots.—[1 65]
Of some strange history, potent to send
—[1 324]

Before the deep intoxication.—[1 502]
Her scarf into a fluttering pavilion.—[1. 628]
The stubborn canvas for my voyage prepared
—[1. 772]

"Endymion! the cave is secreter
Than the isle of Delos Echo hence shall stir
No sighs but sigh-warm kisses, or light noise
Of thy combing hand, the while it travelling
cloys
And trembles through my labyrinthine hair"
—[IL 965-969]

By this time our readers must be pretty well satisfied as to the meaning of his sentences and the structure of his lines. We now present them with some of the new words with which, in imitation of Mr. Leigh Hunt, he adorns our language.

We are told that "turtles *passion* their voices" [1. 248]; that an "arbor was *nested*" [1. 431]; and a lady's locks "*gordian'd up*" [1. 614]; and to supply the place of the nouns thus verbalized, Mr. Keats, with great fecundity, spawns new ones; such as "men-slugs and human *serpentry*" [1. 821]; the *honey-feel of bliss*" [1. 903]; "*wives prepare needments*" [1. 208]—and so forth.

Then he has formed new verbs by the process of cutting off their natural tails,

the adverbs, and affixing them to their foreheads; thus, "the wine out-sparkled" [1. 154], the "multitude up-followed" [1. 164], and "night up-took" [1. 561]. "The wind up-blows" [1. 627]; and the "hours are down-sunken" [1. 708].

But if he sinks some adverbs in the verbs, he compensates the language with adverbs and adjectives which he separates from the parent stock. Thus, a lady "whispers *pantingly* and close" [1. 407], makes "*hushing* signs" [1. 409], and steers her skiff into a "*rippy* cove" [1. 430]; a shower falls "*refreshfully*" [1. 898]; and a vulture has a "*spreaded* tail" [1. 867].

But enough of Mr. Leigh Hunt and his simple neophyte. If any one should be bold enough to purchase this "Poetic Romance," and so much more patient than ourselves as to get beyond the first book, and so much more fortunate as to find a meaning, we entreat him to make us acquainted with his success; we shall then return to the task which we now abandon in despair, and endeavor to make all due amends to Mr. Keats and to our readers.

CHARLES LAMB (1775-1834)

THE MIDNIGHT WIND

1794 1796

O! I could laugh to hear the midnight
wind,
That, rushing on its way with careless
sweep,
Scatters the ocean waves And I could
weep
Like to a child For now to my raised mind
On wings of winds comes wild-eyed
Phantasy.

And her rude visions give severe delight.
O winged bark! how swift along the night
Pass'd thy proud keel! nor shall I let go
by

Lightly of that drear hour the memory,
When wet and chilly on thy deck I stood,
Unbonneted,¹ and gazed upon the flood,
Even till it seemed a pleasant thing to
die,—

To be resolv'd into the elemental wave,
Or take my portion with the winds that
rave.

WAS IT SOME SWEET DEVICE OF FAERY

1794 1797

Was it some sweet device of Faery
That mocked my steps with many a lonely
glade,

¹ See *King Lear*, III, 1, 14.

And fancied wanderings with a fair-hair'd
maid?¹

Have these things been? or what rare
witchery,

⁵ Impregning with delights the charmed air,
Enlighted up the semblance of a smile
In those fine eyes? methought they spake
the while

Soft soothing things, which might enforce
Despair

To drop the murdering knife, and let go by
¹⁰ His foul resolve. And does the lonely
glade

Still court the footsteps of the fair-hair'd
maid?

Still in her locks the gales of summer sigh?
While I forlorn do wander reckless where.
And 'mid my wanderings meet no Anna
there

IF FROM MY LIPS SOME ANGRY
ACCENTS FELL
1795 1797

If from my lips some angry accents fell,
Peevish complaint, or harsh reproof un-
kind,

'Twas but the error of a sickly mind
And troubled thoughts, clouding the purer
well,

⁵ And waters clear, of Reason, and for me
Let this my verse the poor atonement be—
My verse, which thou to praise wert e'er
inclined

Too highly, and with a partial eye to see

No blemish Thou to me didst ever show
¹⁰ Kindest affection; and would oft-times lend
An ear to the desponding love-sick lay,
Weeping my sorrows with me, who repay
But ill the mighty debt of love I owe,
Mary, to thee, my sister and my friend.

CHILDHOOD

1796 1797

In my poor mind it is most sweet to muse
Upon the days gone by, to act in thought
Past seasons o'er, and be again a child,
To sit in fancy on the turf-clad slope,

⁵ Down which the child would roll; to pluck
gay flowers,
Make posies in the sun, which the child's
hand

(Childhood offended soon, soon reconciled)

Would throw away, and straight take up
again,

Then fling them to the winds, and o'er the
lawn

¹ Ann Simmons, a Hertfordshire girl, Lamb's
boyhood sweetheart. She is probably the
Alice Winterton of Lamb's *Dream Children*
(p. 948a, 3). See also his *New Year's Eve*
and *Blakesmoor in H-shire*.

¹⁰ Bound with so playful and so light a foot,
That the pressed daisy scarce declined her
head.

THE OLD FAMILIAR FACES
1798 1798

Where are they gone, the old familiar
faces?

I had a mother, but she died, and left me,
Died prematurely in a day of horrors¹—
All, all are gone, the old familiar faces.

⁵ I have had playmates, I have had com-
panions,
In my days of childhood, in my joyful
school-days—
All, all are gone, the old familiar faces.

I have been laughing, I have been carous-
ing,
Drinking late, sitting late, with my bosom
cronies—

¹⁰ All, all are gone, the old familiar faces

I loved a love once,² fairest among
women.

'Closed are her doors on me, I must not
see her—

All, all are gone, the old familiar faces

I have a friend,³ a kinder friend has no
man.

¹⁵ Like an ingrate, I left my friend abruptly.
Left him, to muse on the old familiar faces

Ghost-like, I paced round the haunts of
my childhood

Earth seemed a desert I was bound to
traverse,

Seeking to find the old familiar faces

²⁰ Friend of my bosom,⁴ thou more than a
brother!

Why wert not thou born in my father's
dwelling?

So might we talk of the old familiar faces

For some they have died, and some they
have left me,

And some are taken from me, all are
departed;

²⁵ All, all are gone, the old familiar faces.

¹ Lamb's mother was killed in 1796 by his sis-
ter Mary, who was suffering an attack of
insanity

² Ann Simmons, referred to in *Was It Some
Sweet Devotee of Faery* (p. 915).

³ Charles Lloyd (1775-1815), a minor English
poet. He was a pupil of Coleridge, with
whom he lived for some time

⁴ Coleridge

HESTER¹
1803 1818

When maidens such as Hester die,
Their place ye may not well supply,
Though ye among a thousand try,
With vain endeavor.

5 A month or more hath she been dead,
Yet cannot I by force be led
To think upon the wormy bed,
And her together.

A springy motion in her gait,
10 A rising step, did indicate
Of pride and joy no common rate,
That flush'd her spirit.

I know not by what name beside
I shall it call:—if 'twas not pride,
15 It was a joy to that allied,
She did inherit.

Her parents held the Quaker rule,
Which doth the human feeling cool,
But she was train'd in Nature's school,
20 Nature had blest her.

A waking eye, a prying mind,
A heart that stirs, is hard to bind,
A hawk's keen sight ye cannot blind,
Yet could not Hester.

25 My sprightly neighbor, gone before
To that unknown and silent shore,
Shall we not meet, as heretofore,
Some summer morning,

When from thy cheerful eyes a ray
30 Hath struck a bliss upon the day,
A bliss that would not go away,
A sweet forewarning?

THE THREE GRAVES
1820

Close by the ever-burning brimstone beds
Where Bedloe, Oates, and Judas hide
their heads,

I saw great Satan like a sexton stand
With his intolerable spade in hand,

5 Digging three graves Of coffin-shape
they were,

For those who, coffinless, must enter there
With unblest rites. The shrouds were of
that cloth

Which Clotho weaveth in her blackest
wrath.

The dismal tint oppress'd the eye, that
dwelt

10 Upon it long, like darkness to be felt
The pillows to those baleful beds were
loads,

¹ Hester Savary, a young Quakeress with whom
Lamb had fallen in love in 1800. She died
in 1803.

Large, living, livid, melancholy loads,
Whose softness shock'd Worms of all
monstrous size
Crawl'd round, and one, upcoil'd, which
never dies.

15 A doleful bell, maulcating despair,
Was always ringing in the heavy air.
And all about the detestable pit
Strange headless ghosts, and quarter'd
forms, did flit;
Rivers of blood, from dripping traitors
spilt,

20 By treachery stung from poverty to guilt
I ask'd the fiend for whom these rites were
meant.

"These graves," quoth he, "when life's
brief oil is spent,
When the dark night comes, and they're
sinking bedwards,
I mean for Castles, Oliver, and Edwards."

THE GIPSY'S MALISON
1829

"Suck, baby, suck, mother's love grows
by giving,

Drain the sweet founts that only thrive by
wasting;

Black manhood comes, when riotous guilty
living

Hands thee the cup that shall be death in
tasting.

5 "Kiss, baby, kiss; mother's lips shine by
kisses;

Choke the warm breath that else would
fall in blessings

Black manhood comes, when turbulent
guilty blisses

Tend thee the kiss that poisons 'mid
caressings.

"Hang, baby, hang; mother's love loves
such forces,

10 Strain the fond neck that bends still to
thy clinging."

Black manhood comes, when violent law-
less courses

Leave thee a spectacle in rude air swing-
ing."

So sang a wither'd Beldam energetical.
And bann'd the ungiving door with lips
prophetical

ON AN INFANT DYING AS SOON
AS BORN¹

1827 1829

I saw where in the shroud did lurk
A curious frame of Nature's work

¹ This poem was inspired by the death of
Thomas Hood's first child

A floweret crushed in the bud,
 A nameless piece of Babyhood,
 5 Was in her cradle-coffin lying;
 Extinct, with scarce the sense of dying,
 So soon to exchange the imprisoning
 womb
 For darker closets of the tomb!
 She did but ope an eye, and put
 10 A clear beam forth, then straight up
 shut

For the long dark ne'er more to see
 Through glasses of mortality.
 Riddle of destiny, who can show
 What thy short visit meant, or know
 15 What thy errand here below?
 Shall we say, that Nature blind
 Checked her hand, and changed her mind,
 Just when she had exactly wrought
 A finished pattern without fault?
 20 Could she flag, or could she tire,
 Or lacked she the Promethean fire?
 (With her nine moons' long workings
 sickened)
 That should thy little limbs have quick-
 ened?

Limbs so firm, they seemed to assure
 25 Life of health, and days mature.
 Woman's self in miniature!
 Limbs so fair, they might supply
 (Themselves now but cold imagery)
 The sculptor to make Beauty by.
 30 Or did the stern-eyed Fate descry,
 That babe, or mother, one must die,
 So in mercy left the stock,
 And cut the branch; to save the shock
 Of young years widowed; and the pain,
 35 When Single State comes back again
 To the lone man who, reft of wife,
 Thenceforward drags a maimed life?
 The economy of Heaven is dark;
 And wisest clerks¹ have missed the mark,
 40 Why human buds, like this, should fall,
 More brief than fly ephemeral,
 That has his day; while shrivelled crones
 Stiffen with age to stocks and stones;
 And crabbéd use the conscience sears
 45 In sinners of an hundred years
 Mother's prattle, mother's kiss,
 Baby fond, thou ne'er wilt miss.
 Rites, which custom does impose,
 Silver bells and baby clothes;
 50 Coral redder than those lips,
 Which pale death did late eclipse;
 Music framed for infant's glee,
 Whistle never tuned for thee;
 Though thou want'st not, thou shalt have
 them,

¹ According to mythology, Prometheus stole fire from heaven and bestowed it upon man.

² scholars

55 Loving hearts were they which gave them.
 Let not one be missing; nurse,
 See them laid upon the hearse¹
 Of infant slain by doom perverse.
 Why should kings and nobles have
 60 Pictured trophies to their grave;
 And we, churls, to thee deny
 Thy pretty toys with thee to lie,
 A more harmless vanity?

SHE IS GOING

For their elder sister's hair
 Martha does a wreath prepare
 Of bridal rose, ornate and gay.
 Tomorrow is the wedding day.
 5 She is going.

Mary, youngest of the three,
 Laughing idler, full of glee,
 Arm in arm doth fondly chain her,
 Thinking, poor trifler, to detain her—
 10 But she's going.

Vex not, maidens, nor regret
 Thus to part with Margaret
 ('harms like yours can never stay
 Long within doors; and one day
 15 You'll be going

LETTER TO WORDSWORTH

January 30, 1801

Thanks for your letter and present. I
 had already borrowed your second volume.²
 What most pleases me are the *Song of*
*Lucy*³—*Simon's sickly daughter*⁴ in *The*
 5 *Sexton* made me cry. Next to these are the
 description of the continuous echoes in the
 story of Joanna's laugh,⁵ where the moun-
 tains and all the scenery absolutely seem
 alive—and that fine Shakespearian charac-
 10 ter of the happy man, in *The Brothers*,

—that creeps about the fields,
 Following his fancies by the hour, to bring
 Tears down his cheek, or solitary smiles
 Into his face, *until the setting sun*
 15 *Write fool upon his forehead.*⁶

I will mention one more: the delicate
 and curious feeling in the wish for the
 Cumberland Beggar, that he may have
 about him the melody of birds, altho' he
 20 hear them not.⁷ Here the mind knowingly
 passes a fiction upon herself, first substi-

¹ coffin

² A copy of the second edition of *Lyrical Ballads*, published in two volumes in 1800

³ *Lucy Gray* (p. 241).

⁴ See *To a Sexton*, 14.

⁵ See *To Joanna*, 51-60. This poem was addressed to Joanna Hutchinson, Mrs Wordsworth's sister.

⁶ Ll 108-12

⁷ See *The Old Cumberland Beggar*, 184-5 (p. 287)

tuting her own feelings for the Beggar's, and, in the same breath detecting the fallacy, will not part with the wish.—*The Poet's Epitaph*¹ is disfigured, to my taste, by the vulgar satire upon parsons and lawyers in the beginning, and the coarse epithet of pun-point in the 6th stanza. All the rest is eminently good, and your own. I will just add that it appears to me a fault in the Beggar that the instructions conveyed in it are too direct and like a lecture, they don't slide into the mind of the reader while he is imagining no such matter. An intelligent reader finds a sort of insult in being told: I will teach you how to think upon this subject. This fault, if I am right, is in a ten-thousandth worse degree to be found in Sterne and many, many novelists and modern poets, who continually put a sign post up to show where you are to feel. They set out with assuming their readers to be stupid. Very different from *Robinson Crusoe*, *The Vicar of Wakefield*, *Roderick Random*, and other beautiful bare narratives. There is implied an unwritten compact between author and reader: I will tell you a story, and I suppose you will understand it. Modern novels, *St Leon*s and the like, are full of such flowers as these: "Let not my reader suppose"—³⁰ "Imagine, if you can"—modest!—etc.—I will here have done with praise and blame I have written so much, only that you may not think I have passed over your book without observation.—I am sorry that Coleridge has christened his *Ancient Mariner*² "a Poet's Reverie"—it is as bad as Bottom the Weaver's declaration that he is not a lion but only the scenical representation of a lion.³ What new idea is gained by this title, but one subversive of all credit, which the tale should force upon us, of its truth? For me, I was never so affected with any human tale. After first reading it, I was totally possessed with it for many days—I dislike all the miraculous part of it, but the feelings of the man under the operation of such scenery dragged me along like Tom Piper's magic whistle.⁴ I totally differ from your idea that the *Mariners* should have had a character and profes-

sion.¹ This is a beauty in *Gulliver's Travels*, where the mind is kept in a placid state of little wonderments; but the Ancient Mariner undergoes such trials as overwhelm and bury all individuality or memory of what he was, like the state of a man in a bad dream, one terrible peculiarity of which is that all consciousness of personality is gone. Your other observation is, I think, as well a little unfounded: the Mariner from being conversant in supernatural events has acquired a supernatural and strange cast of phrase, eye, appearance, etc., which frighten the wedding-guest. You will excuse my remarks, because I am hurt and vexed that you should think it necessary with a prose apology to open the eyes of dead men that cannot see. To sum up a general opinion of the second vol.—I do not feel any one poem in it so forcibly as *The Ancient Mariner*, *The Mad Mother*,² and the *Lanes at Tintern Abbey*,³ in the first.⁴—I could, too, have wished the critical preface⁵ had appeared in a separate treatise. All its dogmas are true and just, and most of them new, as criticism. But they associate a *diminishing* idea with the poems which follow, as having been written for *experiment* on the public taste, more than having sprung (as they must have done) from living and daily circumstances.—I am prolix, because I am gratified in the opportunity of writing to you, and I don't well know when to leave off. I ought before this to have reply'd to your very kind invitation into Cumberland. With you and your sister I could gang⁶ anywhere; but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as

¹ See p. 239.

² See p. 335.

³ See *A Midsummer Night's Dream*, III, 1, 40 ff.; V, 1, 222 ff.

⁴ Probably a reference to the legend of the piper who by his music freed the city of Hamelin from rats, and who, because the townsmen refused to pay him for his work, enticed their children into a cavern in the side of a mountain. See Browning's *The Pied Piper of Hamelin*, and Peabody's *The Piper*.

¹ In a note on *The Ancient Mariner*, a *Poet's Reverie*, published in the first volume of *Lyrical Ballads*, Wordsworth said "The poem of my friend has, indeed, great defects: first, that the principal person has no distinct character, either in his profession of mariner or as a human being who, having been long under the control of supernatural impressions, might be supposed himself to partake of something supernatural; secondly, that he does not act but is continually acted upon; thirdly, that the events, having no necessary connection, do not produce each other; and lastly, that the imagery is somewhat too laboriously accumulated."

² In later editions entitled *Her Eyes Are Wild*, (p. 229).

³ See p. 233.

⁴ For the contents of *Lyrical Ballads*, see Glossary.

⁵ See p. 317.

⁶ go.

any of you mountaineers can have done with dead Nature. The lighted shops of the Strand and Fleet Street; the innumerable trades, tradesmen and customers, coaches, wagons, playhouses; all the bustle and wickedness round about Covent Garden; the very women of the Town, the watchmen, drunken scenes, rattles; lie awake, if you awake, at all hours of the night, the impossibility of being dull in Fleet Street; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print shops, the old-book stalls, parsons cheap'ning¹ books, coffee-houses, steams of soups from kitchens, the pantomimes—London itself a pantomime and a masquerade—all these things work themselves into my mind, and feed me, without a power of satiating me. The wonder of these sights impels me into night-walks about her crowded streets, and I often shed tears in the motley Strand from fullness of joy at so much life. All these emotions must be strange to you, so are your rural emotions to me. But consider, what must I have been doing all my life, not to have lent great portions of my heart with usury to such scenes?

My attachments are all local, purely local. I have no passion (or have had none since I was in love, and then it was the spurious engendering of poetry and books) to groves and valleys. The rooms where I was born, the furniture which has been before my eyes all my life, a book-case which has followed me about (like a faithful dog, only exceeding him in knowledge), wherever I have moved, old chairs, old tables, streets, squares, where I have sunned myself, my old school,—these are my mistresses. Have I not enough, without your mountains? I do not envy you. I should pity you, did I not know that the mind will make friends of anything. Your sun, and moon, and skies, and hills, and lakes, affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted,² but unable to satisfy my mind; and at last, like the pictures of the apartment of a connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been confinedly called; so ever fresh, and green, and warm are all the inventions of men, and assemblies of

men in this great city. I should certainly have laughed with dear Joanna.

Give my kindest love and my sister's to D¹ and yourself; and a kiss from me to little Barbara Lewthwaite.² Thank you for liking my play.³ C. L.

From CHARACTERS OF DRAMATIC WRITERS CONTEMPORARY WITH SHAKSPEARE⁴
1808-18

When I selected for publication, in 1808, Specimens of English Dramatic Poets who lived about the time of Shakspeare, the kind of extracts which I was anxious to give were, not so much passages of wit and humor, though the old plays are rich in such, as scenes of passion, sometimes of the deepest quality, interesting situations, serious descriptions, that which is more nearly allied to poetry than to wit, and to tragic rather than to comic poetry. The plays which I made choice of were, with few exceptions, such as treat of human life and manners, rather than masques and Arcadian pastorals, with their train of abstractions, unimpassioned deities, passionate mortals—Claius, and Medorus, and Amintias, and Amarillis. My leading design was, to illustrate what may be called the moral sense of our ancestors. To show in what manner they felt, when they placed themselves by the power of imagination in trying circumstances, in the conflicts of duty and passion, or the strife of contending duties, what sort of loves and enmities theirs were, how their griefs were tempered, and their full-sworn joys abated; how much of Shakspeare shines in the great men his contemporaries, and how far in his divine mind and manners he surpassed them and all mankind. I was also desirous to bring together some of the most admired scenes of Fletcher and Massinger, in the estimation of the world the only dramatic poets of that age entitled to be considered after Shakspeare, and, by exhibiting them in the same volume with the more impressive scenes of old Marlowe, Heywood, Tourneur, Webster, Ford, and others, to show what we had slighted, while beyond all proportion we had been crying up one or two favorite names. From the desultory criticism which

¹ Wordsworth's sister Dorothy.

² A child in Wordsworth's poem *The Pet Lamb*.

³ *John Wood's* ill.

⁴ The following selections are Lamb's abridgements of the notes to his *Specimens of English Dramatic Poets*, published in 1808.

¹ bargaining for

² See *Hamlet*, II, 2, 213.

accompanied that publication, I have selected a few which I thought would best stand by themselves, as requiring least immediate reference to the play or passage by which they were suggested.

THOMAS HEYWOOD

A Woman Killed with Kindness Heywood is a sort of prose Shakspeare. His scenes are to the full as natural and affecting. But we miss the poet, that which in Shakspeare always appears out and above the surface of the nature. Heywood's characters in this play, for instance, his country gentlemen, etc., are exactly what we see, but of the best kind of what we see, in life. Shakspeare makes us believe, while we are among his lovely creations, that they are nothing but what we are familiar with, as in dreams new things seem old, but we awake, and sigh for the difference.

The English Traveller. Heywood's preface to this play is interesting, as it shows the heroic indifference about the opinion of posterity, which some of these great writers seem to have felt. There is a magnanimity in authorship as in everything else. His ambition seems to have been confined to the pleasure of hearing the players speak his lines while he lived. It does not appear that he ever contemplated the possibility of being read by after ages. What a slender pittance of fame was motive sufficient to the production of such plays as *The English Traveller*, *The Challenge for Beauty*, and *The Woman Killed with Kindness*! Posterity is bound to take care that a writer loses nothing by such a noble modesty.

JOHN WEBSTER

The Duchess of Malfy. All the several parts of the dreadful apparatus with which the death of the Duchess is ushered in, the waxen images which counterfeit death, the wild masque of madmen, the tomb-maker, the bellman, the living person's dirge, the mortification by degrees,—are not more remote from the conceptions of ordinary vengeance, than the strange character of suffering which they seem to bring upon their victim is out of the imagination of ordinary poets. As they are not like inflictions of this life, so her language seems not of this world. She has lived among horrors till she is become "native and endowed unto that element."¹ She speaks the dialect of

¹ *Hamlet*, IV, 7 180-1

despair, her tongue has a smatch² of Tartarus and the souls in bale.³ To move a horror skilfully, to touch a soul to the quick, to lay upon fear as much as it can bear, to wean and weary a life till it is ready to drop, and then step in with mortal instruments to take its last forfeit this only a Webster can do. Inferior geniuses may "upon horror's head horrors accumulate,"⁴ but they cannot do this. They mistake quantity for quality; they "terrify babes with painted devils;"⁵ but they know not how a soul is to be moved. Their terrors want dignity. their affrightments are without decorum.

JOHN FORD

The Broken Heart I do not know where to find, in any play, a catastrophe so grand, so solemn, and so surprising, as in this. This is indeed, according to Milton, to describe high passions and high actions.⁶ The fortitude of the Spartan boy, who let a beast gnaw out his bowels till he died without expressing a groan,⁷ is a faint bodily image of this dilaceration⁸ of the spirit, and exenteration⁹ of the inmost mind, which Calantha, with a holy violence against her nature, keeps closely covered, till the last duties of a wife and a queen are fulfilled. Stories of martyrdom are but of chains and the stake; a little bodily suffering. These torments

On the purest spirits prey,
As on the entrails, joints, and limbs,
With answerable pains, but more intense.¹⁰

What a noble thing is the soul in its strengths and in its weaknesses! Who would be less weak than Calantha? Who can be so strong? The expression of this transcendent scene almost bears us in imagination to Calvary and the Cross; and we seem to perceive some analogy between the scenical sufferings which we are here contemplating, and the real agonies of that final completion to which we dare no more than hint a reference. Ford was of the first order of poets. He sought for sublimity, not by parcels, in

¹ *macab taste* ² *torment* ³ *Othello* III 3 370
⁴ Webster, *The White Devil*, III, 2, 146 See, also *Macbeth*, II, 2, 15

⁵ See *Paradise Regained*, 4 200

⁶ The story is told by Plutarch in his *Life of Lycurgus*, 18, to illustrate the power of endurance of the Spartan boys as well as their serious attitude toward stealing, training in which was a vital part of their education. A boy had stolen a fox, which he concealed under his cloak; but rather than have the theft detected the boy suffered death by allowing his bowels to be torn out by the fox

⁷ *tearing to pieces* ⁸ *tearing out*, disemboweling

⁹ Milton, *Samson Agonistes*, 613-15.

metaphors or visible images, but directly where she has her full residence in the heart of man; in the actions and sufferings of the greatest minds. There is a grandeur of the soul above mountains, seas, and the elements. Even in the poor perverted reason of Giovanni and Annabella, in the play¹ which stands at the head of the modern collection of the works of this author, we discern traces of that fiery particle, which, in the irregular starting from out the road of beaten action, discovers something of a right line even in obliquity, and shows hints of an improvable greatness in the lowest descents and degradations of our nature.

GEORGE CHAPMAN

Bussy D'Ambois, Byron's Conspiracy, Byron's Tragedy, etc., etc. Webster has happily characterized the "full and heightened style"² of Chapman, who, of all the English play-writers, perhaps approaches nearest to Shakspeare in the descriptive and didactic, in passages which are less purely dramatic. He could not go out of himself, as Shakspeare could shift at pleasure, to inform and animate other existences, but in himself he had an eye to perceive and a soul to embrace all forms and modes of being. He would have made a great epic poet, if indeed he has not abundantly shown himself to be one; for his Homer is not so properly a translation as the stories of Achilles and Ulysses rewritten. The earnestness and passion which he has put into every part of these poems, would be incredible to a reader of mere modern translations. His almost Greek zeal for the glory of his heroes can only be paralleled by that fierce spirit of Hebrew bigotry, with which Milton, as if personating one of the zealots of the old law, clothed himself when he sat down to paint the acts of Samson against the uncircumcised.³ The great obstacle to Chapman's translations being read is their unconquerable quaintness. He pours out in the same breath the most just and natural, and the most violent and crude expressions. He seems to grasp at whatever words come first to hand while the enthusiasm is upon him, as if all other must be inadequate to the divine meaning. But passion (the all in all in poetry) is everywhere present, raising the low, dignifying the mean, and

putting sense into the absurd. He makes his readers glow, weep, tremble, take any affection which he pleases, be moved by words, or in spite of them, be disgusted and overcome their disgust.

FRANCIS BEAUMONT.—JOHN FLETCHER

Maid's Tragedy. One characteristic of the excellent old poets is their being able to bestow grace upon subjects which naturally do not seem susceptible of any. I will mention two instances. Zelmane in the *Arcadia* of Sidney, and Helena in the *All's Well that Ends Well* of Shakspeare. What can be more unpromising at first sight, than the idea of a young man disguising himself in women's attire, and passing himself off for a woman among women; and that for a long space of time? Yet Sir Philip has preserved so matchless a decorum, that neither does Pryceles' manhood suffer any stain for the effeminacy of Zelmane, nor is the respect due to the princesses at all diminished when the deception comes to be known. In the sweetly constituted mind of Sir Philip Sidney, it seems as if no ugly thought or unhandsome meditation could find a harbor. He turned all that he touched into images of honor and virtue. Helena in Shakspeare is a young woman seeking a man in marriage. The ordinary rules of courtship are reversed, the habitual feelings are crossed. Yet with such exquisite address this dangerous subject is handled, that Helena's forwardness loses her no honor; delicacy dispenses with its laws in her favor; and nature, in her single case, seems content to suffer a sweet violation. Aspatia, in *The Maid's Tragedy*, is a character equally difficult, with Helena, of being managed with grace. She too is a slighted woman, refused by the man who had once engaged to marry her. Yet it is artfully contrived that while we pity we respect her, and she descends without degradation. Such wonders true poetry and passion can do, to confer dignity upon subjects which do not seem capable of it. But Aspatia must not be compared at all points with Helena; she does not so absolutely predominate over her situation but she suffers some diminution, some abatement of the full lustre of the female character, which Helena never does. Her character has many degrees of sweetness, some of delicacy; but it has weakness, which, if we do not despise, we are sorry for. After all. Beaumont and Fletcher were but an inferior sort of Shakspeares and Sidneys.

¹ Ford's *'Tis Pity She's a Whore*

² In his Remarks to the Reader, prefaced to his play *The White Devil*.

³ In *Samson Agonistes*.

From ON THE TRAGEDIES OF SHAKS-
PEARE, CONSIDERED WITH REFER-
ENCE TO THEIR FITNESS FOR
STAGE REPRESENTATION
1811 1811

It may seem a paradox, but I cannot help being of opinion that the plays of Shakspeare are less calculated for performance on a stage, than those of almost any other dramatist whatever. Their distinguished excellence is a reason that they should be so. There is so much in them which comes not under the province of acting, with which eye, and tone, and gesture, have nothing to do.

The glory of the scenic art is to personate passion, and the turns of passion, and the more coarse and palpable the passion is, the more hold upon the eyes and ears of the spectators the performer obviously possesses. For this reason, scolding scenes, scenes where two persons talk themselves into a fit of fury, and then in a surprising manner talk themselves out of it again, have always been the most popular upon our stage. And the reason is plain, because the spectators are here most palpably appealed to; they are the proper judges in this war of words; they are the legitimate ring that should be formed round such "intellectual prize-fighters." Talking is the direct object of the imitation here. But in all the best dramas, and in Shakspeare above all, how obvious it is that the form of *speaking*, whether it be in soliloquy or dialogue, is only a medium, and often a highly artificial one, for putting the reader or spectator into possession of that knowledge of the inner structure and workings of mind in a character, which he could otherwise never have arrived at in that form of composition by any gift short of intuition. We do here as we do with novels written in the *epistolary form*. How many improprieties, perfect solecisms in letter-writing, do we put up with in *Clarissa* and other books, for the sake of the delight with which that form upon the whole gives us.

But the practice of stage representation reduces everything to a controversy of elocution. Every character, from the boisterous blasphemings of Bajazet to the shrinking timidity of womanhood, must play the orator. The love-dialogues of Romeo and Juliet, their silver-sweet sounds of lovers' tongues by night; the more intimate and sacred sweetness of nuptial colloquy between an Othello and a Posthumus with their married wives, all those delicacies which are so

delightful in the reading, as when we read of those youthful dalliances in *Paradise—*

As besem'd
Fair couple link'd in happy nuptial league
Alone:¹

by the inherent fault of stage representation, how are these things sullied and turned from their very nature by being exposed to a large assembly, when such speeches as Imogen addresses to her lord,² come drawing out of the mouth of a hired actress, whose courtship, though nominally addressed to the personated Posthumus, is manifestly aimed at the spectators, who are to judge of her endearments and her returns of love.

The character of Hamlet is perhaps that by which, since the days of Betterton, a succession of popular performers have had the greatest ambition to distinguish themselves. The length of the part may be one of their reasons. But for the character itself, we find it in a play, and therefore we judge it a fit subject of dramatic representation. The play itself abounds in maxims and reflections beyond any other, and therefore we consider it as a proper vehicle for conveying moral instruction. But Hamlet himself—what does he suffer meanwhile by being dragged forth as a public schoolmaster, to give lectures to the crowd? Why, nine parts in ten of what Hamlet does are transactions between himself and his moral sense, they are the effusions of his solitary musings, which he retires to holes and corners and the most sequestered parts of the palace to pour forth; or rather, they are the silent meditations with which his bosom is bursting, reduced to words for the sake of the reader, who must else remain ignorant of what is passing there. These profound sorrows, these light-and-noise-aborring ruminations, which the tongue scarce dares utter to deaf walls and chambers, how can they be represented by a gesticulating actor, who comes and mouths them out before an audience, making four hundred people his confidants at once? I say not that it is the fault of the actor so to do, he must pronounce them *ore rotundo*,³ he must accompany them with his eye, he must inuolate them into his auditory by some trick of the eye, tone, or gesture, or he fails. He must be thinking all the while of his appearance, because he knows that all the while the spectators are judging of it. And this is the way to represent the shy, negligent, retiring Hamlet.

¹ *Paradise Lost*, 4, 338-40

² *Cymbeline*, I, 1

³ In an orotund voice

It is true that there is no other mode of conveying a vast quantity of thought and feeling to a great portion of the audience, who otherwise would never earn it for themselves by reading, and the intellectual acquisition gained this way may, for aught I know, be inestimable, but I am not arguing that Hamlet should not be acted, but how much Hamlet is made another thing by being acted. I have heard much of the wonders which Garrick performed in this part; but as I never saw him, I must have leave to doubt whether the representation of such a character came within the province of his art. Those who tell me of him, speak of his eye, of the magic of his eye, and of his commanding voice: physical properties, vastly desirable in an actor, and without which he can never insinuate meaning into an auditory,—but what have they to do with Hamlet? what have they to do with intellect? In fact, the things aimed at in theatrical representation are to arrest the spectator's eye upon the form and the gesture, and so to gain a more favorable hearing to what is spoken—it is not what the character is, but how he looks, not what he says, but how he speaks it. I see no reason to think that if the play of *Hamlet* were written over again by some such writer as Banks or Lillo, retaining the process of the story, but totally omitting all the poetry of it, all the divine features of Shakspeare, his stupendous intellect, and only taking care to give us enough of passionate dialogue, which Banks or Lillo were never at a loss to furnish,—I see not how the effect could be much different upon an audience, nor how the actor has it in his power to represent Shakspeare to us differently from his representation of Banks or Lillo. Hamlet would still be a youthful accomplished prince, and must be gracefully personated; he might be puzzled in his mind, wavering in his conduct, seemingly-cruel to Ophelia; he might see a ghost, and start at it, and address it kindly when he found it to be his father; all this in the poorest and most homely language of the servilest creeper after nature that ever consulted the palate of an audience, without troubling Shakspeare for the matter and I see not but there would be room for all the power which an actor has, to display itself. All the passions and changes of passion might remain: for those are much less difficult to write or act than is thought; it is a trick easy to be attained; it is but rising or falling a note or two in the voice, a whisper with a significant forebod-

ing look to announce its approach, and so contagious the counterfeit appearance of any emotion is that, let the words be what they will, the look and tone shall carry it off and make it pass for deep skill in the passions.

It is common for people to talk of Shakspeare's plays being *so natural*; that everybody can understand him. They are natural indeed; they are grounded deep in nature, so deep that the depth of them lies out of the reach of most of us. You shall hear the same persons say that *George Barnwell* is very natural, and *Othello* very natural, that they are both very deep; and to them they are the same kind of thing. At the one they sit and shed tears, because a good sort of young man is tempted by a naughty woman to commit a trifling peccadillo, the murder of an uncle or so,¹ that is all, and so comes to an untimely end, which is *so moving*; and at the other, because a blackamoor in a fit of jealousy kills his innocent white wife and the odds are that ninety-nine out of a hundred would willingly behold the same catastrophe happen to both the heroes, and have thought the rope more due to Othello than to Barnwell. For of the texture of Othello's mind, the inward construction marvellously laid open with all its strengths and weaknesses, its heroic confidences and its human misgivings, its agonies of hate springing from the depths of love, they see no more than the spectators at a cheaper rate, who pay their pennies apiece to look through the man's telescope in Leicester-fields, see into the inward plot and topography of the moon. Some dun thing or other they see, they see an actor personating a passion, of grief or anger, for instance, and they recognize it as a copy of the usual external effects of such passions; for at least as being true to *that symbol of the emotion which passes current at the theatre for it*, for it is often

¹ "If this note could hope to meet the eye of any of the managers, I would entreat and beg of them, in the name of both the galleries, that this insult upon the morality of the common people of London should cease to be eternally repeated in the holiday weeks. Why are the 'apprentices of this famous and well-governed city, instead of an amusement, to be treated over and over again with the nauseous sermon of *George Barnwell*? Why at the end of their *intus* are we to place the *galliover*? Were I an uncle, I should not much like a nephew of mine to have such an example placed before his eyes. It is really making uncle-murder too trivial to exhibit it as done upon the slight motives.—It is attributing too much to such characters as *Millwood*.—It is putting things into the heads of good young men, which they would never otherwise have dreamed of. Uncles that think anything of their lives should fairly petition the chamberlain against it."—Lamb

no more than that: but of the grounds of the passion, its correspondence to a great or heroic nature, which is the only worthy object of tragedy,—that common auditors know anything of this, or can have any such notions dinned into them by the mere strength of an actor's lungs,—that apprehensions foreign to them should be thus infused into them by storm, I can neither believe, nor understand how it can be possible.

We talk of Shakspeare's admirable observation of life, when we should feel, that not from a petty inquisition into those cheap and every-day characters which surrounded him, as they surround us, but from his own mind, which was, to borrow a phrase of Ben Jonson's the very "sphere of humanity,"¹ he fetched those images of virtue and of knowledge, of which every one of us recognizing a part, think we comprehend in our natures the whole, and oftentimes mistake the powers which he positively creates in us, for nothing more than indigenous faculties of our own minds which only waited the application of corresponding virtues in him to return a full and clear echo of the same.

To return to Hamlet.—Among the distinguishing features of that wonderful character, one of the most interesting (yet painful) is that soreness of mind which makes him treat the intrusions of Polonius with harshness, and that asperity which he puts on in his interviews with Ophelia. These tokens of an unhinged mind (if they be not mixed in the latter case with a profound artifice of love, to alienate Ophelia by affected discourtesies, so to prepare her mind for the breaking off of that loving intercourse, which can no longer find a place amidst business so serious as that which he has to do) are parts of his character, which to reconcile with our admiration of Hamlet, the most patient consideration of his situation is no more than necessary; they are what we *forgive afterwards*, and explain by the whole of his character, but *at the time* they are harsh and unpleasant. Yet such is the actor's necessity of giving strong blows to the audience, that I have never seen a player in this character who did not exaggerate and strain to the utmost these ambiguous features,—these temporary deformities in the character. They make him express a vulgar scorn at Polonius, which utterly degrades his gentility, and which no explanation can render palatable; they make him

show contempt, and curl up the nose at Ophelia's father,—contempt in its very grossest and most hateful form, but they get applause by it: it is natural, people say, that is, the words are scornful, and the actor expresses scorn, and that they can judge of: but why so much scorn, and of that sort, they never think of asking.

So to Ophelia—All the Hamlets that I have ever seen, rant and rave at her as if she had committed some great crime, and the audience are highly pleased, because the words of the part are satirical, and they are enforced by the strongest expression of satirical indignation of which the face and voice are capable. But then, whether Hamlet is likely to have put on such brutal appearances to a lady whom he loved so dearly, is never thought on. The truth is that in all such deep affections as had subsisted between Hamlet and Ophelia, there is a stock of *supererogatory love* (if I may venture to use the expression), which in any great grief of heart, especially where that which preys upon the mind cannot be communicated, confers a kind of indulgence upon the grieved party to express itself, even to its heart's dearest object, in the language of a temporary alienation; but it is not alienation, it is a distraction purely, and so it always makes itself to be felt by that object: it is not anger, but grief assuming the appearance of anger,—love awkwardly counterfeiting hate, as sweet countenances when they try to frown but such sternness and fierce disgust as Hamlet is made to show is no counterfeit, but the real face of absolute aversion,—of irreconcilable alienation. It may be said he puts on the madman; but then he should only so far put on this counterfeit lunacy as his own real distraction will give him leave, that is, incompletely, imperfectly, not in that confirmed practiced way, like a master of his art, or, as Dame Quickly would say, "like one of those harlotry players."

The truth is, the characters of Shakspeare are so much the objects of meditation rather than of interest or curiosity as to their actions, that while we are reading any of his great criminal characters,—Macbeth, Richard, even Iago,—we think not so much of the crimes which they commit, as of the ambition, the aspiring spirit, the intellectual activity, which prompts them to overleap those moral fences. Barnwell is a wretched murderer; there is a certain fitness between
1 Henry IV, II 4. 437

¹ Jonson, *A Pindaric Ode to the Immortal Memory and Friendship of That Noble Pair, Sir Lucius Cary and Sir H. Morsion*, 2, 20.

his neck and the rope; he is the legitimate heir to the gallows; nobody who thinks at all can think of any alleviating circumstances in his case to make him a fit object of mercy. Or to take an instance from the higher tragedy, what else but a mere assassin is Glanvalon! Do we think of anything but of the crime which he commits, and the rack which he deserves? That is all which we really think about him. Whereas in corresponding characters in Shakespeare so little do the actions comparatively affect us, that while the impulses, the inner mind in all its perverted greatness, solely seems real and is exclusively attended to, the crime is comparatively nothing. But when we see these things represented, the acts which they do are comparatively everything, their impulses nothing. The state of sublime emotion into which we are elevated by those images of night and horror which Macbeth is made to utter, that solemn prelude with which he entertains the time till the bell shall strike which is to call him to murder Duncan,—when we no longer read it in a book, when we have given up that vantage-ground of abstraction which reading possesses over seeing, and come to see a man in his bodily shape before our eyes actually preparing to commit a murder, if the acting be true and impressive, as I have witnessed it in Mr. K.'s performance of that part, the painful anxiety about the act, the natural longing to prevent it while it yet seems unperpetrated, the too close pressing semblance of reality, give a pain and an uneasiness which totally destroy all the delight which the words in the book convey, where the deed doing never presses upon us with the painful sense of presence. It rather seems to belong to history,—to something past and inevitable, if it has anything to do with time at all. The sublime images, the poetry alone, is that which is present to our minds in the reading.

So to see Lear acted,—to see an old man tottering about the stage with a walking-stick, turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him. That is all the feeling which the acting of Lear ever produced in me. But the Lear of Shakespeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in, is not more

inadequate to represent the horrors of the real elements, than any actor can be to represent Lear: they might more easily propose to personate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures. The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano: they are storms turning up and discharging to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage, while we read it, we see not Lear, but we are Lear,—we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms; in the aberrations of his reason, we discover a mighty irregular power of reasoning, unmethodized from the ordinary purposes of life, but exerting its powers, as the wind blows where it listeth,¹ at will upon the corruptions and abuses of mankind. What have looks, or tones, to do with that sublime identification of his age with that of the heavens themselves, when in his reproaches to them for conniving at the injustice of his children, he reminds them that "they themselves are old"?² What gesture shall we appropriate to this? What has the voice or the eye to do with such things? But the play is beyond all art, as the tamperings with it show: it is too hard and stony; it must have love-scenes, and a happy ending. It is not enough that Cordelia is a daughter; she must shine as a lover too. Tate has put his hook in the nostrils of this Leviathan, for Garrick and his followers, the showmen of the scene, to draw the mighty beast about more easily. A happy ending!—as if the living martyrdom that Lear had gone through,—the flaying of his feelings alive, did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation,—why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station,—as if at his years, and with his experience, anything was left but to die

¹ John Philip Kemble (1757-1829), the noted Shakespearian actor.

² See *John*, 3.4

² *King Lear*, II, 4, 194

THE SOUTH-SEA HOUSE
1820

Reader, in thy passage from the Bank—where thou hast been receiving thy half-yearly dividends (supposing thou art a lean annuitant¹ like myself)—to the Flower Pot, to secure a place for Dalston, or Shackwell, or some other thy suburban retreat northerly,—didst thou never observe a melancholy looking, handsome, brick and stone edifice, to the left—where Threadneedle-street abuts upon Bishopsgate? I dare say thou hast often admired its magnificent portals ever gaping wide, and disclosing to view a grave court, with cloisters and pillars, with few or no traces of goers-in or comers-out—a desolation something like Balcutha's.²

This was once a house of trade,—a centre of busy interests. The throng of merchants was here—the quick pulse of gain—and here some forms of business are still kept up, though the soul be long since fled. Here are still to be seen stately porticoes; imposing staircases; offices roomy as the state apartments in palaces—deserted, or thinly peopled with a few straggling clerks; the still more sacred interiors of court and committee rooms, with venerable faces of bea-dles,³ door-keepers—directors seated in form on solemn days (to proclaim a dead dividend) at long worm-eaten tables, that have been mahogany, with tarnished gilt-leather coverings, supporting massy silver ink-stands long since dry;—the oaken wainscots hung with pictures of deceased governors and sub-governors, of Queen Anne, and the two first monarchs of the Brunswick dynasty,⁴—huge charts, which subsequent discoveries have antiquated;—dusty maps of Mexico, dim as dreams,—and soundings of the Bay of Panama!—The long passages hung with buckets, appended in idle rows, to walls, whose substance might defy any, short of the last, conflagration;—with vast ranges of cellarage under all, where dollars and pieces of eight⁵ once lay, an “unsunned heap,”⁶ for Mammon to have solaced his solitary heart withal,—long since dissipated, or scattered into air at the blast of the breaking of that famous Bubble.⁷

¹ Lamb was not an annuitant when this essay was written

² “I passed by the walls of Balcutha and they were desolate,—Ossian”—Lamb. See p. 87b, 39-40 ³ Servants in charge of the office.

⁴ George I and George II

⁵ Spanish dollars, or pesos. Each coin was marked with the figure 8, which indicated its value in reales ⁶ Comus, 398

⁷ The failure of the South Sea Company, in which great numbers of shareholders were ruined by the dishonesty of the managers.

Such is the South-Sea House. At least, such it was forty years ago, when I knew it,—a magnificent relief! What alterations may have been made in it since, I have had no opportunities of verifying. Time, I take for granted, has not freshened it. No wind has resuscitated the face of the sleeping waters. A thicker crust by this time stagnates upon it. The moths, that were then batten-¹⁰ ing upon its obsolete ledgers and day-books, have rested from their depredations, but other light generations have succeeded, making fine fretwork among their single and double entries. Layers of dust have accu-¹⁵ mulated (a superfotation¹ of dirt!) upon the old layers, that seldom used to be disturbed, save by some curious finger, now and then, inquisitive to explore the mode of bookkeeping, in Queen Anne's reign; or, with less hallowed curiosity, seeking to un-²⁰ veil some of the mysteries of that tremendous hoax, whose extent the petty speculators of our day look back upon with the same expression of incredulous admiration, and hopeless ambition of rivalry, as would be-²⁵ come the puny faces of modern conspiracy contemplating the Titan size of Vaux's superhuman plot.²

Peace to the manes³ of the Bubble! Silence and destitution are upon thy walls, proud house, for a memorial!

Situated as thou art, in the very heart of stirring and living commerce,—amid the fret and fever of speculation—with the Bank, and the 'Change, and the India-house about thee, in the hey-day of present prosper-³⁵ ity, with their important faces, as if were, insulting thee, their *poor neighbor out of business*—to the idle and merely contem-⁴⁰ plative,—to such as me, old house; there is a charm in thy quiet—a cessation—a coolness from business—an indolence almost cloistral—which is delightful! With what reverence have I paced thy great bare rooms and courts at eventide! They spoke of the⁴⁵ past:—the shade of some dead accountant, with visionary pen in ear, would flit by me, stiff as in life. Living accounts and account-⁵⁰ ants puzzle me. I have no skill in figuring But thy great dead tomes, which scarce three degenerate clerks of the present day could lift from their enshrining shelves—with their old fantastic flourishes and deco-⁵⁵ rative rubric interlacings⁴—their sums in

¹ second engendering.—*i e.* double layer

² The plot of Guido Vaux (Guy Fawkes) and others to blow up the Houses of Parliament in 1605

³ shades

⁴ Flourishes after signatures were called rubrics, from being written in red ink

triple columniations,¹ set down with formal superfluity of cyphers—with pious sentences at the beginning, without which our religious ancestors never ventured to open a book of business, or bill of lading—the costly vellum covers of some of them almost persuading us that we are got into some *better library*,—are very agreeable and edifying spectacles. I can look upon these defunct dragons with complacency. Thy heavy odd-shaped ivory-handled pen-knives (our ancestors had every thing on a larger scale than we have hearts for) are as good as anything from Herculeaneum. The pounce-boxes² of our days have gone retrograde.

The very clerks which I remember in the South-Sea House—I speak of forty years back—had an air very different from those in the public offices that I have had to do with since. They partook of the genius of the place!

They were mostly (for the establishment did not admit of superfluous salaries) bachelors. Generally (for they had not much to do) persons of a curious and speculative turn of mind. Old-fashioned, for a reason mentioned before. Humorists,³ for they were of all descriptions; and, not having been brought together in early life (which has a tendency to assimilate the members of corporate bodies to each other), but, for the most part, placed in this house in ripe or middle age, they necessarily carried into it their separate habits and oddities, unqualified, if I may so speak, as into a common stock. Hence they formed a sort of Noah's ark.⁴ Odd fishes. A lay-monastery. Domestic retainers in a great house, kept more for show than use. Yet pleasant fellows, full of chat—and not a few among them arrived at considerable proficiency on the German flute.

The cashier at that time was one Evans, a Cambro-Briton. He had something of the choleric complexion of his countrymen stamped on his visage, but was a worthy sensible man at bottom. He wore his hair, to the last, powdered and frizzed out, in the fashion which I remember to have seen in caricatures of what were termed, in my young days, *Maccaronies*. He was the last of that race of beaux. Melancholy as a gib-cat⁵ over his counter all the forenoon, I

think I see him, making up his cash (as they call it) with tremulous fingers, as if he feared every one about him was a defaulter; in his hypochondry ready to imagine himself one; haunted, at least, with the idea of the possibilities of his becoming one: his tristful visage clearing up a little over his roast neck of veal at Anderton's at two (where his picture still hangs, taken a little before his death by desire of the master of the coffee-house, which he had frequented for the last five-and-twenty years), but not attaining the meridian of its animation till evening brought on the hour of tea and visiting. The simultaneous sound of his well-known rap at the door with the stroke of the clock announcing six, was a topic of never-failing mirth in the families which this dear old bachelor gladdened with his presence. Then was his *forte*, his glorified hour! How would he chirp, and expand, over a muffin! How would he dilate into secret history! His countryman, Pennant himself, in particular, could not be more eloquent than he in relation to old and new London—the site of old theatres, churches, streets gone to decay—where Rosamond's pond stood—the Mulberry-gardens—and the Conduit in Cheap—with many a pleasant anecdote, derived from paternal tradition, of those grotesque figures which Hogarth has immortalized in his picture of *Noon*,—the worthy descendants of those historic confessors,¹ who, flying to this country, from the wrath of Louis the Fourteenth and his dragoons, kept alive the flame of pure religion in the sheltering obscurities of Hoglane, and the vicinity of the Seven Dials!

Deputy, under Evans, was Thomas Tame. He had the air and stoop of a nobleman. You would have taken him for one, had you met him in one of the passages leading to Westminster-hall. By stoop, I mean that gentle bending of the body forwards, which, in great men, must be supposed to be the effect of an habitual condescending attention to the applications of their inferiors. While he held you in converse, you felt strained to the height² in the colloquy. The conference over, you were at leisure to smile at the comparative insignificance of the pretensions which had just awed you. His intellect was of the shallowest order. It did not reach to a saw or a proverb. His mind was in its original state of white paper. A sucking babe might have posed³ him. What

¹ columns under three headings,—*2.*, *s.*, *d.*

² Boxes with perforated lids for sprinkling pounce a fine powder, on manuscripts to dry the ink

³ eccentric persons

⁴ See *Genesis*, 6 14 ff

⁵ male cat (See 1 *Henry IV.* 1, 2, 88)

¹ Huguenot refugees.

² See *Paradise Lost*, 8, 454

³ puzzled him by putting a question

was it then? Was he rich? Alas, no! Thomas Tame was very poor. Both he and his wife looked outwardly gentlefolks, when I fear all was not well at all times within. She had a neat meagre person, which it was evident she had not sinned in over-pampering; but in its veins was noble blood. She traced her descent, by some labyrinth of relationship, which I never thoroughly understood,—much less can explain with any heraldic certainty at this time of day,—to the illustrious, but unfortunate house of Derwentwater. This was the secret of Thomas's stoop. This was the thought—the sentiment—the bright solitary star of your lives,—ye mild and happy pair,—which cheered you in the night of intellect, and in the obscurity of your station! This was to you instead of riches, instead of rank, instead of glittering attainments: and it was worth them all together. You insulted none with it; but, while you wore it as a piece of defensive armor only, no insult likewise could reach you through it. *Decus et solamen* ¹

Of quite another stamp was the then accountant, John Tipp. He neither pretended to high blood, nor in good truth cared one fig about the matter. He "thought an accountant the greatest hero in the world, and himself the greatest accountant in it."² Yet John was not without his hobby. The fiddle relieved his vacant hours. He sang, certainly, with other notes than to the Orphean lyre.³ He did, indeed, scream and scrape most abominably. His fine suite of official rooms in Threadneedle-street, which without anything very substantial appended to them, were enough to enlarge a man's notions of himself that lived in them (I know not who is the occupier of them now),⁴ resounded fortnightly to the notes of a concert of "sweet breasts,"⁵ as our ancestors would have called them, culled from club-rooms and orchestras—chorus singers—first and second violoncellos—double basses—and clarionets—who ate his cold mutton, and

drank his punch, and praised his ear. He sate like Lord Midas among them.¹ But at the desk Tipp was quite another sort of creature. Thence all ideas, that were purely ornamental, were banished. You could not speak of any thing romantic without rebuke. Politics were excluded. A newspaper was thought too refined and abstracted. The whole duty of man consisted in writing off dividend warrants. The striking of the annual balance in the company's book (which, perhaps, differed from the balance of last year in the sum of 25l. 1s. 6d.) occupied his days and nights for a month previous. Not that Tipp was blind to the deadness of things (as they call them in the city) in his beloved house, or did not sigh for a return of the old stirring days when South Sea hopes were young—(he was indeed equal to the wielding of any the most intricate accounts of the most flourishing company in these or those days):—but to a genuine accountant the difference of proceeds is as nothing. The fractional farthing is as dear to his heart as the thousands which stand before it. He is the true actor, who, whether his part be a prince or a peasant, must act it with like intensity. With Tipp form was everything. His life was formal. His actions seemed ruled with a ruler. His pen was not less erring than his heart. He made the best executor in the world: he was plagued with incessant executorships accordingly, which excited his spleen and soothed his vanity in equal ratios. He would swear (for Tipp swore) at the little orphans, whose rights he would guard with a tenacity like the grasp of the dying hand, that commended their interests to his protection. With all this there was about him a sort of timidity (his few enemies used to give it a worse name)—a something which, in reverence to the dead, we will place, if you please, a little on this side of the heroic. Nature certainly had been pleased to endow John Tipp with a sufficient measure of the principle of self-preservation. There is a cowardice which we do not despise, because it has nothing base or treacherous in its elements, it betrays itself, not you: it is mere temperament; the absence of the romantic and the enterprising; it sees a lion in the way,² and will not, with Fortinbras, "greatly find quarrel in a straw,"³ when some supposed honor is at stake. Tipp never mounted the

¹ That is, without any skill in judging music

² See Glossary.

³ See *Proverbs*, 26: 13.

⁴ *Hamlet*, IV, 4, 55.

¹ glory and consolation (*Æneid*, 10, 859)

² Adapted from Fielding's *The Adventures of Joseph Andrews*, 3, 5.

³ See *Paradise Lost*, 3, 17.

⁴ I have since been informed that the present tenant of them is a Mr Lamb, a gentleman who is happy in the possession of some choice pictures, and among them a rare portrait of Milton, which I mean to do myself the pleasure of going to see, and at the same time to refresh my memory with the sight of old scenes. Mr Lamb has the character of a right courteous and communicative collector.—Lamb. (Mr Lamb was Lamb's brother John.)

⁵ musical voices (See *Twelfth Night*, II 3, 20 21, 56)

box of a stage-coach in his life, or leaned against the rails of a balcony; or walked upon the ridge of a parapet; or looked down a precipice; or let off a gun; or went upon a water-party;¹ or would willingly let you go if he could have helped it: neither was it recorded of him, that for lucre, or for intimidation, he ever forsook friend or principle.

Whom next shall we summon from the dusty dead,² in whom common qualities become uncommon? Can I forget thee, Henry Man, the wit, the polished man of letters, the *author*, of the South-Sea House? who never enteredst thy office in a morning, or quittedst it in mid-day (what didst thou in an office?)—without some quirk that left a sting! Thy gibes and thy jokes are now extinct, or survive but in two forgotten volumes,³ which I had the good fortune to rescue from a stall in Barbican, not three days ago, and found thee terse, fresh, epigrammatic, as alive. Thy wit is a little gone by in these fastidious days—they topics are staled by the “new-born gauds”⁴ of the time—but great thou used to be in *Public Ledgers*, and in *Chronicles*, upon Chatham, and Shelburne, and Rockingham, and Howe, and Burgoyne, and Clinton, and the war which ended in the tearing from Great Britain her rebellious colonies,—and Keppel, and Wilkes, and Sawbridge, and Bull, and Dunning, and Pratt, and Richmond,—and such small politics.

A little less facetious, and a great deal more obstreperous, was fine rattling, rattle-headed Plumer. He was descended,—not in a right line, reader, (for his lineal pretensions, like his personal, favored a little of the sinister bend⁵) from the Plumers of Hertfordshire. So tradition gave him out, and certain family features not a little sanctioned the opinion. Certainly old Walter Plumer (his reputed author) had been a rake in his days, and visited much in Italy, and had seen the world. He was uncle, bachelor-uncle, to the fine old whig⁶ still living, who has represented the county in so many successive parliaments, and has a fine old mansion near Ware. Walter flourished in George the Second’s days, and was

the same who was summoned before the House of Commons about a business of franks,¹ with the old Duchess of Marlborough. You may read of it in Johnson’s *Life of Cave*. Cave came off cleverly in that business. It is certain our Plumer did nothing to discountenance the rumor. He rather seemed pleased whenever it was, with all gentleness, insinuated. But, besides his family pretensions, Plumer was an engaging fellow, and sang gloriously.

Not so sweetly sang Plumer as thou sangest, mild, childlike, pastoral M—;² a flute’s breathing less divinely whispering than thy Arcadian melodies, when, in tones worthy of Arden, thou didst chant that song sung by Amiens to the banished Duke,³ which proclaims the winter wind more lenient than for a man to be ungrateful. Thy sire was old surly M—, the unapproachable churchwarden of Bishopsgate. He knew not what he did, when he begat thee, like spring, gentle offspring of blustering winter:—only fortunate in thy ending, which should have been mild, conciliatory, swan-like.⁴

Much remains to sing. Many fantastic shapes rise up, but they must be mine in private:—already I have fooled the reader to the top of his bent,⁵—else could I omit that strange creature Woollett, who existed in trying the question, and *bought litigations*?—and still stranger, inimitable solemn Hepworth, from whose gravity Newton might have deduced the law of gravitation. How profoundly would he nib⁶ a pen—with what deliberation would he wet a wafer!⁷

But it is time to close—night’s wheels are rattling fast over me—it is proper to have done with this solemn mockery.

Reader, what if I have been playing with thee all this while—peradventure the very *names*, which I have summoned up before thee, are fantastic—insubstantial—like Henry Pimpernel, and old John Naps of Greece.—

Be satisfied that something answering to them has had a being. Their importance is from the past.

¹ picnic

² See *Macbeth*, V. 5, 22

³ *Miscellaneous Works in Verse and Prose of the late Henry Man* (1802).

⁴ *Troilus and Cressida*, III. 3, 176

⁵ A term in heraldry signifying illegitimacy.

⁶ William Plumer, for whom Lamb’s grandmother, Mrs. Field, had been housekeeper.

¹ free mail service

² T. Maynard, a clerk who, according to Lamb, hanged himself.

³ See *As You Like It*, II. 7.

⁴ The swan was said to sing melodiously when about to die.

⁵ See *Hamlet*, III. 2, 401.

⁶ sharpen the point of
⁷ seal

CHRIST'S HOSPITAL FIVE AND
THIRTY YEARS AGO
1820

In Mr. Lamb's "Works," published a year or two since, I find a magnificent eulogy on my old school,¹ such as it was, or now appears to him to have been, between the years 1782 and 1789. It happens, very oddly, that my own standing at Christ's was nearly corresponding with his; and, with all gratitude to him for his enthusiasm for the cloisters, I think he has contrived to bring together whatever can be said in praise of them, dropping all the other side of the argument most ingeniously.

I remember L. at school, and can well recollect that he had some peculiar advantages, which I and others of his school-fellows had not. His friends lived in town, and were near at hand; and he had the privilege of going to see them, almost as often as he wished, through some invidious distinction, which was denied to us. The present worthy sub-treasurer² to the Inner Temple can explain how that happened. He had his tea and hot rolls in a morning, while we were battenning upon our quarter of a penny loaf—our *crug*³—moistened with attenuated small beer, in wooden piggins,⁴ smacking of the pitched leathern jack it was poured from. Our Monday's milk porritch, blue and tasteless, and the pease soup of Saturday, coarse and choking, were enriched for him with a slice of "extraordinary bread and butter," from the hot-loaf of the Temple. The Wednesday's mess of millet, somewhat less repugnant (we had three banyan⁵ to four meat days in the week), was endeared to his palate with a lump of double-refined,⁶ and a smack of ginger (to make it go down the more glibly) or the fragrant cinnamon. In lieu of our *half-pickled* Sundays, or *quite fresh* boiled beef on Thursdays (strong as *caro equina*⁷), with detestable marigolds floating in the pail to poison the broth—our scanty mutton *crags*⁸ on Fridays—and rather more savory, but grudging, portions of the same flesh, rotten-roasted or rare, on the Tuesdays (the only dish which excited our appetites, and disappointed our stomachs, in almost equal proportion)—he had his hot plate of roast

veal, or the more tempting griskin¹ (exotics unknown to our palates), cooked in the paternal kitchen (a great thing), and brought him daily by his maid or aunt!² I remember the good old relative (in whom love forbade pride) squatting down upon some odd stone in a by-nook of the cloisters, disclosing the viands (of higher regale than those cates³ which the ravens ministered to the Tishbite⁴); and the contending passions of L. at the unfolding. There was love for the bringer; shame for the thing brought, and the manner of its bringing, sympathy for those who were too many to share in it, and, at top of all, hunger (eldest, strongest of the passions⁵) predominant, breaking down the stony fences of shame, and awkwardness, and a troubling over-consciousness.

I was a poor friendless boy. My parents and those who should care for me, were far away. Those few acquaintances of theirs, which they could reckon upon being kind to me in the great city, after a little forced notice, which they had the grace to take of me on my first arrival in town, soon grew tired of my holiday visits. They seemed to them to recur too often, though I thought them few enough; and one after another they all failed me, and I felt myself alone among six hundred playmates.

O the cruelty of separating a poor lad from his early homestead! The yearnings which I used to have towards it in those unfledged years! How, in my dreams, would my native town (far in the west) come back, with its church, and trees, and faces! How I would wake weeping, and in the anguish of my heart exclaim upon sweet Calne in Wiltshire!

To this late hour of my life, I trace impressions left by the recollection of those friendless holidays. The long warm days of summer never return but they bring with them a gloom from the haunting memory of those *whole-day-leaves*, when, by some strange arrangement, we were turned out, for the live-long day, upon our own hands, whether we had friends to go to or none. I remember those bathing-excursions to the New-River, which L. recall with such relish, better, I think, than he can—for he was a home-seeking lad, and did not much care for such water-pastimes

¹ A reference to Lamb's *Recollections of Christ's Hospital*, published in 1818.

² Randal Norris, a friend of Lamb.

³ School slang for bread.

⁴ Small pails with upright staves as handles.

⁵ The days on which sailors have no allowance of meat.

⁶ That is, sugar

⁷ horned flesh

⁸ necks

¹ pork chop

² Lamb's Aunt Hettv, mentioned in the essay *The Decay of Beggars*

³ delicacies

⁴ Elijah. See *1 Kings*, 17; also *Paradise Regained*, 2, 266 ff

How merrily we would sally forth into the fields; and strip under the first warmth of the sun; and wanton like young dace¹ in the streams; getting us appetites for noon, which those of us that were penniless (our scanty morning crust long since exhausted) had not the means of allaying—while the cattle, and the birds, and the fishes, were at feed about us, and we had nothing to satisfy our cravings—the very beauty of the day, and the exercise of the pastime, and the sense of liberty, setting a keener edge upon them!—How faint and languid, finally, we would return, towards nightfall, to our desired morsel, half-rejoicing, half-reluctant, that the hours of our uneasy liberty had expired!

It was worse in the days of winter, to go prowling about the streets objectless—shivering at cold windows of print-shops, to extract a little amusement; or haply, as a last resort, in the hope of a little novelty, to pay a fifty-times repeated visit (where our individual faces should be as well known to the warden as those of his own charges) to the Lions in the Tower—to whose levée² by courtesy immemorial, we had a prescriptive title to admission.

L.'s governor³ (so we called the patron who presented us to the foundation) lived in a manner under his paternal roof. Any complaint which he had to make was sure of being attended to. This was understood at Christ's, and was an effectual screen to him against the severity of masters, or worse tyranny of the monitors. The oppressions of these young brutes are heart-sickening to call to recollection. I have been called out of my bed, and *waked for the purpose*, in the coldest winter nights—and this not once, but night after night—in my shirt, to receive the discipline of a leathern thong, with eleven other sufferers, because it pleased my callow overseer, when there has been any talking heard after we were gone to bed, to make the six last beds in the dormitory, where the youngest children of us slept, answerable for an offense they neither dared to commit, nor had the power to hinder. The same execrable tyranny drove the younger part of us from the fires, when our feet were perishing with snow; and, under the cruellest penalties, forbade the indulgence of a drink of water, when we lay in sleepless summer nights, fevered with the season, and the day's sports.

¹ A kind of fresh-water fish.

² reception (The lions were transferred to the Zoological Gardens in 1831.)

³ Samuel Salt See Glossary.

There was one H——,¹ who, I learned, in after days was seen expiating some maturer offense in the hulks.² (Do I flatter myself in fancying that this might be the planter of that name, who suffered—at Nevis, I think, or St. Kitts,—some few years since? My friend Tobin was the benevolent instrument of bringing him to the gallows.) This petty Nero actually branded a boy, who had offended him, with a red hot iron; and nearly starved forty of us, with exacting contributions, to the one-half of our bread, to pamper a young ass, which, incredible as it may seem, with the connivance of the nurse's daughter (a young flame of his) he had contrived to smuggle in, and keep upon the leads³ of the ward, as they called our dormitories. This game went on for better than a week, till the foolish beast, not able to fare well but he must cry roast meat⁴—happier than Caligula's minion,⁵ could he have kept his own counsel—but, foolisher, alas! than any of his species in the fables—waxing fat, and kicking,⁶ in the fulness of bread,⁷ one unlucky minute would needs proclaim his good fortune to the world below; and, laying out his simple throat, blew such a ram's-horn blast, as (toppling down the walls of his own Jericho⁸) set concealment any longer at defiance. The client was dismissed, with certain attentions, to Smithfield; but I never understood that the patron underwent any censure on the occasion. This was in the stewardship of L.'s admired Perry.

Under the same *facile* administration, can L. have forgotten the cool impunity with which the nurses used to carry away openly, in open platters, for their own tables, one out of two of every hot joint, which the careful matron had been seeing scrupulously weighed out for our dinners? These things were daily practiced in that magnificent apartment, which L. (grown connoisseur since, we presume) praises so highly for the grand paintings "by Verrio, and others," with which it is "hung round and adorned."⁹ But the sight of sleek well-fed

¹ Hodges.

² vessels used as prisons

³ flat roofs covered with sheets of lead

⁴ That is, publish his good fortune

⁵ Incitatus, a horse which the Roman Emperor Caligula made a consul and a priest. He was kept in a marble stable, and fed with wine and gilded oats

⁶ See *Deuteronomy*, 32 15.

⁷ See *Eschyl.*, 16 4b; *Hamlet*, III, 3, 80

⁸ See *Joshua*, 6 5

⁹ Quoted from Lamb's essay *Recollections of Christ's Hospital*.

blue-coat¹ boys in pictures was, at that time, I believe, little consolatory to him, or us, the living ones, who saw the better part of our provisions carried away before our faces by harpies; and ourselves reduced (with the Trojan² in the hall of Dido)

To feed our mind with idle portraiture.³

L. has recorded the repugnance of the school to *gags*, or the fat of fresh beef boiled; and sets it down to some superstition. But these unctuous morsels are never grateful to young palates (children are universally fat-haters) and in strong, coarse, boiled meats, *unsalted*, are detestable. A *gag-eater* in our time was equivalent to a goul⁴ and held in equal detestation. —⁵ suffered under the imputation:

———— 'Twas said
He ate strange flesh.⁶

He was observed, after dinner, carefully to gather up the remnants⁷ left at his table (not many, nor very choice fragments, you may credit me)—and, in an especial manner, these disreputable morsels, which he would convey away and secretly stow in the settle that stood at his bed-side. None saw when he ate them. It was rumored that he privately devoured them in the night. He was watched, but no traces of such midnight practices were discoverable. Some reported that, on leave-days, he had been seen to carry out of the bounds a large blue check handkerchief, full of something. This then must be the accursed thing.⁸ Conjecture next was at work to imagine how he could dispose of it. Some said he sold it to the beggars. This belief generally prevailed. He went about moping. None spake to him. No one would play with him. He was excommunicated; put out of the pale of the school. He was too powerful a boy to be beaten, but he underwent every mode of that negative punishment, which is more grievous than many stripes. Still he persevered. At length he was observed by two of his schoolfellows, who were determined to get at the secret, and had traced him one leave-day for that purpose, to enter a large

worn-out building, such as there exist specimens of in Chancery-lane, which are let out to various scales of pauperism with open door, and a common staircase. After him they silently slunk in, and followed by stealth up four flights, and saw him tap at a poor wicket, which was opened by an aged woman, meanly clad. Suspicion was now ripened into certainty. The informers had secured their victim. They had him in their toils. Accusation was formally preferred, and retribution most signal was looked for. Mr. Hathaway, the then steward (for this happened a little after my time), with that patient sagacity which tempered all his conduct, determined to investigate the matter, before he proceeded to sentence. The result was that the supposed mendicants, the receivers or purchasers of the mysterious scraps, turned out to be the parents of —, an honest couple come to decay,—whom this seasonable supply had, in all probability, saved from mendicancy; and that this young stork, at the expense of his own good name, had all this while been only feeding the old birds!—The governors on this occasion, much to their honor, voted a present relief to the family of —, and presented him with a silver medal. The lesson which the steward read upon RASH JUDGMENT, on the occasion of publicly delivering the medal to —, I believe, would not be lost upon his auditory. I had left school then, but I well remember —. He was a tall, shambling youth, with a cast in his eye, not at all calculated to conciliate hostile prejudices. I have since seen him carrying a baker's basket. I think I heard he did not do quite so well by himself, as he had done by the old folks.

I was a hypochondriac lad, and the sight of a boy in fetters, upon the day of my first putting on the blue clothes, was not exactly fitted to assuage the natural terrors of initiation. I was of tender years, barely turned of seven; and had only read of such things in books, or seen them but in dreams. I was told he had *run away*. This was the punishment for the first offence. As a novice I was soon after taken to see the dungeons. These were little, square, Bedlam cells, where a boy could just lie at his length upon straw and a blanket—a mattress, I think, was afterwards substituted—with a peep of light, let in askance, from a prison-orifice at top, barely enough to read by. Here the poor boy was locked in by himself all day, without sight of any but the porter who brought him his bread

¹ Christ's Hospital was called the Blue-Coat School from the dress of the pupils.

² Æneas, wrecked on the coast of Africa, went into the newly-built Temple of Dido, but found only pictures.

³ *Mind*, i. 464.

⁴ ghoul, an imaginary evil being who robs graves and feeds upon the corpses.

⁵ It is not known to whom Lamb refers.

⁶ *Antony and Cleopatra*, i. 4. 67.

⁷ See *John*, 6. 12.

⁸ See *Joshua*, 6. 13; 7. 13.

and water—who *might not speak to him*;—or of the beadle,¹ who came twice a week to call him out to receive his periodical chastisement, which was almost welcome, because it separated him for a brief interval from solitude:—and here he was shut by himself of nights, out of the reach of any sound, to suffer whatever horrors the weak nerves, and superstition incident to his time of life, might subject him to.² This was the penalty for the second offence.—Wouldst thou like, reader, to see what became of him in the next degree?

The culprit, who had been a third time an offender, and whose expulsion was at this time deemed irreversible, was brought forth, as at some solemn *auto da fe*,³ arrayed in uncouth and most appalling attire—all trace of his late "watchet weeds"⁴ carefully effaced, he was exposed in a jacket, resembling those which London lamplighters formerly delighted in, with a cap of the same. The effect of this divestiture was such as the ingenious devisers of it could have anticipated. With his pale and frightened features, it was as if some of those disfigurements in Dante⁵ had seized upon him. In this disfigurement he was brought into the hall (*L's favorite state-room*), where awaited him the whole number of his school-fellows, whose joint lessons and sports he was thenceforth to share no more, the awful presence of the steward, to be seen for the last time; of the executioner beadle, clad in his state robe for the occasion; and of two faces more, of direr import, because never but in these extremities visible. These were governors; two of whom, by choice, or charter, were always accustomed to officiate at these *Ultima Supplicia*,⁶ not to mitigate (so at least we understood it), but to enforce the uttermost stripe. Old Bamber Gascoigne, and Peter Aubert, I remember, were colleagues on one occasion, when the beadle turning rather pale, a glass of brandy was ordered to prepare him for the mysteries.⁷ The scourge-

ing was, after the old Roman fashion, long and stately. The hector¹ accompanied the criminal quite round the hall. We were generally too faint with attending to the previous disgusting circumstances, to make accurate report with our eyes of the degree of corporal punishment inflicted. Report, of course, gave out the back knotty and livid. After scourging, he was made over, in his *San Benito*,² to his friends, if he had any (but commonly such poor runagates were friendless), or to his parish officer, who, to enhance the effect of the scene, had his station allotted to him on the outside of the hall gate.

These solemn pageantries were not played off so often as to spoil the general mirth of the community. We had plenty of exercise and recreation *after* school hours, and, for myself, I must confess, that I was never happier, than *in* them. The Upper and Lower Grammar Schools were held in the same room; and an imaginary line only divided their bounds. Their character was as different as that of the inhabitants of the two sides of the Pyrenees. The Rev James Boyer was the Upper Master; but the Rev. Matthew Field presided over that portion of the apartment of which I had the good fortune to be a member. We lived a life as careless as birds. We talked and did just what we pleased, and nobody molested us. We carried an accidence, or a grammar, for form; but for any trouble it gave us, we might take two years in getting through the verbs deponent, and another two in forgetting all that we had learned about them. There was now and then the formality of saying a lesson, but if you had not learned it, a brush across the shoulders (just enough to disturb a fly) was the sole remonstrance. Field never used the rod; and in truth he wielded the cane with no great good will—holding it "like a dancer."³ It looked in his hands rather like an emblem than an instrument of authority; and an emblem, too, he was ashamed of. He was a good easy man, that did not care to ruffle his own peace, nor perhaps set any great consideration upon the value of juvenile time. He came among us, now and then, but often staid away whole days from us; and when he came, it made no difference to us—he had his private room to retire to, the short time he

¹ An officer who looked after the school buildings.

² One or two instances of lunacy, or attempted suicide, accordingly, at length convinced the governors of the impolicy of this part of the sentence, and the midnight torture of the spirits was dispensed with. This fancy of dungeons for children was a sprout of Howard's brain, for which (saving the reverence due to Holy Paul) methinks I could willingly spit upon his statue.—Lamb

³ Act of faith (The ceremony of executing a judgment of the Spanish Inquisition. The condemned heretics were strangled or burned)

⁴ Light blue garments (Collins, *The Manners*, 68; Drayton, *Polyolbon*, 5, 13)

⁵ In the *Inferno*, 28 and 30.

⁶ Extreme torments ⁷ ceremonies

¹ A Roman officer whose duty was to punish criminals.

² The dress worn by persons condemned by the Inquisition.

³ *Antony and Cleopatra*, III. 11, 36.

staid, to be out of the sound of our noise. Our mirth and uproar went on. We had classics of our own, without being beholden to "insolent Greece or haughty Rome,"¹ that passed current among us—*Peter Wilkins*—*The Adventures of the Hon Capt Robert Boyle*—*The Fortunate Blue Coat Boy*—and the like. Or we cultivated a turn for mechanic or scientific operations, making little sun-dials of paper; or weaving those ingenious parentheses, called *cat-cradles*, or making dry peas to dance upon the end of a tin pipe, or studying the art military over that laudable game "French and English,"² and a hundred other such devices to pass away the time—mixing the useful with the agreeable—as would have made the souls of Rousseau and John Locke chuckle to have seen us.³

Matthew Field belonged to that class of modest divines who affect to mix in equal proportion the *gentleman*, the *scholar*, and the *Christian*; but, I know not how, the first ingredient is generally found to be the predominating dose in the composition. He was engaged in gay parties, or with his courtly bow at some episcopal levée, when he should have been attending upon us. He had for many years the classical charge of a hundred children, during the four or five first years of their education; and his very highest form seldom proceeded further than two or three of the introductory fables of Phædrus. How things were suffered to go on thus, I cannot guess. Boyer, who was the proper person to have remedied these abuses, always affected, perhaps felt, a delicacy in interfering in a province not strictly his own. I have not been without my suspicions that he was not altogether displeased at the contrast we presented to his end of the school. We were a sort of Helots to his young Spartans.⁴ He would sometimes, with ironic deference, send to borrow a rod of the Under Master, and then, with sardonic grin, observe to one of his upper boys, "how neat and fresh the twigs looked." While his pale students were battering their brains over Xenophon and

Plato, with a silence as deep as that enjoined by the Samite,¹ we were enjoying ourselves at our ease in our little Goshen.² We saw a little into the secrets of his discipline, and the prospect did but the more reconcile us to our lot. His thunders rolled innocuous for us; his storms came near, but never touched us, contrary to Gideon's miracle, while all around were drenched, our fleece was dry.³ His boys turned out the better scholars; we, I suspect, have the advantage in temper. His pupils cannot speak of him without something of terror allaying their gratitude, the remembrance of Field comes back with all the soothing images of indolence, and summer slumbers, and work like play, and innocent idleness, and Elysian exemptions, and life itself a "playing holiday."⁴

Though sufficiently removed from the jurisdiction of Boyer, we were near enough (as I have said) to understand a little of his system. We occasionally heard sounds of the *Uhlantes*,⁵ and caught glances of Tartarus. B. was a rabid pedant. His English style was cramped to barbarism. His Easter anthems (for his duty obliged him to those periodical flights) were grating as *scrannel pipes*.⁷ He would laugh, ay, and heartily, but then it must be at Flaccus's quibble about *Res*⁸ — or at the *tristis severitas in cultu*,⁹ or *inspicere in patinas*,¹⁰ of Terence—thin jests, which at their first broaching could hardly have had *us*.¹¹

¹ Pythagoras (6th cent B C), the Greek philosopher of Samos, who enjoined silence upon his pupils until they had listened to his lectures for five years. They were also bound to keep everything secret from the outer world.
² See *Genesis*, 47 6; *Exodus*, 8 22.

³ Lamb cites Cowley as the source of this phrase. See Cowley's *The Complaint*, 69 74, also, *Judges*, 6 37 38.

⁴ *1 Henry IV*, 1, 2, 227.

⁵ howling sufferers (*Æneid*, 6, 557).

⁶ thin, dry (See *Lucidas*, 124).

⁷ "In this and everything B was the antipodes of his coadjutor. While the former was digging his brains for crude anthems, worth a pigout, F would be recreating his gentlemanly fancy in the more flowery walks of the Muses. A little dramatic effusion of his, under the name of *Vertumnus* and *Pomona* is not yet forgotten by the chroniclers of that sort of literature. It was accepted by Garrick, but the town did not give it their sanction. B. used to say of it, in a way of half compliment, half irony, that it was *too classical for representation*."—Lamb.

⁸ Flaccus.—A. C. Horace, in his *Satires*, I, 7, 35, uses the word *Res* with the double meaning of *king*, a monarch, and *king*, a surname.

⁹ gloomy sternness on the countenance (A comic character in Terence's *Andria*, V, 2, 16, uses this phrase to describe a bearer of lies).

¹⁰ to look into the stewpan (A servant in Terence's *The Adelphe*, III, 3, 74, parodies the words of an old man to his son—"to look into the lives of men as into a mirror"—by saying that he directs his fellows to look into their stewpans as into a mirror).

¹¹ force.

¹ Jonson, *To the Memory of My Beloved Master, William Shakespeare, and What He Hath Left Us*, 30.

² A game in which the players,—one French and one English,—with eyes closed, draw a pencil across a piece of paper covered with dots. The player wins whose pencil strikes the most dots.

³ Rousseau and Locke advocated a system of education which combined the practical with the theoretical.

⁴ A reference to the practice of the Spartans of exhibiting to their sons, as a warning, a drunken Helot, or slave.

enough to move Roman muses.—He had two wigs, both pedantic, but of differing omen. The one serene, smiling, fresh powdered, betokening a mild day. The other, an old discolored, unkempt, angry caxon,¹ denoting frequent and bloody execution. Woe to the school, when he made his morning appearance in his *passy*, or *passionate wig*. No comet expounded surer.²—J. B. had a heavy hand. I have known him double his knotty fist at a poor trembling child (the maternal milk hardly dry upon its lips) with a “Sirrah, do you presume to set your wits at me?”—Nothing was more common than to see him make a headlong entry into the schoolroom, from his inner recess, or library, and, with turbulent eye, singling out a lad, roar out, “Od’s my life,³ Sirrah” (his favorite adjuration), “I have a great mind to whip you,”—then, with as sudden a retracting impulse, fling back into his lair—and, after a cooling lapse of some minutes (during which all but the culprit had totally forgotten the context) drive headlong out again, piecing out his imperfect sense, as if it had been some Devil’s Latany, with the expletory yell—“and I will, too.”—In his gentler moods, when the *rabidus furor*⁴ was assuaged, he had resort to an ingenious method, peculiar, for what I have heard, to himself, of whipping the boy, and reading the Debates, at the same time; a paragraph, and a lash between; which in those times, when parliamentary oratory was most at a height and flourishing in these realms, was not calculated to impress the patient with a veneration for the diffuser graces of rhetoric.

Once, and but once, the uplifted rod was known to fall ineffectual from his hand—when droll squinting W—⁵ having been caught putting the inside of the master’s desk to a use for which the architect had clearly not designed it, to justify himself, with great simplicity averred, that he *did not know that the thing had been forewarned*. This exquisite irrecognition of any law antecedent to the *oral* or *declaratory*, struck so irresistibly upon the fancy of all who heard it (the pedagogue himself not excepted) that remission was unavoidable.

L. has given credit to B.’s great merits as an instructor Coleridge, in his *Literary Life*,⁶ has pronounced a more intelligible

¹ An old kind of wig.

² Comets were regarded as omens of impending disaster.

³ as God is my life

⁴ raging fury (Catullus, *Carmina*, 63, 38)

⁵ W— has not been identified.

⁶ *Biographia Literaria*, 1.

and ample encomium on them. The author of *The Country Spectator*¹ doubts not to compare him with the ablest teachers of antiquity. Perhaps we cannot dismiss him better than with the pious ejaculation of C— when he heard that his old master was on his death-bed—“Poor J. B.—may all his faults be forgiven, and may he be wafted to bliss by little cherub boys, all head and wings, with no *bottoms* to reproach his sublunary infirmities.”

Under him were many good and sound scholars bred.—First Grecian² of my time was Lancelot Pepys Stevens, kindest of boys and men, since Co-grammar-master (and inseparable companion) with Dr T—e.³ What an edifying spectacle did this brace of friends present to those who remembered the anti-socialities of their predecessors!—You never met the one by chance in the street without a wonder, which was quickly dissipated by the almost immediate sub-appearance of the other. Generally arm in arm, these kindly coadjutors lightened for each other the toilsome duties of their profession, and when, in advanced age, one found it convenient to retire, the other was not long in discovering that it suited him to lay down the fasces⁴ also. Oh, it is pleasant, as it is rare, to find the same arm linked in yours at forty, which at thirteen helped it to turn over the *Cicero De Amicitia*,⁵ or some tale of Antique Friendship, which the young heart even then was burning to anticipate!—Co-Grecian with S. was Th—,⁶ who has since executed with ability various diplomatic functions at the Northern courts. Th— was a tall, dark, saturnine youth, sparing of speech, with raven locks. Thomas Fanshaw Middleton followed him (now Bishop of Calcutta) a scholar and a gentleman in his teens. He has the reputation of an excellent critic; and is author (besides *The Country Spectator*) of *A Treatise on the Greek Article, against Sharpe*.—M. is said to bear his mitre⁷ in India, where the *regni novitas*⁸ (I dare say) sufficiently justifies the bearing. A humility quite as primitive as that of Jewel or Hooker might not be

¹ Thomas Fanshaw Middleton

² A name given to the students of the first class in Christ’s Hospital.

³ Dr Arthur William Trollope, who succeeded Bover as headmaster of the school.

⁴ Bundles of rods carried by lictors before the Roman magistrates as a symbol of authority: used here for *brock rod*.

⁵ Cicero’s *Essay Concerning Friendship*

⁶ Sir Edward Thornton (1766-1852)

⁷ The official head-dress of a bishop

⁸ newness of rule.—i. e., British rule (See the *Rheid*, 1, 562)

exactly fitted to impress the minds of those Anglo-Asiatic diocesans with a reverence for home institutions, and the church which those fathers watered.¹ The manners of M. at school, though firm, were mild, and unassuming.—Next to M. (if not senior to him) was Richards, author of *The Aboriginal Britons*, the most spirited of the Oxford Prize Poems; a pale, studious Grecian.—Then followed poor S——,² ill-fated M——³ of these the Muse is silent.

Finding some of Edward's race
Unhappy pass their annals by.⁴

Come back into memory, like as thou wert in the day-spring of thy fancies, with hope like a fiery column before thee⁵—the dark pillar not yet turned—Samuel Taylor Coleridge—Logician, Metaphysician, Bard!⁶ How have I seen the casual passer through the Cloisters stand still, intranced with admiration (while he weighed the disproportion between the *speech* and the *garb* of the young *Mirandula*), to hear thee unfold, in thy deep and sweet intonations, the mysteries of Jamblichus, or Plotinus (for even in those years thou waxedst not pale at such philosophic draughts), or reciting Homer in his Greek, or Pindar—while the walls of the old Grey Friars re-echoed to the accents of the *inspired charity-boy*!—Many were the “wit-combats”⁷ (to dally awhile with the words of old Fuller), between him and C. V. LeG——,⁸ “which two I behold like a Spanish great galleon, and an English man of war. Master Coleridge, like the former, was built far higher in learning, solid, but slow in his performances. C. V. L., with the English man of war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention.”

Nor shalt thou, their compeer, be quickly forgotten, Allen, with the cordial smile, and still more cordial laugh, with which thou wert wont to make the old Cloisters shake, in thy cognition of some poignant jest of

¹ See *1 Corinthians*, 3:6-8.

² A student named Scott, who died in an insane hospital.

³ A student named Maunde, who was dismissed from school.

⁴ Prior *Carmina Seculare* for the Year 1700, st. 8, 45. The reference is to the students of Christ's Hospital, which was founded by Edward VI in 1551.

⁵ See *Ecceus*, 13:21; *Numbers*, 9:15-23.

⁶ Adapted from a passage in Fuller's *The History of the Worthies in England* (1662), in which is described a wit combat between Shakspeare and Ben Jonson.

⁷ Charles Valentine Le Grice (1773-1858), one of the Grecians at Christ's Hospital.

theirs; or the anticipation of some more material, and, peradventure, practical one, of thine own. Extinct are those smiles, with that beautiful countenance, with which (for thou wert the *Nireus formosus*¹ of the school), in the days of thy maturer waggery, thou didst disarm the wrath of infuriated town-damsel, who, incensed by provoking pinch, turning tigress-like round, suddenly converted by thy angel-look, exchanged the half-formed terrible “*bl——*,” for a gentler greeting—“*bless thy handsome face!*”

Next follow two, who ought to be now alive, and the friends of Elia—the junior Le G——² and F——,³ who impelled, the former by a roving temper, the latter by too quick a sense of neglect—ill capable of enduring the slights poor sizzars⁴ are sometimes subject to in our seats of learning—exchanged their Alma Mater for the camp; perishing, one by climate, and one on the plains of Salamanca:—Le G——, sanguine, volatile, sweet-natured; F——, dogged, faithful, anticipative of insult, warm-hearted, with something of the old Roman height about him.

Fine, frank-hearted F——,⁵ the present master of Hertford, with Marmaduke T——,⁶ mildest of missionaries—and both my good friends still—close the catalogue of Grecians in my time

THE TWO RACES OF MEN

1820

The human species, according to the best theory I can form of it, is composed of two distinct races, *the men who borrow*, and *the men who lend*. To these two original diversities may be reduced all those impertinent classifications of Gothic and Celtic tribes, white men, black men, red men. All the dwellers upon earth, “Parthians, and Medes, and Elamites,”¹ flock hither, and do naturally fall in with one or other of these primary distinctions. The infinite superiority of the former, which I choose to designate as the *great race*, is discernible in their figure, port, and a certain instinctive sovereignty. The latter are born degraded

¹ handsome Nireus (Nireus was the handsomest man among the Greeks before Troy. See the *Iliad*, 2:373.)

² Samuel Le Grice, who became a soldier and died in the West Indies.

³ Joseph Favell, who left Cambridge because he was ashamed of his father, a house-painter. He is the “poor W” of Lamb's *Poor Relations* (p. 955b, 45).

⁴ students exempted from college fees.

⁵ Frederick William Franklin.

⁶ Marmaduke Thompson. ⁷ *Acts*, 2:9.

"He shall serve his brethren."¹ There is something in the air of one of this cast, lean and suspicious;² contrasting with the open, trusting, generous manners of the other.

Observe who have been the greatest borrowers of all ages—Alcibiades—Falstaff—Sir Richard Steele—our late incomparable Brinsley—what a family likeness in all four!

What a careless, even deportment hath your borrower! what rosy gills! what a beautiful reliance on Providence doth he manifest,—taking no more thought than lilies!³ What contempt for money,—accounting it (yours and mine especially) no better than dross. What a liberal confounding of those pedantic distinctions of *meum* and *tuum*!⁴ or rather, what a noble simplification of language (beyond Tooke), resolving these supposed opposites into one clear, intelligible pronoun adjective!—What near approaches doth he make to the primitive *community*,⁵—to the extent of one half of the principle at least!

He is the true taxer who "callethe all the world up to be taxed",⁶ and the distance is as vast between him and *one of us*, as subsisted betwixt the Augustan Majesty⁷ and the poorest obolar⁸ Jew that paid it tribute-pittance at Jerusalem!—His exactions, too, have such a cheerful, voluntary air! So far removed from your sour parochial or state-gatherers,—those ink-horn varlets, who carry their want of welcome in their faces! He cometh to you with a smile, and troubleth you with no receipt, confining himself to no set season. Every day is his Candlemas, or his Feast of Holy Michael.⁹ He appheth the *lene tormentum*¹⁰ of a pleasant look to your purse,—which to that gentle warmth expands her silken leaves, as naturally as the cloak of the traveler, for which sun and wind contended!¹¹ He is the true Propontic which never ebbeth!¹² The sea which taketh handsomely at each man's hand. In vain the victim, whom he delighteth to honor,¹³ struggles with destiny; he is in the net. Lend therefore cheerfully, O

man ordained to lend—that thou lose not in the end, with thy worldly penny, the reversion promised.¹ Combine not preposterously in thine own person the penalties of Lazarus and of Dives!²—but, when thou seest the proper authority coming, meet it smilingly, as it were half-way. Come, a handsome sacrifice! See how light *he* makes of it! Strain not courtesies with a noble enemy.

Reflections like the foregoing were forced upon my mind by the death of my old friend, Ralph Bigod, Esq., who departed this life on Wednesday evening, dying, as he had lived, without much trouble. He boasted himself a descendant from mighty ancestors of that name, who heretofore held ducal dignities in this realm. In his actions and sentiments he belied not the stock to which he pretended. Early in life he found himself invested with ample revenues, which, with that noble disinterestedness which I have noticed as inherent in men of the *great race*, he took almost immediate measures entirely to dissipate and bring to nothing: for there is something revolting in the idea of a king holding a private purse; and the thoughts of Bigod were all regal. Thus furnished, by the very act of disfurnishment, getting rid of the cumbersome luggage of riches, more apt (as one sings)

To slacken virtue, and abate her edge,
Than prompt her to do aught may merit
praise;³

he set forth, like some Alexander, upon his great enterprise, "borrowing and to borrow"⁴!

In his periegesis,⁵ or triumphant progress throughout this island, it has been calculated that he laid a tythe⁶ part of the inhabitants under contribution. I reject this estimate as greatly exaggerated:—but having had the honor of accompanying my friend, divers times, in his perambulations about this vast city, I own I was greatly struck at first with the prodigious number of faces we met who claimed a sort of respectful acquaintance with us. He was one day so obliging as to explain the phenomenon. It seems, these were his tributaries; feeders of his exchequer; gentlemen, his good friends (as he was pleased to express himself), to whom he had occasionally been beholden for a loan. Their multitudes did

¹ Genesis, 9. 25.

² See *Julius Cæsar*, 1, 2, 194-95.

³ See *Matthew*, 6. 28-29.

⁴ mine and thine (See Fielding's *The History of the Life of the Late Mr Jonathan Wild the Great*, 3, 14.)

⁵ See *Acts*, 2. 44.

⁶ *Luke*, 2. 1.

⁷ The Imperial Government.

⁸ impoverished; possessing only small coins like oboli.

⁹ These were days on which rents fell due.
¹⁰ gentle stimulus (Horace, *Odes*, III, 21, 13).

¹¹ In one of the fables of *Æsop*.

¹² See *Othello*, III, 3, 453.

¹³ See *Æsop*, 6. 8.

¹ See *Proverbs*, 19. 17.

² See *Luke*, 16. 19-31.

³ *Paradise Regained*, 2, 455.

⁴ See *Revelation*, 6. 2.

⁵ tour

no way disconcert him. He rather took a pride in numbering them; and, with Comus, seemed pleased to be "stocked with so fair a herd."¹

With such sources, it was a wonder how he contrived to keep his treasury always empty. He did it by force of an aphorism, which he had often in his mouth, that "money kept longer than three days stinks." So he made use of it while it was fresh. A good part he drank away (for he was an excellent toss-pot), some he gave away, the rest he threw away, literally tossing and hurling it violently from him—as boys do burrs, or as if it had been infectious,—into ponds, or ditches, or deep holes,—inscrutable cavities of the earth;—or he would bury it (where he would never seek it again) by a river's side under some bank, which (he would facetiously observe) paid no interest—but out away from him it must go peremptorily, as Hagar's offspring into the wilderness,² while it was sweet. He never missed it. The streams were perennial which fed his fisc.³ When new supplies became necessary, the first person that had the felicity to fall in with him, friend or stranger, was sure to contribute to the deficiency. For Bigod had an *undeniable* way with him. He had a cheerful, open exterior, a quick jovial eye, a bald forehead, just touched with gray (*cuna fides*!). He anticipated no excuse, and found none. And, waiving for a while my theory as to the *great race*, I would put it to the most untheorizing reader, who may at times have disposable coin in his pocket, whether it is not more repugnant to the kindness of his nature to refuse such a one as I am describing, than to say *no* to a poor petitionary rogue (your bastard borrower) who, by his mumbling visnomy,⁵ tells you, that he expects nothing better, and, therefore, whose preconceived notions and expectations you do in reality so much less shock in the refusal.

When I think of this man; his fiery glow of heart; his swell of feeling; how magnificent, how *ideal* he was; how great at the midnight hour; and when I compare with him the companions with whom I have associated since, I grudge the saving of a few idle ducats, and think that I am fallen into the society of *leaders*, and *little men*.

To one like Elia, whose treasures are rather cased in leather covers than closed in iron coffers, there is a class of alienators more formidable than that which I have touched upon; I mean your *borrowers of books*—those mutilators of collections, spoilers of the symmetry of shelves, and creators of odd volumes. There is Comberbatch, matchless in his depredations!

That foul gap in the bottom shelf facing you, like a great eye-tooth knocked out (you are now with me in my little back study in Bloomsbury, reader!), with the huge Switzer-like¹ tomes on each side (like the Guildhall giants,² in their reformed posture, guardant of nothing), once held the tallest of my folios, *Opera Bonaventura*,³ choice and massy divinity, to which its two supporters (school divinity also, but of a lesser calibre, — Bellarmine, and Holy Thomas), showed but as dwarfs,—itself an Ascapart!—that Comberbatch abstracted upon the faith of a theory he holds, which is more easy, I confess, for me to suffer by than to refute, namely, that "the title to property in a book (my Bonaventure, for instance) is in exact ratio to the claimant's powers of understanding and appreciating the same." Should he go on acting upon this theory, which of our shelves is safe?

The slight vacuum in the left-hand case—two shelves from the ceiling—scarcely distinguishable but by the quick eye of a loser—was whilom the commodious resting-place of Browne on *Urn Burial*. C will hardly allege that he knows more about that treatise than I do, who introduced it to him, and was indeed the first (of the moderns) to discover its beauties—but so have I known a foolish lover to praise his mistress in the presence of a rival more qualified to carry her off than himself.—Just below, Dodsley's dramas want their fourth volume, where *Vittoria Corombona* is! The remainder nine are as distasteful as Priam's refuse sons, when the Fates borrowed *Hector*.⁴ Here stood *The Anatomy of Melancholy*, in sober state.—There loitered *The Complete Angler*, quiet as in life, by some stream side.—In yonder nook.

¹ That is, enormous, like the giant Swiss guards formerly in the French service.

² Two colossal wooden figures of Gog and Magog in the council hall of London.

³ Works of Bonaventura (1221-74), an Italian theologian.

⁴ In the Trojan War, Hector, the favorite son of Priam, was slain by Achilles. With nine of his fifty sons still living, Priam begged Achilles for the body of Hector. See the *Iliad*, 24, 486 ff.

¹ Comus, 152.

² Ishmael. See *Genesis*, 16.

³ Treasury.

⁴ hoary fidelity (*Æneid*, 1, 292).

⁵ mumbling physiognomy.

John Bunce, a widower-volume, with "eyes closed,"¹ mourns his ravished mate.

One justice I must do my friend, that if he sometimes, like the sea, sweeps away a treasure, at another time, sea-like, he throws up as rich an equivalent to match it. I have a small under-collection of this nature (my friend's gatherings in his various calls), picked up, he has forgotten at what odd places, and deposited with as little memory at mine. I take in these orphans, the twice-deserted. These proselytes of the gate are welcome as the true Hebrews.² There they stand in conjunction; natives, and naturalized. The latter seem as little disposed to inquire out their true lineage as I am.—I charge no warehouse-room for these deodands,³ nor shall ever put myself to the ungentlemanly trouble of advertising a sale of them to pay expenses.

To lose a volume to ' carries some sense and meaning in it. You are sure that he will make one hearty meal on your viands, if he can give no account of the platter after it. But what moved thee, wayward, spiteful K,⁴ to be so importunate to carry off with thee, in spite of tears and adjurations to thee to forbear, the *Letters* of that princely woman, the thrice noble Margaret Newcastle?—knowing at the time, and knowing that I knew also, thou most assuredly wouldst never turn over one leaf of the illustrious folio:—what but the mere spirit of contradiction, and childish love of getting the better of thy friend?—Then, worst cut of all⁵ to transport it with thee to the Gallican land—

Unworthy land to harbor such a sweetness, A virtue in which all ennobling thoughts dwell, Pure thoughts, kind thoughts, high thoughts, her sex's wonder!

—hadst thou not thy play-books, and books of jests and fancies, about thee, to keep thee merry, even as thou keepest all companies with thy quips and mirthful tales?—Child of the Green-room,⁶ it was unkindly done of thee. Thy wife, too, that part-French, better-part Englishwoman!—that *she* could fix upon no other treatise to

¹ A reference to the statement of John Bunce, the hero of the book, that when one of his wives died he remained four days with his eyes shut.

² That is, the books which Lamb had purchased. Proselytes were converts to Judaism, who were not governed by those strict religious laws as were the true Hebrews. See *Leviticus*, 19 33-34.

³ Things given or forfeited.

⁴ James Kenney (1780-1849), a dramatist.

⁵ See *Julius Cæsar*, III, 2, 187.

⁶ The stage; literally, the dressing-room behind the scenes.

bear away, in kindly token of remembering us, than the works of Fulke Greville, Lord Brooke — of which no Frenchman, nor woman of France, Italy, or England, was ever by nature constituted to comprehend a tittle! *Was there not Zimmerman on Solitude?*

Reader, if haply thou art blessed with a moderate collection, be shy of showing it; or if thy heart overfloweth to lend them, lend thy books; but let it be to such a one as S. T. C.¹—he will return them (generally anticipating the time appointed) with usury; enriched with annotations, tripling their value. I have had experience. Many are these precious MSS. of his—(in *matter* oftentimes, and almost in *quantity* not unfrequently vying with the originals)—in no very clerically hand—legible in my Daniel; in old Burton; in Sir Thomas Browne; and those abstruser cogitations of the Greville, now, alas! wandering in Pagan lands.—I counsel thee, shut not thy heart, nor thy library, against S. T. C.

MRS BATTLE'S OPINIONS ON WHIST 1821

"A clear fire, a clean hearth,² and the rigor of the game." This was the celebrated wish of old Sarah Battle (now with God) who, next to her devotions, loved a good game at whist. She was none of your lukewarm gamblers, your half-and-half players, who have no objection to take a hand, if you want one to make up a rubber, who affirm that they have no pleasure in winning; that they like to win one game, and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they play or no; and will desire an adversary, who has slipt a wrong card, to take it up and play another.³ These innumerable triflers are the curse of a table. One of these flies will spoil a whole pot. Of such it may be said, that they do not play at cards, but only play at playing at them.

Sarah Battle was none of that breed. She detested them, as I do, from her heart and soul; and would not, save upon a striking emergency, willingly seat herself at the same table with them. She loved a thorough-paced partner, a determined enemy.

¹ Samuel Taylor Coleridge.

² "This was before the introduction of rugs, reader. You must remember the intolerable crash of the unwept cinders betwixt your foot and the marble."—Lamb.

³ "As if a sportsman should tell you he liked to kill a fox one day and lose him the next."—Lamb.

She took, and gave, no concessions. She hated favors. She never made a revoke,¹ nor ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight:² cut and thrust. She held not her good sword (her cards) "like a dancer."³ She sat bolt upright, and neither showed you her cards, nor desired to see yours. All people have their blind side—their superstitions; and I have heard her declare, under the rose,⁴ that Hearts was her favorite suit.

I never in my life—and I knew Sarah Battle many of the best years of it—saw her take out her snuff-box when it was her turn to play; or snuff a candle in the middle of a game; or ring for a servant, till it was fairly over. She never introduced, or connived at, miscellaneous conversation during its process. As she emphatically observed, cards were cards: and if I ever saw unmingled distaste in her fine last-century countenance, it was at the airs of a young gentleman of a literary turn, who had been with difficulty persuaded to take a hand; and who, in his excess of candor, declared that he thought there was no harm in unbending the mind now and then, after serious studies, in recreations of that kind.⁵ She could not bear to have her noble occupation, to which she wound up her faculties, considered in that light. It was her business, her duty, the thing she came into the world to do,—and she did it. She unbent her mind afterwards—over a book.

Pope was her favorite author: his *Rape of the Lock* her favorite work. She once did me the favor to play over with me (with the cards) his celebrated game of ombre in that poem; and to explain to me how far it agreed with, and in what points it would be found to differ from, *tradrille*. Her illustrations were apposite and poignant; and I had the pleasure of sending the substance of them to Mr. Bowles, but I suppose they came too late to be inserted among his ingenious notes upon that author.

Quadrille,⁶ she has often told me, was her first love; but whist had engaged her maturer esteem. The former, she said, was showy and specious, and likely to allure young persons. The uncertainty and quick shifting of partners—a thing which the constancy of whist abhors;—the dazzling supremacy and regal investiture of Spa-

dille¹—absurd, as she justly observed, in the pure aristocracy of whist, where his crown and garter gave him no proper power above his brother-nobility of the Aces,—the giddy vanity, so taking to the inexperienced, of playing alone²—above all, the overpowering attractions of a *Sans Prendre Vole*,³—to the triumph of which there is certainly nothing parallel or approaching, in the contingencies of whist;—all these, she would say, make quadrille a game of captivity to the young and enthusiastic. But whist was the *solider* game: that was her word. It was a long meal; not, like quadrille, a feast of snatches. One or two rubbers might co-extend in duration with an evening. They gave time to form rooted friendships, to cultivate steady enmities. She despised the chance-started, capricious, and ever fluctuating alliances of the other. The skirmishes of quadrille, she would say, reminded her of the petty ephemeral embroilments of the little Italian states, depicted by Machiavel;⁴ perpetually changing postures and connections; bitter foes today, sugared darling tomorrow; kissing and scratching in a breath;—but the wars of whist were comparable to the long, steady, deep-rooted, rational antipathies of the great French and English nations.

A grave simplicity was what she chiefly admired in her favorite game. There was nothing silly in it, like the nob⁴ in cribbage—nothing superfluous. No *flushes*—that most irrational of all pleas that a reasonable being can set up.—that any one should claim four by virtue of holding cards of the same mark and color, without reference to the playing of the game, or the individual worth or pretensions of the cards themselves! She held this to be a solecism; as pitiful an ambition at cards as alliteration is in authorship. She despised superficiality, and looked deeper than the colors of things.—Suits were soldiers, she would say, and must have a uniformity of array to distinguish them: but what should we say to a foolish squire, who should claim a merit from dressing up his tenantry in red jackets, that never were to be marshalled—never to take the field?—She even wished that whist were more simple than it is; and, in my mind, would have stript it of some appendages, which, in the state of human frailty, may be venially, and even com-

¹ never failed to follow suit when able

² See *2 Timothy*, 4 7

³ *Antony and Cleopatra*, III. 11. 36

⁴ in confidence

⁵ ombre played by four persons

¹ The ace of spades

² winning all the tricks single-handed

³ In his *Florentine History*.

⁴ The knave of the same suit as the card turned up, counting one for the holder

mendably allowed of. She saw no reason for the deciding of the trump by the turn of the card. Why not one suit always trumps?—Why two colors, when the mark of the suits would have sufficiently distinguished them without it?—

"But the eye, my dear Madam, is agreeably refreshed with the variety. Man is not a creature of pure reason—he must have his senses delightfully appealed to. We see it in Roman Catholic countries, where the music and the paintings draw in many to worship, whom your quaker spirit of unsensualizing would have kept out.—You, yourself, have a pretty collection of paintings—but confess to me, whether, walking in your gallery at Sandham, among those clear Vandykes, or among the Paul Potters in the ante-room, you ever felt your bosom glow with an elegant delight, at all comparable to *that* you have it in your power to experience most evenings over a well-arranged assortment of the court cards?—the pretty antic habits, like heralds in a procession—the gay triumph-assuring scarlets—the contrasting deadly-killing sables—the 'hoary majesty of spades,'¹ Pam² in all his glory!—

"All these might be dispensed with; and, with their naked names upon the drab paste-board, the game might go on very well, picture-less. But the *beauty* of cards would be extinguished forever. Stripped of all that is imaginative in them, they must degenerate into mere gambling.—Imagine a dull deal board,³ or drum head, to spread them on, instead of that nice verdant carpet (next to nature's), fittest arena for those courtly combatants to play their gallant jousts and turneys in!—Exchange those delicately-turned ivory markers—(work of Chinese artist, unconscious of their symbol, —or as profanely slighting their true application as the arrantest Ephesian journeyman⁴ that turned out those little shrines for the goddess⁵)—exchange them for little bits of leather (our ancestors' money) or chalk and a slate!"—

The old lady, with a smile, confessed the soundness of my logic; and to her approbation of my arguments on her favorite topic that evening, I have always fancied myself indebted for the legacy of a curious cribbage board, made of the finest Sienna marble, which her maternal uncle (old Wal-

ter Plumer, whom I have elsewhere celebrated¹) brought with him from Florence:—this, and a trifle of five hundred pounds, came to me at her death.

The former bequest (which I do not least value) I have kept with religious care; though she herself, to confess a truth, was never greatly taken with cribbage. It was an essentially vulgar game, I have heard her say,—disputing with her uncle, who was very partial to it. She could never heartily bring her mouth to pronounce "*go*"—or "*that's a go*."² She called it an ungrammatical game. The pegging³ teased her. I once knew her to forfeit a rubber (a five dollar stake), because she would not take advantage of the turn-up knave, which would have given it her, but which she must have claimed by the disgraceful tenure of declaring "*two for his heels*." There is something extremely genteel in this sort of self-denial. Sarah Battle was a gentlewoman born.

Piquet she held the best game at the cards for two persons, though she would ridicule the pedantry of the terms—such as pique⁴—repique⁵—the capot⁶—they savored (she thought) of affectation. But games for two, or even three, she never greatly cared for. She loved the quadrate, or square. She would argue thus—Cards are warfare: the ends are gain, with glory. But cards are war, in disguise of a sport: when single adversaries encounter, the ends proposed are too palpable. By themselves, it is too close a fight; with spectators, it is not much bettered. No looker-on can be interested, except for a bet, and then it is a mere affair of money; he cares not for your luck *sympathetically*, or for your play.—Three are still worse; a mere naked war of every man against every man, as in cribbage, without league or alliance; or a rotation of petty and contradictory interests, a succession of heartless leagues, and not much more hearty infractions of them, as in tradrille.—But in square games (*she meant whist*) all that is possible to be attained in card-playing is accomplished. There are the incentives of profit with honor, common to every species—though the *latter* can be but very imperfectly enjoyed in those other games, where the spectator is only feebly a participator. But the parties in whist are spectators and

¹ Pope, *The Rape of the Lock*, 3, 58

² The knave of clubs.

³ A board of pine or fir.

⁴ Demetrius. See *Acts*, 19 24-41.

⁵ Diana

¹ In *The South Sea House* (p. 930a, 85 ff.).

² Terms used when the player is unable to play.

³ Scoring by means of pegs

⁴ Scoring 30 points before the other player scores

⁵ Scoring 80 or more points before play begins,

thereby counting 60 points additional

⁶ Winning all the tricks, counting 40

principals too. They are a theatre to themselves, and a looker-on is not wanted. He is rather worse than nothing, and an impertinence. Whist abhors neutrality, or interests beyond its sphere. You glory in some surprising stroke of skill or fortune, not because a cold—or even an interested—by-stander witnesses it, but because your *partner* sympathizes in the contingency. You win for two. You triumph for two. Two are exalted. Two again are mortified, which divides their disgrace, as the conjunction doubles (by taking off the invidiousness) your glories. Two losing to two are better reconciled, than one to one in that close butchery. The hostile feeling is weakened by multiplying the channels. War becomes a civil game—By such reasonings as these the old lady was accustomed to defend her favorite pastime

No inducement could ever prevail upon her to play at any game, where chance entered into the composition, *for nothing*. Chance, she would argue—and here again, admire the subtlety of her conclusion!—chance is nothing, but where something else depends upon it. It is obvious, that cannot be *glory*. What rational cause of exultation could it give to a man to turn up size ace¹ a hundred times together by himself? or before spectators, where no stake was depending?—Make a lottery of a hundred thousand tickets with but one fortunate number—and what possible principle of our nature, except stupid wonderment, could it gratify to gain that number as many times successively, without a prize?—Therefore she disliked the mixture of chance in backgammon, where it was not played for money. She called it foolish, and those people idiots, who were taken with a lucky hit under such circumstances. Games of pure skill were as little to her fancy. Played for a stake, they were a mere system of over-reaching. Played for glory, they were a mere setting of one man's wit,—his memory, or combination-faculty rather—against another's; like a mock-engagement at a review, bloodless and profitless.—She could not conceive a *game* wanting the spritely infusion of chance,—the handsome excuses of good fortune. Two people playing at chess in a corner of a room, whilst whist was stirring in the centre, would inspire her with insufferable horror and ennui. Those well-cut similitudes of Castles, and Knights, the *imagery* of the board, she would argue

¹ six and one (a lucky throw of dice in the game of backgammon)

(and I think in this case justly), were entirely misplaced and senseless. Those hard head-contests can in no instance ally with the fancy. They reject form and color. A pencil and dry slate (she used to say) were the proper arena for such combatants.

To those puny objectors against cards, as nurturing the bad passions, she would retort that man is a gaming animal. He must be always trying to get the better in something or other—that this passion can scarcely be more safely expended than upon a game at cards, that cards are a temporary illusion; in truth, a mere drama, for we do but *play* at being mightily concerned, where a few idle shillings are at stake, yet, during the illusion, we *are* as mightily concerned as those whose stake is crowns and kingdoms. They are a sort of dream-fighting; much ado; great battling, and little bloodshed; mighty means for disproportioned ends, quite as diverting, and a great deal more innoxious, than many of those more serious *games* of life, which men play, without esteeming them to be such

With great deference to the old lady's judgment on these matters, I think I have experienced some moments in my life, when playing at cards *for nothing* has even been agreeable. When I am in sickness, or not in the best spirits, I sometimes call for the cards, and play a game at piquet *for love* with my cousin Bridget—Bridget Elia¹

I grant there is something sneaking in it, but with a tooth-ache, or a sprained ancle,—when you are subdued and humble,—you are glad to put up with an inferior spring of action.

There is such a thing in nature, I am convinced, as *sick whist*

I grant it is not the highest style of man—I deprecate the manes² of Sarah Battle—she lives not, alas! to whom I should apologize.

At such times, those *terms* which my old friend objected to, come in as something admissible—I love to get a tierce³ or a quatorze,⁴ though they mean nothing. I am subdued to an inferior interest. Those shadows of winning amuse me

That last game I had with my sweet cousin (I capotted⁵ her)—(dare I tell thee, how foolish I am?)—I wished it might have lasted forever, though we gained nothing, and lost nothing, though it was a mere

¹ Lamb's sister Mary.

² shade; spirit

³ sequence of three cards of the same suit

⁴ the four aces kings, queens, knaves, or tens

⁵ won all the tricks from

shade of play: I would be content to go on in that idle folly forever. The pipkin¹ should be ever boiling, that was to prepare the gentle lenitive to my foot, which Bridget was doomed to apply after the game was over: and, as I do not much relish appliances, there it should ever bubble. Bridget and I should be ever playing.

MACKERY END, IN HERTFORDSHIRE
1821

Bridget Elia² has been my housekeeper for many a long year. I have obligations to Bridget, extending beyond the period of memory. We house together, old bachelor and maid, in a sort of double singleness; with such tolerable comfort, upon the whole, that I, for one, find in myself no sort of disposition to go out upon the mountains, with the rash king's offspring,³ to bewail my celibacy. We agree pretty well in our tastes and habits—yet so, as “with a difference.”⁴ We are generally in harmony, with occasional bickerings—as it should be among near relations. Our sympathies are rather understood, then expressed; and once, upon my dissembling a tone in my voice more kind than ordinary, my cousin burst into tears, and complained that I was altered. We are both great readers in different directions. While I am hanging over (for the thousandth time) some passage in old Burton, or one of his strange contemporaries, she is abstracted in some modern tale, or adventure, whereof our common readable is daily fed with assiduously fresh supplies. Narrative teases me. I have little concern in the progress of events. She must have a story—well, ill, or indifferently told—so there be life stirring in it, and plenty of good or evil accidents. The fluctuations of fortune in fiction—and almost in real life—have ceased to interest, or operate but dully upon me. Out-of-the-way humors and opinions—heads with some diverting twist in them—the oddities of authorship please me most. My cousin has a native disrelish of anything that sounds odd or bizarre. Nothing goes down with her, that is quaint, irregular, or out of the road of common sympathy. She “holds Nature more clever.”⁵ I can pardon her blindness to the beautiful obliquities⁶ of the *Religio Medici*; but she

must apologize to me for certain disrespectful insinuations, which she has been pleased to throw out latterly, touching the intellectuals of a dear favorite of mine, of the last century but one—the thrice noble, chaste, and virtuous,—but again somewhat fantastical, and original-brain'd, generous Margaret Newcastle.

It has been the lot of my cousin, oftener perhaps than I could have wished, to have had for her associates and mine, free-thinkers—leaders, and disciples, of novel philosophies and systems; but she neither wrangles with, nor accepts, their opinions. That which was good and venerable to her, when a child, retains its authority over her mind still. She never juggles or plays tricks with her understanding.

We are both of us inclined to be a little too positive; and I have observed the result of our disputes to be almost uniformly this,—that in matters of fact, dates, and circumstances, it turns out that I was in the right, and my cousin in the wrong. But where we have differed upon moral points; upon something proper to be done, or let alone, whatever heat of opposition, or steadiness of conviction, I set out with, I am sure always, in the long run, to be brought over to her way of thinking.

I must touch upon the foibles of my kinswoman with a gentle hand, for Bridget does not like to be told of her faults. She hath an awkward trick (to say no worse of it) of reading in company: at which times she will answer *yes* or *no* to a question, without fully understanding its purport—which is provoking, and derogatory in the highest degree to the dignity of the putter of the said question. Her presence of mind is equal to the most pressing trials of life, but will sometimes desert her upon trifling occasions. When the purpose requires it, and is a thing of moment, she can speak to it greatly; but in matters which are not stuff of the conscience,¹ she hath been known sometimes to let slip a word less seasonably.

Her education in youth was not much attended to; and she happily missed all that train of female garniture, which passeth by the name of accomplishments. She was tumbled early, by accident or design, into a spacious closet of good old English reading,² without much selection or prohibition, and browsed at will upon that fair and wholesome pasturage. Had I twenty girls, they

¹ A small earthen pot

² Lamb's sister Mary.

³ Jephthah's daughter. See *Judges*, 11:31-40: also Tennyson's *A Dream of Fair Women*, 197-248

⁴ *Hamlet*, IV. 5, 183 (An heraldic term.)

⁵ Gay, *Epitaph of Bywords*, 4.

⁶ Irregularities

¹ *Othello*, I. 2, 2.

² In the library of Samuel Salt of the Inner Temple. See Glossary

should be brought up exactly in this fashion. I know not whether their chance in wedlock might not be diminished by it; but I can answer for it, that it makes (if the worst comes to the worst) most incomparable old maids.

In a season of distress, she is the truest comforter; but in the teasing accidents, and minor perplexities, which do not call out the will to meet them, she sometimes maketh matters worse by an excess of participation. If she does not always divide your trouble, upon the pleasanter occasions of life, she is sure always to treble your satisfaction. She is excellent to be at play with, or upon a visit; but best, when she goes a journey with you.

We made an excursion together a few summers since, into Hertfordshire, to beat up the quarters of some of our less-known relations in that fine corn¹ country.

The oldest thing I remember is Mackery End; or Mackerel End, as it is spelt, perhaps more properly, in some old maps of Hertfordshire; a farm-house,—delightfully situated within a gentle walk from Wheat-hampstead. I can just remember having been there, on a visit to a great-aunt, when I was a child, under the care of Bridget, who, as I have said, is older than myself by some ten years. I wish that I could throw into a heap the remainder of our joint existences, that we might share them in equal division. But that is impossible. The house was at that time in the occupation of a substantial yeoman, who had married my grandmother's sister. His name was Gladman. My grandmother was a Bruton, married to a Field. The Gladmans and the Brutons are still flourishing in that part of the county, but the Fields are almost extinct. More than forty years had elapsed since the visit I speak of; and, for the greater portion of that period, we had lost sight of the other two branches also. Who or what sort of persons inherited Mackery End—kindred or strange folk—we were afraid almost to conjecture, but determined some day to explore.

By somewhat a circuitous route, taking the noble park at Luton in our way from Saint Alban's, we arrived at the spot of our anxious curiosity about noon. The sight of the old farm-house, though every trace of it was effaced from my recollection, affected me with a pleasure which I had not experienced for many a year. For though I had forgotten it, we had never forgotten being there together, and we had been talking

¹ wheat

about Mackery End all our lives, till memory on my part became mocked with a phantom of itself, and I thought I knew the aspect of a place, which, when present, O how unlike it was to *that*, which I had conjured up so many times instead of it!

Still the air breathed balmily about it; the season was in the "heart of June,"² and I could say with the poet,

But thou, that didst appear so fair
To fond imagination,
Dost rival in the light of day
Her delicate creation!:

Bridget's was more a waking bliss³ than mine, for she easily remembered her old acquaintance again—some altered features, of course, a little grugged at. At first, indeed, she was ready to disbelieve for joy, but the scene soon reconfirmed itself in her affections—and she traversed every out-post of the old mansion, to the wood-house, the orchard, the place where the pigeon-house had stood (house and birds were alike flown)—with a breathless impatience of recognition, which was more pardonable perhaps than decorous at the age of fifty odd. But Bridget in some things is behind her years.

The only thing left was to get into the house—and that was a difficulty which to me singly would have been insurmountable; for I am terribly shy in making myself known to strangers and out-of-date kinsfolk. Love, stronger than scruple, winged my cousin in without me; but she soon returned with a creature that might have sat to a sculptor for the image of Welcome. It was the youngest of the Gladmans, who, by marriage with a Bruton, had become mistress of the old mansion. A comely brood are the Brutons. Six of them, females, were noted as the handsomest young women in the county. But this adopted Bruton, in my mind, was better than they all—more comely. She was born too late to have remembered me. She just recollected in early life to have had her cousin Bridget once pointed out to her, climbing a stile. But the name of kindred, and of cousinship, was enough. Those slender ties, that prove slight as gossamer in the rending atmosphere of a metropolis, bind faster, as we found it, in hearty, homely, loving Hertfordshire. In five minutes we were as thoroughly acquainted as if we had been born

¹ Jonson *Epithalamium: or a Song Celebrating the Nuptials of That Noble Gentleman, Mr. Hierome Weston*, 16.

² Wordsworth, *Yarrow Visited* 41 ff. (p. 309).

³ See *Comus* 263.

and bred up together; were familiar, even to the calling each other by our Christian names. So Christians should call one another. To have seen Bridget, and her—it was like the meeting of the two scriptural cousins!¹ There was a grace and dignity, an amplitude of form, and stature, answering to her mind, in this farmer's wife, which would have shined in a palace—or so we thought it. We were made welcome by husband and wife equally—we, and our friend that was with us—I had almost forgotten him—but B F² will not so soon forget that meeting, if peradventure he shall read this on the far distant shores where the kangaroo haunts. The fatted calf was made ready, or rather was already so, as if in anticipation of our coming;³ and, after an appropriate glass of native wine, never let me forget with what honest pride this hospitable cousin made us proceed to Wheathampstead, to introduce us (as some new-found rarity) to her mother and sister Gladmans, who did indeed know something more of us, at a time when she almost knew nothing—With what corresponding kindness we were received by them also—how Bridget's memory, exalted by the occasion, warmed into a thousand half-obliterated recollections of things and persons, to my utter astonishment, and her own—and to the astonishment of B F., who sat by, almost the only thing that was a cousin there,—old effaced images, of more than half-forgotten names and circumstances still crowding back upon her, as words written in lemon come out upon exposure to a friendly warmth,—when I forget all this, then may my country cousins forget me; and Bridget no more remember, that in the days of weakling infancy I was her tender charge—as I have been her care in foolish manhood since—in those pretty pastoral walks, long ago, about Mackery End, in Hertfordshire.

DREAM-CHILDREN

A REVERIE
1822

Children love to listen to stories about their elders when *they* were children, to stretch their imagination to the conception of a traditionary great-uncle, or grandame whom they never saw. It was in this spirit that my little ones crept about me the other evening to hear about their great-grandmother Field who lived in a great house in

Norfolk¹ (a hundred times bigger than that in which they and papa lived) which had been the scene—so at least it was generally believed in that part of the country—of the tragic incidents which they had lately become familiar with from the ballad of *The Children in the Wood*. Certain it is that the whole story of the children and their cruel uncle was to be seen fairly carved out in wood upon the chimney-piece of the great hall, the whole story down to the Robin Red-breasts, till a foolish rich person pulled it down to set up a marble one of modern invention in its stead, with no story upon it. Here Alice put out one of her dear mother's looks, too tender to be called upbraiding. Then I went on to say how religious and how good their great-grandmother Field was, how beloved and respected by every body, though she was not indeed the mistress of this great house, but had only the charge of it (and yet in some respects she might be said to be the mistress of it too) committed to her by the owner, who preferred living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining county, but still she lived in it in a manner as if it had been her own, and kept up the dignity of the great house in a sort while she lived, which afterwards came to decay, and was nearly pulled down, and all its old ornaments, stripped and carried away to the owner's other house, where they were set up, and looked as awkward as if some one were to carry away the old tombs they had seen lately at the Abbey, and stick them up in Lady C's tawdry gilt drawing-room. Here John smiled, as much as to say, "that would be foolish indeed." And then I told how, when she came to die, her funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighborhood for many miles round, to show their respect for her memory, because she had been such a good and religious woman; so good indeed that she knew all the Psalter,² by heart, ay, and a great part of the Testament besides. Here little Alice spread her hands.³ Then I told what a tall, upright, graceful person their great-grandmother Field once was; and how in her youth she was esteemed the best dancer—here Alice's little right foot played an involuntary movement, till, upon my looking

¹ Mary and Elizabeth. See *Luke*, 1:39-40

² Barron Field, an English barrister.

³ See *Luke*, 15:23

¹ Lamb's grandmother lived in Hertfordshire. Norfolk was the scene of the legend of the children in the wood

² The version of the psalms in the *Book of Common Prayer*.

³ A sign of astonishment

grave, it desisted—the best dancer, I was saying, in the county, till a cruel disease, called a cancer, came, and bowed her down with pain; but it could never bend her good spirits, or make them stoop, but they were still upright, because she was so good and religious. Then I told how she was used to sleep by herself in a lone chamber of the great lone house; and how she believed that an apparition of two infants¹ was to be seen at midnight gliding up and down the great staircase near where she slept, but she said “those innocents would do her no harm”, and how frightened I used to be, though in those days I had my maid to sleep with me, because I was never half so good or religious as she—and yet I never saw the infants. Here John expanded all his eye-brows and tried to look courageous. Then I told how good she was to all her grand-children, having us to the great-house in the holydays where I in particular used to spend many hours by myself, in gazing upon the old busts of the Twelve Cæsars, that had been Emperors of Rome, till the old marble heads would seem to live again, or I to be turned into marble with them; how I never could be tired with roaming about that huge mansion, with its vast empty rooms, with their worn-out hangings, fluttering tapestry, and carved oaken panels, with the gilding almost rubbed out—sometimes in the spacious old-fashioned gardens, which I had almost to myself, unless when now and then a solitary gardening man would cross me—and how the nectarines and peaches hung upon the walls, without my ever offering to pluck them, because they were forbidden fruit, unless now and then,—and because I had more pleasure in strolling about among the old melancholy-looking yew trees, or the firs, and picking up the red berries, and the fir apples, which were good for nothing but to look at—or in lying about upon the fresh grass, with all the fine garden smells around me—or basking in the orangery, till I could almost fancy myself ripening too along with the oranges and the limes in that grateful warmth—or in watching the dace that darted to and fro in the fish-pond, at the bottom of the garden, with here and there a great sulky pike hanging midway down the water in silent state, as if it mocked at their impertinent friskings.²—I had more pleasure in these busy-idle diversions than in all the sweet flavors of peaches, nectarines, oranges, and such like common baits of children.

Here John slyly deposited back upon the plate a bunch of grapes, which, not unobserved by Alice, he had meditated dividing with her, and both seemed willing to relinquish them for the present as irrelevant. Then in somewhat a more heightened tone, I told how, though their great-grandmother Field loved all her grand-children, yet in an especial manner she might be said to love their uncle, John L.—¹ because he was so handsome and spirited a youth, and a king to the rest of us; and, instead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves, and make it carry him half over the county in a morning, and join the hunters when there were any out—and yet he loved the old great house and gardens too, but had too much spirit to be always pent up within their boundaries—and how their uncle grew up to man’s estate as brave as he was handsome, to the admiration of every body, but of their great-grandmother Field especially; and how he used to carry me upon his back when I was a lame-footed boy—for he was a good bit older than me—many a mile when I could not walk for pain;—and how in after life he became lame-footed too, and I did not always (I fear) make allowances enough for him when he was impatient, and in pain, nor remember sufficiently how considerate he had been to me when I was lame-footed; and how when he died, though he had not been dead an hour, it seemed as if he had died a great while ago, such a distance there is betwixt life and death; and how I bore his death as I thought pretty well at first, but afterwards it haunted and haunted me; and though I did not cry or take it to heart as some do, and as I think he would have done if I had died, yet I missed him all day long, and knew not till then how much I had loved him. I missed his kindness, and I missed his crossness, and wished him to be alive again, to be quarrelling with him (for we quarrelled sometimes) rather than not have him again, and was as uneasy without him, as he their poor uncle must have been when the doctor took off his limb.² Here the children fell a-crying, and asked if their little mourning which they had on was not for uncle John, and they looked up, and prayed me not to go on about their uncle, but to tell them some stories about their pretty dead mother. Then I told how for seven

¹ An old legend of the family

² The pike feeds upon dace.

¹ John Lamb.

² A detail of Lamb’s imagination

long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W—n;¹ and, as much as children could understand, I explained to them what coyness, and difficulty, and denial meant in maidens—when suddenly, turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of re-presentment, that I became in doubt which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech: "We are not of Alice, nor of thee, nor are we children at all. The children of Alice called Bartrum² father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe³ millions of ages before we have existence, and a name!"—and immediately awaking, I found myself quietly seated in my bachelor arm-chair, where I had fallen asleep, with the faithful Bridget unchanged by my side—but John L. (or James Elia) was gone forever.

A DISSERTATION UPON ROAST PIG 1822

Mankind, says a Chinese manuscript, which my friend M.⁴ was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal, just as they do in Abyssinia to this day. This period is not obscurely hinted at by their great Confucius in the second chapter of his *Mundane Mutations*, where he designates a kind of golden age by the term Cho-fang, literally the Cooks' Holiday. The manuscript goes on to say, that the art of roasting, or rather broiling (which I take to be the elder brother) was accidentally discovered in the manner following. The swineherd, Ho-ti, having gone out into the woods one morning, as his manner was, to collect mast⁵ for his hogs, left his cottage in the care of his eldest son Bo-bo, a great lubberly boy, who being fond of playing

with fire, as youngers of his age commonly are, let some sparks escape into a bundle of straw, which kindling quickly, spread the conflagration over every part of their poor mansion till it was reduced to ashes. Together with the cottage (a sorry antediluvian make-shift of a building, you may think it), what was of much more importance, a fine litter of new-farrowed pigs, no less than nine in number, perished. China pigs have been esteemed a luxury all over the East from the remotest periods that we read of. Bo-bo was in the utmost consternation, as you may think, not so much for the sake of the tenement, which his father and he could easily build up again with a few dry branches, and the labor of an hour or two, at any time, as for the loss of the pigs. While he was thinking what he should say to his father, and wringing his hands over the smoking remnants of one of those untimely sufferers, an odor assailed his nostrils, unlike any scent which he had before experienced. What could it proceed from? —not from the burnt cottage—he had smelt that smell before—indeed this was by no means the first accident of the kind which had occurred through the negligence of this unlucky young fire-brand. Much less did it resemble that of any known herb, weed, or flower. A premonitory moistening at the same time overflowed his nether lip. He knew not what to think. He next stooped down to feel the pig, if there were any signs of life in it. He burnt his fingers, and to cool them he applied them in his booby fashion to his mouth. Some of the crumbs of the scorched skin had come away with his fingers, and for the first time in his life (in the world's life indeed, for before him no man had known it) he tasted—*crackling!*¹ Again he felt and fumbled at the pig. It did not burn him so much now, still he licked his fingers from a sort of habit. The truth at length broke into his slow understanding, that it was the pig that smelt so, and the pig that tasted so delicious; and, surrendering himself up to the new-born pleasure, he fell to tearing up whole handfuls of the scorched skin with the flesh next it, and was cramming it down his throat in his beastly fashion, when his sire entered amid the smoking rafters, armed with retributory cudgel, and finding how affairs stood, began to rain blows upon the young rogue's shoulders, as thick as hail-stones, which Bo-bo heeded not any more than if they had been flies. The tickling pleasure, which he expected

¹ Winterton, a feigned name. She was probably Ann Simmons. See Lamb's *Was It Some Sweet Devotee of Faery* (p. 915), and *The Old Familiar Faces*, 11-18 (p. 916).

² Ann Simmons married a Mr. Bartrum, a London pawnbroker.

³ See the *Æneid*, 6, 748-51.

⁴ Thomas Manning.

⁵ Food consisting of acorns, beechnuts, chestnuts, etc.

¹ The crisp skin of roasted pork.

rienced in his lower regions, had rendered him quite callous to any inconveniences he might feel in those remote quarters. His father might lay on, but he could not beat him from his pig, till he had fairly made an end of it, when, becoming a little more sensible of his situation, something like the following dialogue ensued.

"You graceless whelp, what have you got there devouring? Is it not enough that you have burnt me down three houses with your dog's tricks, and be hanged to you, but you must be eating fire, and I know not what—what have you got there, I say?"

"O father, the pig, the pig, do come and taste how nice the burnt pig eats."

The ears of Ho-ti tingled with terror. He cursed his son, and he cursed himself that ever he should beget a son that should eat burnt pig.

Bo-bo, whose scent was wonderfully sharpened since morning, soon raked out another pig, and fairly rending it asunder, thrust the lesser half by main force into the fists of Ho-ti, still shouting out "Eat, eat, eat the burning pig, father, only taste—O Lord,"—with such-like barbarous ejaculations, cramming all the while as if he would choke

Ho-ti trembled in every joint while he grasped the abominable thing, wavering whether he should not put his son to death for an unnatural young monster, when the crackling scorching his fingers, as it had done his son's, and applying the same remedy to them, he in his turn tasted some of its flavor, which, make what sour mouths he would for a pretence, proved not altogether displeasing to him. In conclusion (for the manuscript here is a little tedious) both father and son fairly sat down to the mess, and never left off till they had despatched all that remained of the litter.

Bo-bo was strictly enjoined not to let the secret escape, for the neighbors would certainly have stoned them for a couple of abominable wretches, who could think of improving upon the good meat which God had sent them. Nevertheless, strange stories got about. It was observed that Ho-ti's cottage was burnt down now more frequently than ever. Nothing but fires from this time forward. Some would break out in broad day, others in the night-time. As often as the sow farrowed, so sure was the house of Ho-ti to be in a blaze; and Ho-ti himself, which was the more remarkable, instead of chastising his son, seemed to grow more indulgent to him than ever. At length

they were watched, the terrible mystery discovered, and father and son summoned to take their trial at Pekin, then an inconsiderable assize town.¹ Evidence was given, the obnoxious food itself produced in court, and verdict about to be pronounced, when the foreman of the jury begged that some of the burnt pig, of which the culprits stood accused, might be handed into the box. He handled it, and they all handled it, and burning their fingers, as Bo-bo and his father had done before them, and nature prompting to each of them the same remedy, against the face of all the facts, and the clearest charge which judge had ever given—to the surprise of the whole court, townsfolk, strangers, reporters, and all present—without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision; and, when the court was dismissed, went privily, and bought up all the pigs that could be had for love or money. In a few days his Lordship's town house was observed to be on fire. The thing took wing, and now there was nothing to be seen but fires in every direction. Fuel and pigs grew enormously dear all over the district. The insurance offices one and all shut up shop. People built slaughter and slaughter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this custom of firing houses continued, till in process of time, says my manuscript, a sage arose, like our Locke, who made a discovery, that the flesh of swine, or indeed of any other animal, might be cooked (*burnt*, as they called it) without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. Roasting by the string, or spit, came in a century or two later; I forget in whose dynasty. By such slow degrees, concludes the manuscript, do the most useful and seemingly the most obvious arts, make their way among mankind.

Without placing too implicit faith in the account above given, it must be agreed, that if a worthy pretext for so dangerous an experiment as setting houses on fire (especially in these days) could be assigned in favor of any culinary object, that pretext and excuse might be found in ROASTED PIG.

Of all the delicacies in the whole *mundus*

¹ A county town in which judges held court

edibilia,¹ I will maintain it to be the most delicate—*princeps obsomorum*.²

I speak not of your grown porkers—things between pig and pork—those hobbydeloys—but a young and tender suckling—under a moon old—guiltless as yet of the sty—with no original speck of the *amor immunditie*,³ the hereditary failing of the first parent, yet manifest—his voice as yet not broken, but something between a childish treble, and a grumble—the mild fore-runner, or *preludium*,⁴ of a grunt.

He must be roasted. I am not ignorant that our ancestors ate them seethed, or boiled—but what a sacrifice of the exterior tegument!

There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, *crackling*, as it is well called—the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat—but an undefinable sweetness growing up to it—the tender blossoming of fat—fat cropped in the bud—taken in the shoot—in the first innocence—the cream and quintessence of the child-pig's yet pure food—the lean, no lean, but a kind of animal manna—or, rather, fat and lean (if it must be so) blended and running into each other, that both together make but one ambrosian result, or common substance.

Behold him, while he is doing—it seemeth rather a refreshing warmth, than a scorching heat, that he is so passive to. How equably he twirleth round the string!—Now he is just done. To see the extreme sensibility of that tender age, he hath wept out his pretty eyes—radiant jellies—shooting stars⁵—

See him in the dish, his second cradle, how meek he lieth!—wouldst thou have had this innocent grow up to the grossness and indocility which too often accompany maturer swinehood? Ten to one he would have proved a glutton, a sloven, an obstinate, disagreeable animal—wallowing in all manner of filthy conversation⁶—from these sins he is happily snatched away—

Ere sin could blight, or sorrow fade,
Death came with timely care——⁷

¹ edible world ² chief of delicacies
³ love of dirt (suggested as the original sin of pigdom)

⁴ prelude

⁵ A reference to the old superstition that shooting stars leave jellies where they fall.

⁶ conduct (See *2 Peter*, 2:1)

⁷ Coleridge, *Epitaph on a Young Infant*, 1-2

his memory is odoriferous—no clown curs eth, while his stomach half rejecteth, the rank bacon—no coalheaver bolteth him in reeking sausages—he hath a fair sepulchre in the grateful stomach of the judicious epicure—and for such a tomb might be content to die.

He is the best of savors.¹ Pine-apple is great. She is indeed almost too transcendent—a delight, if not sinful, yet so like to sinning, that really a tender-conscienced person would do well to pause—too ravishing for mortal taste, she woundeth and excoriateth the lips that approach her—like lovers' kisses, she biteth—she is a pleasure bordering on pain from the fierceness and insanity of her relish—but she stoppeth at the palate—she meddleth not with the appetite—and the coarsest hunger might barter her consistently for a mutton chop.

Pig—let me speak his praise—is no less provocative of the appetite, than he is satisfactory to the criticalness of the censorious palate. The strong man may batten on him, and the weakling refuseth not his mild juices.

Unlike to mankind's mixed characters, a bundle of virtues and vices, inexplicably interwisted, and not to be unravelled without hazard, he is—good throughout. No part of him is better or worse than another. He helpeth, as far as his little means extend, all around. He is the least envious of banquets. He is all neighbors' fare.

I am one of those who freely and ungrudgingly impart a share of the good things of this life which fall to their lot (few as mine are in this kind), to a friend. I protest I take as great an interest in my friend's pleasures, his relishes, and proper satisfactions, as in mine own. "Presents," I often say, "endear Absents."² Hares, pheasants, partridges, snipes, barn-door chicken (those "game villatic³ fowl"), capons, plovers, brawn,⁴ barrels of oysters, I dispense as freely as I receive them. I love to taste them, as it were, upon the tongue of my friend. But a stop must be put somewhere. One would not, like Lear, "give everything"⁵ I make my stand upon pig. Methinks it is an ingratitude to the Giver of all good flavors, to extra-domiciliate, or send out of the house, slightly, (under pretext of friendship, or I know not what)

¹ savor

² peculiar to himself

³ those absent

⁴ farm yard (Milton, *Samson Agonistes*, 1695)

⁵ pickled boar's flesh

⁶ *King Lear*, II, 4, 283.

a blessing so particularly adapted, predestined, I may say, to my individual taste.—It argues an insensibility.

I remember a touch of conscience in this kind at school. My good old aunt,¹ who never parted from me at the end of a holiday without stuffing a sweet-meat, or some nice thing, into my pocket, had dismissed me one evening with a smoking plum-cake, fresh from the oven. In my way to school (it was over London bridge) a gray-headed old beggar saluted me (I have no doubt at this time of day that he was a counterfeit) I had no pence to console him with, and in the vanity of self-denial, and the very coxcombry of charity, school-boy-like, I made him a present of—the whole cake! I walked on a little, buoyed up, as one is on such occasions, with a sweet soothing of self-satisfaction; but before I had got to the end of the bridge, my better feelings returned, and I burst into tears, thinking how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger, that I had never seen before, and who might be a bad man for aught I knew, and then I thought of the pleasure my aunt would be taking in thinking that I—I myself, and not another—would eat her nice cake—and what should I say to her the next time I saw her—how naughty I was to part with her pretty present—and the odor of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it, and her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last—and I blamed my impertinent spirit of alms-giving, and out-of-place hypocrisy of goodness, and above all I wished never to see the face again of that insidious, good-for-nothing, old gray impostor.

Our ancestors were nice in their methods of sacrificing these tender victims. We read of pigs whipt to death with something of a shock, as we hear of any other obsolete custom. The age of discipline² is gone by, or it would be curious to inquire (in a philosophical light merely) what effect this process might have towards intenerating and dulcifying³ a substance, naturally so mild and dulcet as the flesh of young pigs. It looks like refining a violet. Yet we should be cautious, while we condemn the inhuman-

ity, how we censure the wisdom of the practice. It might impart a gusto—

I remember an hypothesis, argued upon by the young students, when I was at St. Omer's,⁴ and maintained with much learning and pleasantry on both sides, "Whether, supposing that the flavor of a pig who obtained his death by whipping (*per flagellationem extremam*)⁵ superadded a pleasure upon the palate of a man more intense than any possible suffering we can conceive in the animal, is man justified in using that method of putting the animal to death?" I forget the decision.

His sauce should be considered. Decidedly, a few bread crumbs, done up with his liver and brains, and a dash of mild sage But, banish, dear Mrs Cook, I beseech you, the whole onion tribe. Barbecue⁶ your whole hogs to your palate, steep them in shallots,⁴ stuff them out with plantations of the rank and guilty garlic; you cannot poison them, or make them stronger than they are—but consider, he is a weakling—a flower.

OLD CHINA 1823

I have an almost feminine partiality for old china. When I go to see any great house, I inquire for the china-closet, and next for the picture gallery. I cannot defend the order of preference, but by saying that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one I can call to mind the first play, and the first exhibition, that I was taken to, but I am not conscious of a time when china jars and saucers were introduced into my imagination.

I had no repugnance then—why should I now have?—to those little, lawless, azure-tinctured grotesques, that under the notion of men and women, float about, uncircumscribed by any element, in that world before perspective—a china tea-cup.

I like to see my old friends—whom distance cannot diminish—figuring up in the air (so they appear to our optics), yet on *terra firma* still—for so we must in courtesy interpret that speck of deeper blue, which the decorous artist, to prevent absurdity, has made to spring up beneath their sandals.

I love the men with women's faces, and

¹ Lamb's Aunt Hetty, mentioned in *The Decay of Beggars*

² The didactic practice of training the mind by engaging in hair-splitting distinctions.

³ making tender and sweet

⁴ A Jesuit college in France Lamb was never a student there

⁵ by whipping to death

⁶ roast whole after stuffing

⁷ strong onions

the women, if possible, with still more womanish expressions.

Here is a young and courtly Mandarin, handing tea to a lady from a salver—two miles off. See how distance seems to set off respect! And here the same lady, or another—for likeness is identity on tea-cups—is stepping into a little fairy boat, moored on the hither side of this calm garden river, with a dainty mincing foot, which in a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead—a furlong off on the other side of the same strange stream!

Farther on—if far or near can be predicated of their world—see horses, trees, pagodas, dancing the hays.¹

Here—a cow and rabbit couchant, and co-extensive—so objects show, seen through the lucid atmosphere of fine Cathay

I was pointing out to my cousin last evening, over our Hyson² (which we are old fashioned enough to drink unmixed still of an afternoon), some of these *speciosa miracula*³ upon a set of extraordinary old blue china (a recent purchase) which we were now for the first time using; and could not help remarking, how favorable circumstances had been to us of late years, that we could afford to please the eye sometimes with trifles of this sort—when a passing sentiment seemed to over-shade the brows of my companion.⁴ I am quick at detecting these summer clouds in Bridget.

"I wish the good old times would come again," she said, "when we were not quite so rich. I do not mean that I want to be poor; but there was a middle state;"—so she was pleased to ramble on,—“in which I am sure we were a great deal happier. A purchase is but a purchase, now that you have money enough and to spare. Formerly it used to be a triumph. When we coveted a cheap luxury (and, O! how much ado I had to get you to consent in those times!) we were used to have a debate two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying then, when we felt the money that we paid for it

"Do you remember the brown suit, which you made to hang upon you, till all your

friends cried shame upon you, it grew so thread-bare—and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent-garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bed-wards) lighted out the relic from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it (*collating* you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till day-break—was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity with which you flaunted it about in that over-worn suit—your old coibean!—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen—or sixteen shillings was it?—a great affair we thought it then—which you had lavished on the old folio. Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now.

"When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened the *Lady Blanch*;² when you looked at the purchase, and thought of the money—and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's, and buy a wilderness of Lionardos. Yet do you?

"Then, do you remember our pleasant walks to Enfield, and Potter's Bar, and Waltham, when we had a holyday—holydays, and all other fun, are gone, now we are rich—and the little hand-basket in which I used to deposit our day's fare of savory cold lamb and salad—and how you would pry about at noon-tide for some decent

¹ A country dance

² green tea

³ glorious wonders (Horace uses this phrase in *Art Poetica*, 144, to describe the stories of the *Iliad*)

⁴ Lamb's sister Mary, whom he calls Bridget Eliza

¹ black coat

² See Mary Lamb's poem entitled *Lines Suggested by a Picture of Two Females by Lionardo da Vinci*

house, where we might go in, and produce our store—only paying for the ale that you must call for—and speculate upon the looks of the landlady, and whether she was likely to allow us a table-cloth—and wish for such another honest hostess, as Izaak Walton has described¹ many a one on the pleasant banks of the Lea, when he went a-fishing—and sometimes they would prove obliging enough, and sometimes they would look grudgingly upon us—but we had cheerful looks still for one another, and would eat our plain food savorily, scarcely grudging Piscator his Trout Hall? Now, when we go out a day's pleasuring, which is seldom moreover, we *ride* part of the way—and go into a fine inn, and order the best of dinners, never debating the expense—which, after all, never has half the relish of those chance country snaps, when we were at the merry of uncertain usage, and a precarious welcome.

“You are too proud to see a play anywhere now but in the pit.² Do you remember where it was we used to sit, when we saw *The Battle of Hexham*, and *The Surrender of Calais*, and Bannister and Mrs. Bland in *The Children in the Wood*—when we squeezed out our shillings a-piece to sit three or four times in a season in the one-shilling gallery—where you felt all the time that you ought not to have brought me—and more strongly I felt obligation to you for having brought me—and the pleasure was the better for a little shame—and when the curtain drew up, what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden, or with Viola at the Court of Illyria? You used to say that the gallery was the best place of all for enjoying a play socially—that the relish of such exhibitions must be in proportion to the infrequency of going—that the company we met there, not being in general readers of plays, were obliged to attend the more, and did attend, to what was going on, on the stage—because a word lost would have been a chasm, which it was impossible for them to fill up. With such reflections we consoled our pride then—and I appeal to you, whether, as a woman, I met generally with less attention and accommodation than I have done since in more expensive situations in the house? The getting in indeed, and the crowding up those inconvenient staircases, was bad enough,—but there was still a law of civility to women

recognized to quite as great an extent as we ever found in the other passages—and how a little difficulty overcome heightened the snug seat, and the play, afterwards! Now we can only pay our money, and walk in. You cannot see, you say, in the galleries now. I am sure we saw, and heard too, well enough then—but sight, and all, I think, is gone with our poverty

“There was pleasure in eating strawberries, before they became quite common—in the first dish of peas, while they were yet dear—to have them for a nice supper, a treat. What treat can we have now? If we were to treat ourselves now—that is, to have dainties a little above our means, it would be selfish and wicked. It is the very little more that we allow ourselves beyond what the actual poor can get at, that makes what I call a treat—when two people living together, as we have done, now and then indulge themselves in a cheap luxury, which both like; while each apologizes, and is willing to take both halves of the blame to his single share. I see no harm in people making much of themselves in that sense of the word. It may give them a hint how to make much of others. But now—what I mean by the word—we never do make much of ourselves. None but the poor can do it. I do not mean the veriest poor of all, but persons as we were, just above poverty.

“I know what you were going to say, that it is mighty pleasant at the end of the year to make all meet—and much ado we used to have every Thirty-first Night of December to account for our exceedings—many a long face did you make over your puzzled accounts, and in contriving to make it out how we had spent so much—or that we had not spent so much—or that it was impossible we should spend so much next year—and still we found our slender capital decreasing—but then, betwixt ways, and projects, and compromises of one sort or another, and talk of curtailing this charge, and doing without that for the future—and the hope that youth brings, and laughing spirits (in which you were never poor till now), we pocketed up our loss, and in conclusion, with ‘lusty brimmers’³ (as you used to quote it out of *heartly cheerful Mr. Cotton*, as you called him),² we used to welcome in the ‘coming guest.’³ Now we have no reckoning at all at the end of the old

¹ In *The Complete Angler*.

² The best portion of the theatre.

¹ Charles Cotton, *The New Year* 50

² See Lamb's *New Year's Eve* in which Cotton's poem is quoted.

³ Pope, *The Odyssey*, 15, 84

year—no flattering promises about the new year doing better for us.”

Bridget is so sparing of her speech, on most occasions, that when she gets into a rhetorical vein, I am careful how I interrupt it. I could not help, however, smiling at the phantom of wealth which her dear imagination had conjured up out of a clear income of poor—hundred pounds a year. “It is true we were happier when we were poorer, but we were also younger, my cousin. I am afraid we must put up with the excess, for if we were to shake the superfluous into the sea, we should not much mend ourselves. That we had much to struggle with, as we grew up together, we have reason to be most thankful. It strengthened, and knit our compact closer. We could never have been what we have been to each other, if we had always had the sufficiency which you now complain of. The resisting power—those natural dilations of the youthful spirit, which circumstances cannot straiten—with us are long since passed away. Competence to age is supplementary youth; a sorry supplement indeed, but I fear the best that is to be had. We must ride, where we formerly walked—live better, and be softer—and shall be wise to do so—than we had means to do in those good old days you speak of. Yet could those days return—could you and I once more walk our thirty miles a day—could Bannister and Mrs Bland again be young, and you and I be young to see them—could the good old one-shilling gallery days return—they are dreams, my cousin, now—but could you and I at this moment, instead of this quiet argument, by our well-carpeted fire-side, sitting on this luxurious sofa—be once more struggling up those inconvenient stair-cases, pushed about, and squeezed, and elbowed by the poorest rabble of poor gallery scramblers—could I once more hear those anxious shrieks of yours—and the delicious *Thank God, we are safe*, which always followed when the topmost stair, conquered, let in the first light of the whole cheerful theatre down beneath us—I know not the fathom line that ever touched a descent so deep as I would be willing to bury more wealth in than Croesus had, or the great Jew R——¹ is supposed to have, to purchase it. And now do just look at that merry little Chinese waiter holding an umbrella, big enough for a bed-tester,² over the head of that pretty insipid

half-Madonna-ish ehnt of a lady in that very blue summer-house”

POOR RELATIONS

1823

A poor relation is the most irrelevant thing in nature,—a piece of impertinent correspondency,—an odious approximation,—a haunting conscience,—a preposterous shadow, lengthening in the noontide of your prosperity,—an unwelcome remembrance,—a perpetually recurring mortification,—a drain on your purse,—a more intolerable dun upon your pride,—a drawback upon success,—a rebuke to you rising,—a stain in your blood,—a blot on your scutcheon,—a rent in your garment,—a death’s head at your banquet,—Agathocles’ pot,³—a Mordecai in your gate,⁴—a Lazarus at your door,⁵—a lion in your path,⁶—a frog in your chamber,⁷—a fly in your ointment,⁸—a mote in your eye,⁹—a triumph to your enemy,—an apology to your friends,—the one thing not needful,¹⁰—the hail in harvest,¹¹—the ounce of sour in a pound of sweet.¹²

He is known by his knock. Your heart telleth you “That is Mr. —.” A rap, between familiarity and respect, that demands, and at the same time, seems to despair of entertainment. He entereth smiling, and—embarrassed. He holdeth out his hand to you to shake, and—draweth it back again. He casually looketh in about dinner time—when the table is full. He offereth to go away, seeing you have company—but is induced to stay. He filleth a chair, and your visitor’s two children are accommodated at a side table. He never cometh upon open days, when your wife says with some complacency, “My dear, perhaps Mr. — will drop in today.” He remembereth birthdays—and professeth he is fortunate to have stumbled upon one. He declareth against fish, the turbot being small—yet suffereth himself to be importuned into a slice against his first resolution. He sticketh by the port—yet will be prevailed upon to empty the remainder glass of claret, if a stranger press

¹ A reference to the custom of the Egyptians of having a coffin containing a representation of a dead body carried through the banquet hall at the close of the feast to remind the guests of their necessary end, and to suggest that they should drink and be merry. See Herodotus’s *Historia*, 2, 78.

² Agathocles, tyrant of Sicily (317-289 B.C.) hated the sight of a pot because it reminded him that he was the son of a potter.

³ See *Ezra*, 3:1-2; 5:11-13. ⁴ See *Luke*, 16:20.

⁵ See *1 Kings*, 13:24. ⁶ See *Isaiah*, 3:3-4.

⁷ See *Ecclusiasticus*, 10:1. ⁸ See *Matthew*, 7:8-5.

⁹ See *Luke*, 10:42. ¹⁰ See *Proverbs*, 28:1.

¹¹ See Spenser’s *The Faerie Queene*, 1, 3, 30, 4. This phrase was the motto of Hunt’s *The Instructor*.

¹ Nathan Meyer Rothschild (1777-1836), the founder of the English branch of the great European banking firm of the Rothschilds.

² bed canopy

it upon him. He is a puzzle to the servants, who are fearful of being too obsequious, or not civil enough, to him. The guests think "they have seen him before." Every one speculateth upon his condition,¹ and the most part take him to be—a tide-waiter.² He calleth you by your Christian name, to imply that his other is the same with your own. He is too familiar by half, yet you wish he had less diffidence. With half the familiarity he might pass for a casual dependent, with more boldness he would be in no danger of being taken for what he is. He is too humble for a friend, yet taketh on him more state than befits a client.³ He is a worse guest than a country tenant, inasmuch as he bringeth up no rent—yet 'tis odds, from his garb and demeanor that your guests take him for one. He is asked to make one at the whist table; refuseth on the score of poverty, and—resents being left out. When the company breaks up, he proffereth to go for a coach—and lets the servant go. He recollects your grandfather; and will thrust in some mean, and quite unimportant anecdote of—the family. He knew it when it was not quite so flourishing as "he is blest in seeing it now." He reviveth past situations, to institute what he calleth—favorable comparisons. With a reflecting sort of congratulation, he will inquire the price of your furniture; and insults you with a special commendation of your window-curtains. He is of opinion that the urn is the more elegant shape, but, after all, there was something more comfortable about the old tea-kettle—which you must remember. He dare say you must find a great convenience in having a carriage of your own, and appealeth to your lady if it is not so. Inquireth if you have had your arms done on vellum yet; and did not know till lately that such-and-such had been the crest of the family. His memory is unreasonable; his compliments perverse; his talk a trouble; his stay pertinacious; and when he goeth away, you dismiss his chair into a corner, as precipitately as possible, and feel fairly rid of two nuisances.

There is a worse evil under the sun, and that is—a female Poor Relation. You may do something with the other; you may pass him off tolerably well; but your indigent she-relative is hopeless. "He is an old humorist," you may say, "and affects to go threadbare. His circumstances are better

than folks would take them to be. You are fond of having a Character at your table, and truly he is one." But in the indications of female poverty there can be no disguise. No woman dresses below herself from caprice. The truth must out without shuffling. "She is plainly related to the L—s; or what does she at their house?" She is, in all probability, your wife's cousin. Nine times out of ten, at least, this is the case. Her garb is something between a gentlewoman and a beggar, yet the former evidently predominates. She is most provokingly humble and ostentatiously sensible to her inferiority. He may require to be repressed sometimes—*aliquando sufflaminandus erat*¹—but there is no raising her. You send her soup at dinner, and she begs to be helped—after the gentlemen. Mr. — requests the honor of taking wine with her; she hesitates between port and Madeira, and chooses the former—because he does. She calls the servant *Sir*; and insists on not troubling him to hold her plate. The housekeeper patronizes her. The children's governess takes upon her to correct her, when she has mistaken the piano for a harpsichord.

Richard Amlet, Esq., in the play,² is a notable instance of the disadvantages, to which this chimerical notion of *affinity constituting a claim to acquaintance*, may subject the spirit of a gentleman. A little foolish blood is all that is betwixt him and a lady of great estate. His stars are perpetually crossed by the malignant maternity of an old woman, who persists in calling him "her son Dick." But she has wherewithal in the end to recompense his indignities, and float him again upon the brilliant surface, under which it had been her seeming business and pleasure all along to sink him. All men, besides, are not of Dick's temperament. I knew an Amlet in real life, who, wanting Dick's buoyancy, sank indeed. Poor W—— was of my own standing at Christ's, a fine classic, and a youth of promise. If he had a blemish, it was too much pride; but its quality was inoffensive; it was not of that sort which hardens the heart, and serves to keep inferiors at a distance; it only sought to ward off derogation from itself. It was the principle of self-respect carried as far as it could go, without infringing upon that re-

¹ sometimes he had to be checked

² *The Confederacy*, by John Vanbrugh (1664-1726).

³ A young man named Favell. See Lamb's *Christ's Hospital Five-and-Thirty Years Ago* (p. 937b, 16).

¹ social rank

² A minor customs official who waits for the arrival of ships and enforces the revenue laws.

³ dependant

⁴ eccentric person

spect, which he would have every one else equally maintain for himself. He would have you to think alike with him on this topic. Many a quarrel have I had with him, when we were rather older boys, and our tallness¹ made us more obnoxious to observation in the blue clothes, because I would not thread the alleys and blind ways of the town with him to elude notice, when we have been out together on a holiday in the streets of this sneering and prying metropolis. W—— went, sore with these notions, to Oxford, where the dignity and sweetness of a scholar's life, meeting with the alloy of a humble introduction, wrought in him a passionate devotion to the place, with a profound aversion from the society. The servitor's gown² (worse than his school array) clung to him with Nessian venom.³ He thought himself ridiculous in a garb, under which Latimer⁴ would have walked erect; and in which Hooker⁵ in his young days, possibly flaunted in a vein of no discommendable vanity. In the depth of college shades, or in his lonely chamber, the poor student shrunk from observation. He found shelter among books, which insult not; and studies, that ask no questions of a youth's finances. He was lord of his library, and seldom cared for looking out beyond his domains. The healing influence of studious pursuits was upon him, to soothe and to abstract. He was almost a healthy man; when the waywardness of his fate broke out against him with a second and worse malignity. The father of W—— had hitherto exercised the humble profession of house-painter at N——, near Oxford. A supposed interest with some of the heads of the colleges had now induced him to take up his abode in that city, with the hope of being employed upon some public works which were talked of. From that moment I read in the countenance of the young man, the determination which at length tore him from academical pursuits forever. To a person unacquainted with our universities, the distance between the gownsmen and the townsmen, as they are called—the trading part of the latter especially—is carried to an excess that would appear harsh and incredible. The temperament of W——'s father was

¹ Lamb really was short of stature.

² The distinguishing dress of an undergraduate who was partly supported by college funds, and who waited on table at the Commons.

³ Hercules slew Nessus with a poisoned arrow, and lost his own life by wearing a shirt dipped in the poisonous blood of Nessus.

⁴ Latimer had been a misar (same as servitor) at Cambridge.

⁵ Hooker had been a servitor at Oxford.

diametrically the reverse of his own. Old W—— was a little, busy, cringing tradesman, who, with his son upon his arm, would stand bowing and scraping, cap in hand, to anything that wore the semblance of a gown—insensible to the winks and opener remonstrances of the young man, to whose chamber-fellow, or equal in standing, perhaps, he was thus obsequiously and gratuitously ducking. Such a state of things could not last. W—— must change the air of Oxford or be suffocated. He chose the former; and let the sturdy moralist, who strains the point of the filial duties as high as they can bear, censure the dereliction; he cannot estimate the struggle. I stood with W——, the last afternoon I ever saw him, under the eaves of his paternal dwelling. It was in the fine lane leading from the High-street to the back of —— College, where W—— kept his rooms. He seemed thoughtful, and more reconciled. I ventured to rally him—finding him in a better mood—upon a representation of the Artist Evangelist,¹ which the old man, whose affairs were beginning to flourish, had caused to be set up in a splendid sort of frame over his really handsome shop, either as a token of prosperity, or badge of gratitude to his saint. W—— looked up at the Luke, and, like Satan, “knew his mounted sign—and fled.”² A letter on his father's table the next morning, announced that he had accepted a commission in a regiment about to embark for Portugal. He was among the first who perished before the walls of St. Sebastian.

I do not know how, upon a subject which I began with treating half-seriously, I should have fallen upon a recital so eminently painful; but this theme of poor relationship is replete with so much matter for tragic as well as comic associations, that it is difficult to keep the account distinct without blending. The earliest impressions which I received on this matter are certainly not attended with anything painful, or very humiliating, in the recalling. At my father's table (no very splendid one) was to be found, every Saturday, the mysterious figure of an aged gentleman, clothed in neat black, of a sad yet comely appearance. His deportment was of the essence of gravity; his words few or none; and I was not to make a noise in his presence. I had little inclination to have done so—for my cue was

¹ St. Luke, by tradition a painter as well as a physician.

² *Paradise Lost*, 4, 1013.

to admire in silence. A particular elbow chair was appropriated to him, which was in no case to be violated. A peculiar sort of sweet pudding, which appeared on no other occasion, distinguished the days of his coming. I used to think him a prodigiously rich man. All I could make out of him was, that he and my father had been school-fellows a world ago at Lincoln, and that he came from the Mint.¹ The Mint I knew to be a place where all the money was coined—and I thought he was the owner of all that money. Awful ideas of the Tower twined themselves about his presence. He seemed above human infirmities and passions. A sort of melancholy grandeur invested him. From some inexplicable doom I fancied him obliged to go about in an eternal suit of mourning; a captive—a stately being, let out of the Tower on Saturdays. Often have I wondered at the temerity of my father, who, in spite of an habitual general respect which we all in common manifested towards him, would venture now and then to stand up against him in some argument, touching their youthful days. The houses of the ancient city of Lincoln are divided (as most of my readers know) between the dwellers on the hill, and in the valley. This marked distinction formed an obvious division between the boys who lived above (however brought together in a common school) and the boys whose paternal residence was on the plain; a sufficient cause of hostility in the code of these young Grotiuses.² My father had been a leading Mountaineer; and would still maintain the general superiority, in skill and hardihood, of the *Above Boys* (his own faction) over the *Below Boys* (so were they called), of which party his contemporary had been a chieftain. Many and hot were the skirmishes on this topic—the only one upon which the old gentleman was ever brought out—and had blood bred; even sometimes almost to the recommencement (so I expected) of actual hostilities. But my father, who scorned to insist upon advantages, generally contrived to turn the conversation upon some adroit by-commendation of the old Minster, in the general preference of which, before all other cathedrals in the island, the dweller on the hill, and the plain-born, could meet on a conciliating level, and lay down their less important differences. Once only I saw the old gentle-

man really ruffled, and I remember with anguish the thought that came over me: "Perhaps he will never come here again." He had been pressed to take another plate of the viand, which I have already mentioned as the indispensable concomitant of his visits. He had refused, with a resistance amounting to rigor—when my aunt, an old Lincolnian, but who had something of this, in common with my cousin Bridget, that she would sometimes press civility out of season—uttered the following memorable application—"Do take another slice, Mr Billet, for you do not get pudding every day." The old gentleman said nothing at the time—but he took occasion in the course of the evening, when some argument had intervened between them, to utter with an emphasis which chilled the company, and which chills me now as I write it—"Woman, you are superannuated." John Billet did not survive long, after the digesting of this affront; but he survived long enough to assure me that peace was actually restored³ and, if I remember aright, another pudding was discreetly substituted in the place of that which had occasioned the offence. He died at the Mint (Anno 1781) where he had long held, what he accounted, a comfortable independence; and with five pounds, fourteen shillings, and a penny, which were found in his escrutoire after his decease, left the world, blessing God that he had enough to bury him, and that he had never been obliged to any man for a sixpence. This was—a Poor Relation.

SANITY OF TRUE GENIUS

1826

So far from the position holding true, that great wit (or genius, in our modern way of speaking) has a necessary alliance with insanity, the greatest wits, on the contrary, will ever be found to be the sanest writers. It is impossible for the mind to conceive of a mad Shakspeare. The greatness of wit, by which the poetic talent is here chiefly to be understood, manifests itself in the admirable balance of all the faculties. Madness is the disproportionate straining or excess of any one of them "So strong a wit," says Cowley, speaking of a poetical friend,

"—did Nature to him frame,

As all things but his judgment overcame,
His judgment like the heavenly moon did show,
Tempering that mighty sea below."⁴

¹ On the Death of Mr William Hervey, 97-100.

¹ The Mint was near the Tower of London, the state prison.

² Law students. Hugo Grotius (1583-1645) was the great Dutch authority on international law.

The ground of the mistake is that men, finding in the raptures of the higher poetry a condition of exaltation, to which they have no parallel in their own experience, besides the spurious resemblance of it in dreams and fevers, impute a state of dreaminess and fever to the poet. But the true poet dreams being awake. He is not possessed by his subject, but has dominion over it. In the groves of Eden he walks familiar as in his native paths. He ascends the empyrean heaven, and is not intoxicated. He treads the burning marl¹ without dismay; he wins his flight without self-loss through realms of chaos "and old night."² Or if, abandoning himself to that severer chaos of a "human mind untuned,"³ he is content awhile to be mad with Lear, or to hate mankind (a sort of madness) with Timon, neither is that madness, nor the misanthropy, so unchecked, but that,—never letting the reins of reason wholly go, while most he seems to do so,—he has his better genius still whispering at his ear, with the good servant Kent suggesting saner counsels,⁴ or with the honest steward Flavius recommending kindlier resolutions.⁵ Where he seems most to recede from humanity, he will be found the truest to it. From beyond the scope of Nature if he summon possible existences, he subjugates them to the law of her consistency. He is beautifully loyal to that sovereign directress, even when he appears most to betray and desert her. His ideal tribes submit to policy, his very monsters are tamed to his hand, even as that wild sea-brood, shepherded by Proteus. He tames, and he clothes them with attributes of flesh and blood, till they wonder at themselves, like Indian Islanders forced to submit to European vesture. Caliban, the Witches, are as true to the laws of their own nature (ours with a difference) as Othello, Hamlet, and Macbeth. Herein the great and little wits are differenced, that if the latter wander ever so little from nature or actual existence, they lose themselves and their readers. Their phantoms are lawless; their visions nightmares. They do not create, which implies shaping and consistency. Their imaginations are not active—for to be active is to call something into act and form—but passive, as men in sick dreams. For the super-natural, or something super-added to what we know of

nature, they give you the plainly non-natural. And if this were all, and that these mental hallucinations were discoverable only in the treatment of subjects out of nature, or transcending it, the judgment might with some plea be pardoned if it ran riot, and a little wantonized.¹ but even in the describing of real and everyday life, that which is before their eyes, one of these lesser wits shall more deviate from nature—show more of that inconsequence, which has a natural alliance with frenzy,—than a great genius in his "maddest fits," as Wither somewhere calls them.² We appeal to any one that is acquainted with the common run of Lane's novels,—as they existed some twenty or thirty years back,—those scanty intellectual vands of the whole female reading public, till a happier genius³ arose, and expelled forever the innutritious phantoms,—whether he has not found his brain more "betossed,"⁴ his memory more puzzled, his sense of when and where more confounded, among the improbable events, the incoherent incidents, the inconsistent characters, or no-characters, of some third-rate love intrigue—where the persons shall be a Lord Glendamour and a Miss Rivers, and the scene only alternate between Bath and Bond-street—a more bewildering dreaminess induced upon him than he has felt wandering over all the fairy grounds of Spenser. In the productions we refer to, nothing but names and places is familiar, the persons are neither of this world nor of any other conceivable one; an endless string of activities without purpose, of purposes destitute of motive:—we meet phantoms in our known walks, *fantasques*⁵ only christened. In the poet we have names which announce fiction, and we have absolutely no place at all, for the things and persons of *The Fairy Queen* prate not of their "whereabout."⁶ But in their inner nature, and the law of their speech and actions, we are at home and upon acquainted ground. The one turns life into a dream; the other to the wildest dreams gives the sobrieties of everyday occurrences. By what subtle art of tracing the mental processes it is effected, we are not philosophers enough to explain, but in that wonderful episode of the cave of Mammon,⁷ in which the Money God appears first in the lowest form of a miser, is then a worker

¹ earth (See *Paradise Lost*, 1, 295.)

² *Paradise Lost*, 1, 543.

³ *King Lear*, IV, 7, 16-17.

⁴ *King Lear*, I, 1, 146 ff.

⁵ *Timon of Athens*, II, 2, 141 ff.

¹ unrestrained.

² See *The Shepherd's Hunting*, Eclogue 4, 410.

³ Probably Keats.

⁴ *Romeo and Juliet*, V, 3, 76.

⁵ whims.

⁶ *Macbeth*, II, 1, 58.

⁷ *The Faerie Queene*, II, 7.

of metals, and becomes the god of all the treasures of the world; and has a daughter, Ambition, before whom all the world kneels for favors—with the Hesperian fruit,¹ the waters of Tantalus, with Pilate washing his hands vainly,² but not impertinently, in the same stream—that we should be at one moment in the cave of an old hoarder of treasures, at the next at the forge of the Cyclops, in a palace and yet in hell, all at once, with the shifting mutations of the most rambling dream, and our judgment yet all the time awake, and neither able nor willing to detect the fallacy,—is a proof of that hidden sanity which still guides the poet in his widest seeming-aberrations.

It is not enough to say that the whole episode is a copy of the mind's conceptions in sleep; it is, in some sort—but what a copy! Let the most romantic of us, that has been entertained all night with the spectacle of some wild and magnificent vision, recombine it in the morning, and try it by his waking judgment. That which appeared so shifting, and yet so coherent, while that faculty was passive, when it comes under cool examination, shall appear so reasonless and so unlinked, that we are ashamed to have been so deluded; and to have taken, though but in sleep, a monster for a god. But the transitions in this episode are every whit as violent as in the most extravagant dream, and yet the waking judgment ratifies them.

THE DEATH OF COLERIDGE

IN THE ALBUM OF MR KEYMER
1834 1835

When I heard of the death of Coleridge, it was without grief. It seemed to me that he long had been on the confines of the next world,—that he had a hunger for eternity. I grieved then that I could not grieve. But since, I feel how great a part he was³ of me. His great and dear spirit haunts me. I cannot think a thought, I cannot make a criticism on men or books, without an ineffectual turning and reference to him. He was the proof and touchstone of all my cogitations. He was a Grecian⁴ (or in the first form) at Christ's Hospital, where I was deputy Grecian; and the same subordination and deference to him I have pre-

served through a life-long acquaintance. Great in his writings, he was greatest in his conversation. In him was disproved that old maxim that we should allow every one his share of talk. He would talk from morn to dewy eve,¹ nor cease till far midnight, yet who ever would interrupt him,—who would obstruct that continuous flow of converse, fetched from Helicon or Zion? He had the tact of making the unintelligible seem plain. Many who read the abstruser parts of his *Friend* would complain that his words did not answer to his spoken wisdom. They were identical. But he had a tone in oral delivery, which seemed to convey sense to those who were otherwise imperfect recipients. He was my fifty-year-old friend without a dissension. Never saw I his likeness, nor probably the world can see again. I seemed to love the house he died at more passionately than when he lived. I love the faithful Gilmans² more than while they exercised their virtues towards him living. What was his mansion is consecrated to me a chapel.

WALTER SAVAGE LANDOR (1775-1864)

From GEBIR
1798

BOOK I

I sing the fates of Gebir. He had dwelt
Among those mountain-caverns which retain

His labors yet, vast halls and flowing wells,
Nor have forgotten their old master's
name

Though sever'd from his people here,
incens'd

By meditating on primeval wrongs,
He blew his battle-horn, at which uprose
Whole nations, here, ten thousand of most
might

He call'd aloud, and soon Charoba saw
His dark helm hover o'er the land of Nile
What should the virgin do? should royal
knees

Bend suppliant? or defenceless hands en-
gage

Men of gigantic force, gigantic arms?
For 'twas reported that nor sword suf-
ficed,

Nor shield immense nor coat of massive
mail,

¹ Golden apples from the mythological garden of Hesperides.

² See *Matthew* 27-28.

³ A name given to students of the highest class who were preparing to enter a university; students of the second class were called deputy Grecians.

¹ See *Paradise Lost*, 1. 742-43.

² Coleridge was a frequent visitor at the home of the Gilmans, in Highgate. They cared for him at the time of his last illness and death.

- But that upon their towering heads they bore
 Each a huge stone, refulgent as the stars.
 Thus told she Dalica, then cried aloud,
 "If on your bosom laying down my head
 30 I sobb'd away the sorrows of a child,
 If I have always, and Heav'n knows I have,
 Next to a mother's held a nurse's name,
 Succor this one distress, recall those days,
 Love me, tho' 'twere because you lov'd me then."
- 35 But whether confident in magic rites
 Or touch'd with sexual pride to stand implor'd,
 Dalica smiled, then spake—"Away those fears.
 Though stronger than the strongest of his kind,
 He falls; on me devolve that charge; he falls.
- 38 Rather than fly him, stoop thou to allure.
 Nay, journey to his tents. A city stood
 Upon that coast, they say, by Sidat built.
 Whose father Gad built Gadir; on this ground
 Perhaps he sees an ample room for war
- 35 Persuade him to restore the walls himself
 In honor of his ancestors, persuade—
 But wherefore this advice? young, unespoused,
 Charoba want persuasions' and a queen'"
 "O Dalica!" the shuddering maid exclaim'd,
- 40 Could I encounter that fierce frightful man?
 Could I speak? no, nor sigh"—"And canst thou reign?"
 Cried Dalica; "yield empire or comply"
 Unfix'd, though seeming fix'd, her eyes downcast,
 The wonted buzz and bustle of the court
- 45 From far through sculptured galleries met her ear,
 Then lifting up her head, the evening sun
 Pour'd a fresh splendor on her burnish'd throne.
 The fair Charoba, the young queen, complied.
 But Gebir, when he heard of her approach.
- 50 Laid by his orb'd shield; his vizor-helm,
 His buckler and his corset he laid by.
 And bade that none attend him: at his side
 Two faithful dogs that urge the silent course,
 Shaggy, deep-chested, crouch'd; the crocodile,
- 55 Crying, oft made them raise their flaccid ears
 And push their heads within their master's hand.
 There was a brightening paleness in his face,
 Such as Diana rising o'er the rocks
 Shower'd on the lonely Latmian; on his brow
- 60 Sorrow there was, yet nought was there severe.
 But when the royal damsel first he saw,
 Faint, hanging on her handmaid, and her knees
 Tottering, as from the motion of the ear,
 His eyes look'd earnest on her, and those eyes
- 65 Show'd, if they had not, that they might have, lov'd,
 For there was pity in them at that hour.
 With gentle speech, and more with gentle looks,
 He sooth'd her; but lest Pity go beyond
 And cross'd Ambition lose her lofty aim,
- 70 Bending, he kiss'd her garment, and retired.
 He went, nor slumber'd in the sultry noon,
 When viands, couches, generous wines, persuade,
 And slumber most refreshes; nor at night,
 When heavy dews are laden with disease;
- 75 And blindness waits not there for lingering age.
 Ere morning dawn'd behind him, he arrived
 At those rich meadows where young Tamar fed
 The royal flocks entrusted to his care.
 "Now," said he to himself, "will I repose
- 80 At least this burthen on a brother's breast."
 His brother stood before him: he, amazed,
 Reas'd suddenly his head, and thus began.
 "Is it thou, brother! Tamar, is it thou!
 Why, standing on the valley's utmost verge,
- 85 Lookest thou on that dull and dreary shore
 Where beyond sight Nile blackens all the sand?
 And why that sadness? When I pass'd our sheep
 The dew-drops were not shaken off the bar,
 Therefore if one be wanting, 'tis untold."
- 90 "Yes, one is wanting, nor is that untold,"
 Said Tamar; "and this dull and dreary shore

- Is neither dull nor dreary at all hours." Whereon the tear stole silent down his cheek,
 Silent, but not by Gebir unobserv'd:
 95 Wondering he gazed awhile, and pitying spake.
 "Let me approach thee; does the morning light
 Scatter this wan suffusion o'er thy brow,
 This faint blue lustre under both thine eyes?"
 "O brother, is this pity or reproach?"
 100 Cried Tamar, "cruel if it be reproach,
 If pity, O how vain!"—"Whate'er at be
 That grieves thee, I will pity, thou but speak,
 And I can tell thee, Tamar, pang for pang"
 "Gebir! then more than brothers are we now!
 105 Everything (take my hand) will I confess.
 I neither feed the flock nor watch the fold;
 How can I, lost in love? But, Gebir, why
 That anger which has risen to your cheek?
 Can other men? could you? what, no reply!
 110 And still more anger, and still worse conceal'd!
 Are these your promises? your pity this?"
 "Tamar, I well may pity what I feel—
 Mark me aright—I feel for thee—proceed—
 Relate me all"—"Then will I all relate,
 115 Said the young shepherd, gladden'd from his heart
 " 'Twas evening, though not sunset, and the tide
 Level with these green meadows, seem'd yet higher:
 'Twas pleasant; and I loosen'd from my neck
 The pipe you gave me, and began to play
 120 O that I ne'er had learnt the tuneful art!
 It always brings us enemies or love.
 Well, I was playing, when above the waves
 Some swimmer's head methought I saw ascend:
 I, sitting still, survey'd it, with my pipe
 125 Awkwardly held before my lips half-closed,
 Gebir! it was a Nymph! a Nymph divine!
 I cannot wait describing how she came,
 How I was sitting, how she first assum'd
 The sailor; of what happen'd there remains
 130 Enough to say, and too much to forget.
 The sweet deceiver stepp'd upon this bank
 Before I was aware, for with surprise
 Moments fly rapid as with love itself.
 Stooping to tune afresh the hoarsen'd
 reed,
 135 I heard a rustling, and where that arose
 My glance first lighted on her nimble feet.
 Her feet resembled those long shells¹ explored
 By him who to befriend his steed's dim sight
 Would blow the pungent powder in the eye
 140 Her eyes too! O immortal Gods! her eyes
 Resembled—what could they resemble?
 what
 Ever resemble those? Even her attire
 Was not of wonted woof nor vulgar art:
 Her mantle show'd the yellow samphire-pod,
 145 Her girdle the dove-color'd wave serene.
 'Shepherd,' said she, 'and will you wrestle now,
 And with the sailor's hardier race engage?'
 I was rejoiced to hear it, and contrived
 How to keep up contention: could I fall
 150 By pressing not too strongly, yet to press?
 'Whether a shepherd, as indeed you seem,
 Or whether of the hardier race you boast,
 I am not daunted; no; I will engage.'
 'But first,' said she, 'what wager will you lay?'
 155 'A sheep,' I answered: 'add whate'er you will'
 'I cannot,' she replied, 'make that return:
 Our hidèd vessels in their pitchy round
 Seldom, unless from rapine, hold a sheep
 But I have sinuous shells of pearly hue
 160 Within, and they that lustre have imbibed
 In the sun's palace-porch, where when unyoked
 His chariot-wheel stands midway in the wave:
 Shake one and it awakens, then apply
 Its polish'd lips to your attentive ear,
 165 And it remembers its august abodes,
 And murmurs as the ocean murmurs there.
 And I have others given me by the nymphs,
 Of sweeter sound than any pipe you have;²
 But we, by Neptune¹ for no pipe contend.
 170 This time a sheep I win, a pipe the next'
 Now came she forward eager to engage,
 But first her dress, her bosom then survey'd.

¹ White shells of cuttlefish² For a similar passage, see Wordsworth's *The Excursion*, 4 1172-40, and Byron's *The Island* 2 408 15

And heav'd it, doubting if she could de-
 ceive.
 Her bosom seem'd, melos'd in haze like
 heav'n,
 175 To baffle touch, and rose forth undefined,
 Above her knee she drew the robe suc-
 cinet,¹
 Above her breast, and just below her
 arms
 'This will preserve my breath when tightly
 bound,
 If struggle and equal strength should so
 constrain.'
 180 Thus, pulling hard to fasten it, she spake.
 And, rushing at me, closed. I thrill'd
 throughout
 And seem'd to lessen and shrink up with
 cold.
 Again with violent impulse gush'd my
 blood,
 And hearing nought external, thus ab-
 sorb'd,
 185 I heard it, rushing through each turbid
 vein,
 Shake my unsteady swimming sight in air
 Yet with unyielding though uncertain
 arms
 I clung around her neck; the vest beneath
 Rustled against our shivery limbs en-
 twined.
 190 Often mine springing with eluded force
 Started aside and trembled till replaced.
 And when I most succeeded, as I thought,
 My bosom and my throat felt so com-
 press'd
 That life was almost quivering on my lips.
 195 Yet nothing was there painful: these are
 signs
 Of secret arts and not of human might.
 What arts I cannot tell, I only know
 My eyes grew dizzy and my strength
 decay'd.
 I was indeed o'ercome—with what regret,
 200 And more, with what confusion, when I
 reach'd
 The fold, and yielding up the sheep, she
 cried,
 'This pays a shepherd to a conquering
 maid'
 She smiled, and more of pleasure than
 disdain
 Was in her dimpled chin and liberal lip.
 205 And eyes that languish'd, lengthening, just
 like love
 She went away; I on the wicker gate
 Leant, and could follow with my eyes
 alone.
 The sheep she carried easy as a cloak;
 1 girded; tucked up

But when I heard its bleating, as I did,
 210 And saw, she hastening on, its hinder
 feet
 Struggle, and from her snowy shoulder
 slip,
 One shoulder its poor efforts had un-
 veil'd,
 Then all my passions mingling fell in
 tears;
 Restless then ran I to the highest ground
 215 To watch her, she was gone, gone down
 the tide;
 And the long moon-beam on the hard wet
 sand
 Lay like a jasper column half up-rear'd."
 "But, Tamar! tell me, will she not
 return?"
 "She will return, yet not before the
 moon
 220 Again is at the full: she promis'd this,
 Tho' when she promis'd I could not
 reply."
 "By all the Gods I pity thee! go on,
 Fear not my anger, look not on my
 shame,
 For when a lover only hears of love
 225 He finds his folly out, and is ashamed
 Away with watchful nights and lonely
 days,
 Contempt of earth and aspect up to
 heaven,
 With contemplation, with humility,
 A tatter'd cloak that pride wears when
 deform'd.
 230 Away with all that hides me from myself.
 Parts me from others, whispers I am
 wise
 From our own wisdom less is to be reap'd
 Than from the basest folly of our
 friend.
 Tamar! thy pastures, large and rich, afford
 235 Flowers to thy bees and herbage to thy
 sheep,
 But, battered on too much, the poorest
 croft
 Of thy poor neighbor yields what thine
 denies."
 They hasten'd to the camp, and Gebir
 there
 Resolved his native country to forego,
 240 And order'd from those ruins to the
 right
 They forthwith raise a city Tamar heard
 With wonder, tho' in passing 'twas half-
 fold.
 His brother's love, and sigh'd upon his
 own.

ROSE AYLMER
1808

Ah, what avails the sceptred race,¹
 Ah, what the form divine!
 What every virtue, every grace!
 Rose Aylmer, all were thine.
 5 Rose Aylmer, whom these wakeful eyes
 May weep, but never see,
 A night of memories and of sighs
 I consecrate to thee.

CHILD OF A DAY, THOU KNOWEST
NOT
1831

Child of a day, thou knowest not
 The tears that overflow thine urn,
 The gushing eyes that read thy lot,
 Nor, if thou knewest, couldst return!
 5 And why the wish! the pure and blest
 Watch like thy mother o'er thy sleep
 O peaceful night! O envied rest!
 Thou wilt not ever see her weep

FOR AN EPITAPH AT FIESOLE
1831

Lo! where the four mimosas blend their
 shade
 In calm repose at last is Landor laid,
 For ere he slept he saw them planted here
 By her his soul had ever held most dear,
 5 And he had lived enough when he had
 dried her tear

LYRICS, TO IANTHE
1808-63HOMAGE
1831

Away, my verse; and never fear,
 As men before such beauty do;
 On you she will not look severe,
 She will not turn her eyes from you
 5 Some happier graces could I lend
 That in her memory you should live.
 Some little blemishes might blend,
 For it would please her to forgive.

ON THE SMOOTH BROW AND CLUSTERING
HAIR
1846

On the smooth brow and clustering hair,
 Myrtle and rose!² your wreath combine,
 The duller olive I would wear,
 Its constancy, its peace, be mine.

¹ A reference to the titled Aylmer family
² The myrtle and the rose are emblems of love

HEART'S-EASE
1858

There is a flower I wish to wear,
 But not until first worn by you—
 Heart's-ease—of all earth's flowers most
 rare;
 Bring it; and bring enough for two

IT OFTEN COMES INTO MY HEAD
1846

It often comes into my head
 That we may dream when we are dead,
 But I am far from sure we do
 O that it were so! then my rest
 5 Would be indeed among the blest;
 I should forever dream of you.

ALL TENDER THOUGHTS THAT E'ER
POSSESS'D
1831

All tender thoughts that e'er possess'd
 The human brain or human breast,
 Centre in mine for thee—
 Excepting one—and that must thou
 5 Contribute: come, confer it now.
Grateful I fain would be

'THOU HAST NOT RAISED, IANTHE, SUCH
DESIRE
1846

Thou hast not rais'd, Ianthé, such desire
 In any breast as thou hast rais'd in mine
 No wandering meteor now, no marshy fire.
 Leads on my steps, but lofty, but divine.
 5 And, if thou chillest me, as chill thou dost
 When I approach too near, too boldly
 gaze,
 So chills the blushing morn, so chills the
 host
 Of vernal stars, with light more chaste
 than day's

PLEASURE! WHY THUS DESERT THE HEART
1831

Pleasure! why thus desert the heart
 In its spring-tide?
 I could have seen her, I could part,
 And but have sigh'd!

5 O'er every youthful charm to stray,
 To gaze, to touch—
 Pleasure! why take so much away,
 Or give so much!

RENUNCIATION
1846

Lie, my fond heart at rest,
She never can be ours.
Why strike upon my breast
The slowly passing hours?
5 Ah! breathe not out the name,
That fatal folly stay!
Conceal the eternal flame,
And tortured ne'er betray

YOU SMILED, YOU SPOKE, AND I BELIEVED
1846

You smiled, you spoke, and I believed,
By every word and smile deceived.
Another man would hope no more;
Nor hope I what I hoped before.
5 But let not this last wish be vain;
Deceive, deceive me once again.

SO LATE REMOVED, FROM HIM SHE SWORE
1831

So late removed from him she swore,
With clasping arms and vows and tears,
In life and death she would adore,
While memory, fondness, bliss, endears.

5 Can she forswear? can she forget?
Strike, mighty Love! strike, Vengeance!
Soft!
Conscience must come and bring regret—
These let her feel!—nor these too oft!

I HELD HER HAND, THE PLEDGE OF BLISS
1831

I held her hand, the pledge of bliss,
Her hand that trembled and withdrew;
She bent her head before my kiss—
My heart was sure that hers was true.
5 Now I have told her I must part,
She shakes my hand, she bids adieu,
Nor shuns the kiss—Alas, my heart!
Hers never was the heart for you.

ABSENCE
1831

Ianthe! you are call'd to cross the sea:¹
A path forbidden *me*!
Remember, while the Sun his blessing sheds
Upon the mountain-heads,
5 How often we have watch'd him laying
down
His brow, and dropp'd our own
Against each other's, and how faint and
short

¹In 1815, a short time after her marriage with M de Molandé, Sophia Jane Swift, the Ianthe of these poems, went to live in Paris

And sliding the support!
What will succeed it now? Mine is un-
blest,
Ianthe! nor will rest
But on the very thought that swells with
pain.

O bid me hope again!
O give me back what Earth, what (with-
out you)
Not Heaven itself can do,
15 One of the golden days that we have past,
And let it be my last!
Or else the gift would be, however sweet,
Fragile and incomplete.

FLOW, PRECIOUS TEARS! THUS SHALL MY
RIVAL KNOW
1806

Flow, precious tears! thus shall my rival
know
For me, not him, ye flow.
Stay, precious tears! ah, stay! this jeal-
ous heart
Would bid you flow apart,
5 Lest he should see you rising o'er the brim,
And hope you rise for him.
Your secret cells, while he is absent, keep.
Nor, tho' I'm absent, weep.

MILD IS THE PARTING YEAR, AND SWEET
1831

Mild is the parting year, and sweet
The odor of the falling spray;
Life passes on more rudely fleet,
And harmless is its closing day.
5 I wait its close, I court its gloom,
But mourn that never must there fall
Or on my breast or on my tomb
The tear that would have sooth'd it all

PAST RUIN'D ILION HELEN LIVES
1831

Past ruin'd Ilion Helen lives,
Alcestis rises from the shades;
Verse calls them forth; 'tis verse that gives
Immortal youth to mortal maids

5 Soon shall Oblivion's deepening veil
Hide all the peopled hills you see,
The gay, the proud, while lovers hail
These many summers you and me.

HERE EVER SINCE YOU WENT ABROAD
1846

Here, ever since you went abroad,
If there be change, no change I see.
I only walk our wonted road,
The road is only walk'd by me.

⁵ Yes; I forgot; a change there is,
Was it of *that* you bade me tell?
I catch at times, at times I miss
The sight, the tone, I know so well

Only two months since you stood here!
¹⁰ Two shortest months! then tell me why
Voices are harsher than they were,
And tears are longer ere they dry

YEARS AFTER
1840

"Do you remember me? or are you
proud?"
Lightly advancing thro' her star-triumph'd
crowd,
Lanthe said, and look'd into my eyes
"A *yes*, a *yes*, to both for Memoir
⁵ Where you but once have been must ever
be,
And at your voice Pride from his throne
must rise."

SHE I LOVE (ALAS IN VAIN!)
1846

She I love (alas in vain!)
Floats before my slumbering eyes
When she comes she lulls my pain,
When she goes what pangs arise!
⁵ Thou whom love, whom memory flies,
Gentle Sleep! prolong thy reign!
If even thus she soothe my sighs,
Never let me wake again!

NO, MY OWN LOVE OF OTHER YEARS
1846

No, my own love of other years!
No, it must never be
Much rests with you that yet endears.
Alas! but what with me?
⁵ Could those bright years o'er me revolve
So gay, o'er you so fair,
The pearl of life we would dissolve
And each the cup might share
You show that truth can ne'er decay.
¹⁰ Whatever fate befalls;
I, that the myrtle and the bay!
Shoot fresh on ruin'd wall-

I WONDER NOT THAT YOUTH REMAINS
1853

I wonder not that Youth remains
With you, wherever else she flies
Where could she find such fair domains,
Where bask beneath such sunny eyes?

¹ The myrtle is an emblem of love; the bay, or laurel, an emblem of honor or victory

YOUR PLEASURES SPRING LIKE DAISIES IN
THE GRASS
1846

Your pleasures spring like daisies in the
grass,
'Cut down, and up again as blithe as ever,
From you, Lanthe, little troubles pass
Like little ripples down a sunny river.

YEARS, MANY PARTI-COLORED YEARS
1853

Years, many parti-colored years,
Some have crept on, and some have flown
Since first before me fell those tears
I never could see fall alone
⁵ Years, not so many, are to come,
Years not so varied, when from you
One more will fall - when, carried home,
I see it not, nor hear *adieu*

WELL I REMEMBER HOW YOU SMILED
1863

Well I remember how you smiled
To see me write your name upon
The soft sea-sand "O! what a child!"
You think you're writing upon stone!"
⁵ I have since written what no tide
Shall ever wash away, what men
Unborn shall read o'er ocean wide
And find Lanthe's name again

A FIESOLAN IDYL
1831

Here, where precipitate Spring with one
light bound
Into hot Summer's lusty arms expires,
And where go forth at noon, at eve, at
night,
Soft airs that want the lute to play with
'em,
⁵ And softer sighs that know not what they
want,
Aside a wall, beneath an orange-tree,
Whose tallest flowers could tell the lower
ones
Of sights in Fiesolè right up above
While I was gazing a few paces off
¹⁰ At what they seem'd to show me with their
nods,
Then frequent whispers and their pointing
shoots,
A gentle maid came down the garden-steps
And gathered the pure treasure in her lap
I heard the branches rustle, and stepp'd
forth
¹⁵ To drive the ox away, or mule, or goat,

¹ Landor lived for some years in Fiesole, near Florence, Italy

Such I believed it must be. How could I
 Let beast o'erpower them? When hath
 wind or rain
 Borne hard upon weak plant that wanted
 me,
 And I (however they might bluster round)
 20 Walk'd off? 'Twere most ungrateful: for
 sweet scents
 Are the swift vehicles of still sweeter
 thoughts,
 And nurse and pillow the dull memory
 That would let drop without them her best
 stores
 They bring me tales of youth and tones
 of love,
 25 And 'tis and ever was my wish and way
 To let all flowers live freely, and all die
 (Whene'er their Genius bids their souls
 depart)
 Among their kindred in their native place
 I never pluck the rose, the violet's head
 30 Hath shaken with my breath upon its bank
 And not reproach'd me, the ever-sacred
 cup
 Of the pure lily hath between my hands
 Felt safe, unsoil'd, nor lost one grain of
 gold.
 I saw the light that made the glossy leaves
 35 More glossy; the fair arm, the fairer
 cheek
 Warned by the eye intent on its pursuit,
 I saw the foot that, although half-erect
 From its gray slipper, could not lift her
 up
 To what she wanted: I held down a branch
 40 And gather'd her some blossoms; since
 their hour
 Was come, and bees had wounded them,
 and flies
 Of harder wing were working their way
 thro'
 And scattering them in fragments under
 foot.
 So crisp were some, they rattled unevolved.
 45 Others, ere broken off, fell into shells,
 For such appear the petals when detach'd.
 Unbending, brittle, lucid, white like snow.
 And like snow not seen through, by eye
 or sun.
 Yet every one her gown received from me
 50 Was fairer than the first. I thought not so.
 But so she praised them to reward my
 care.
 I said, "You find the largest."
 "This indeed,"
 Cried she, "is large and sweet." She held
 one forth,
 Whether for me to look at or to take
 55 She knew not, nor did I; but taking it

Would best have solved (and this she felt)
 her doubt.
 I dared not touch it; for it seemed a part
 Of her own self; fresh, full, the most
 mature
 Of blossoms, yet a blossom; with a touch
 60 To fall, and yet unfallen. She drew back
 The boon she tender'd, and then, finding
 not
 The ribbon at her waist to fix it in,
 Dropp'd it, as loth to drop it, on the rest.

From THE CITATION AND EXAMINATION
 OF WILLIAM SHAKESPEARE
 1834

THE MAID'S LAMENT

I loved him not, and yet now he is gone
 I feel I am alone
 I check'd¹ him while he spoke, yet could
 he speak,
 Alas! I would not check.
 5 For reasons not to love him once I sought,
 And wearied all my thought
 To vex myself and him: I now would give
 My love, could he but live
 Who lately lived for me, and when he
 found
 10 'Twas vain, in holy ground
 He hid his face amid the shades of death
 I waste for him my breath
 Who wasted his for me but mine returns,
 And this lorn bosom burns
 15 With stifling heat, heaving it up in sleep,
 And waking me to weep
 Tears that had melted his soft heart for
 years
 Wept he as bitter tears.
 Merciful God! such was his latest prayer,
 20 These may she never share.
 Quieter is his breath, his breast more cold,
 Than daisies in the mould,
 Where children spell, athwart the church-
 yard gate,
 His name, and life's brief date
 25 Pray for him, gentle souls, whoe'er you be,
 And, O! pray too for me

UPON A SWEET BRIAR

My briar that smelledst sweet
 When gentle spring's first heat
 Ran through thy quiet veins,—
 Thou that wouldst injure none,
 But wouldst be left alone,
 5 Alone thou leavest me, and nought of thine
 remains

What! hath no poet's lyre
 O'er thee, sweet-breathing briar,
¹ rebuked

10 Hung fondly, ill or well?
And yet methinks with thee
A poet's sympathy,
Whether in weal or woe, in life or death,
might dwell.

15 Hard usage both must bear,
Few hands your youth will rear,
Few bosoms cherish you,
Your tender prime must bleed
Ere you are sweet, but freed
From life, you then are prized; thus prized
are poets too.

20 And art thou yet alive?
And shall the happy hive
Send out her youth to cull
Thy sweets of leaf and flower.
And spend the sunny hour
With thee, and thy faint heart with mur-
muring music lull?

25 Tell me what tender care,
Tell me what pious prayer,
Bade thee arise and live.
The fondest-favored bee
Shall whisper nought to thee
30 More loving than the song my grateful
muse shall give.

From PERICLES AND ASPASIA
1830

CORINNA TO TANAGRA
FROM ATHENS

Tanagra! think not I forget
Thy beautifully-storied streets,
Be sure my memory bathes yet
In clear Thermodon, and yet greets
5 The blithe and liberal shepherd-boy,
Whose sunny bosom swells with joy
When we accept his matted rushes
Upheav'd with sylvan fruit: away he
bounds, and blushes.

A gift I promise: one I see
10 Which thou with transport wilt re-
ceive,
The only proper gift for thee,
Of which no mortal shall bereave
In later times thy mouldering walls,
Until the last old turret falls;
15 A crown, a crown from Athens won.
A crown no God can wear, beside Latona's
son.

There may be cities who refuse
To their own child the honors due.
And look ungently on the Muse:
20 But ever shall those cities rue

The dry, unyielding, niggard breast,
Offering no nourishment, no rest,
To that young head which soon shall
rise
Disdainfully, in might and glory, to the
skies.

25 Sweetly where cavern'd Dirce flows
Do white-arm'd maidens chant my lay,
Flapping the while with laurel-rose
The honey-gathering tribes away;
And sweetly, sweetly Attic tongues
30 Lisp your Corinna's early songs;
To her with feet more graceful come
The verses that have dwelt in kindred
breasts at home.

O let thy children lean aslant
Against the tender mother's knee,
35 And gaze into her face, and want
To know what magic there can be
In words that urge some eyes to dance,
While others as in holy trance
Look up to heaven: be such my praise!
40 Why linger? I must haste, or lose the
Delphic bays.¹

I WILL NOT LOVE

I will not love!

—These sounds have often
Burst from a troubled breast;
Rarely from one no sighs could soften,
5 Rarely from one at rest.

THE DEATH OF ARTEMIDORA

Artemidora! Gods invisible,
While thou art lying faint along the couch,
Have tied the sandal to thy veined feet
And stand beside thee, ready to convey
5 Thy weary steps where other rivers flow
Refreaching shades will waft thy weariness
Away, and voices like thy own come nigh
Soliciting nor vainly thy embrace
Artemidora sigh'd, and would have
press'd
10 The hand now pressing hers, but was too
weak.
Fate's shears were over her dark hair
unseen
While thus Elpenor spake He look'd into
Eyes that had given light and life ere-
while
To those above them, those now dim with
tears

¹ A crown made of leaves or twigs of the bay
or laurel, and given as a reward to conquer-
ors and poets. Delphi was the seat of the
oracle of Apollo, the god of poetry, to whom
the laurel was sacred.

- 15 And watchfulness. Again he spake of joy
 Eternal. At that word, that sad word,
 joy,
 Faithful and fond her bosom heav'd once
 more:
 Her head fell back; one sob, one loud deep
 sob
 Swell'd through the darken'd chamber; 15
 'twas not hers.
- 20 With her that old boat incorruptible,
 Unwearied, undiverted in its course,
 Had plash'd the water up the farther
 strand.

LIFE PASSES NOT AS SOME MEN SAY

- Life passes not as some men say,
 If you will only urge his stay,
 And treat him kindly all the while.
 He flies the dizzy strife of towns,
 5 Cowers before thunder-bearing frowns,
 But freshens up again at song and smile.
- Ardalia! we will place him here,
 And promise that nor sigh nor tear
 Shall ever trouble his repose
- 10 What precious seal will you impress
 To ratify his happiness?
 That rose! thro' which you breathe?
 Come, bring that rose.

LITTLE AGLAE

TO HER FATHER, ON HER STATUE BEING CALLED
 LIKE HER

Father! the little girl we see
 Is not, I fancy, so like me;
 You never hold her on your knee

- When she came home, the other day,
 5 You kiss'd her; but I cannot say
 She kiss'd you first and ran away.

WE MIND NOT HOW THE SUN IN THE MID-SKY

- We mind not how the sun in the mid-sky
 Is hastening on; but when the golden orb
 Strikes the extreme of earth, and when the
 gulfs
 Of air and ocean open to receive him,
 5 Dampness and gloom invade us; then we
 think
 Ah! thus is it with Youth. Too fast his
 feet
 Run on for sight; hour follows hour; fair
 maid
 Succeeds fair maid; bright eyes bestar his
 couch;
 The cheerful horn awakens him; the feast,
 1 The rose is an emblem of love.

- 10 The revel, the entangling dance, allure,
 And voices mellow than the Muse's own
 Heave up his buoyant bosom on their
 wave.
 A little while, and then—Ah Youth!
 dear Youth!
 Listen not to my words—but stay with me!
 15 When thou art gone, Life may go too:
 the sigh
 That follows is for thee, and not for Life.

SAPPHO TO HESPERUS

I have beheld thee in the morning hour
 A solitary star, with thankful eyes,
 Ungrateful as I am! who bade thee rise
 When sleep all night had wandered from
 my bower.

- 5 Can it be true that thou art he
 Who shinest now above the sea
 Amid a thousand, but more bright?
 Ah yes! the very same art thou
 That heard me then, and hearest now—
 Thou seemst, star of love! to throb with
 light.

DICE

Stand close around, ye Stygian set,
 With Dice in one boat conveyed,
 Or Charon, seeing, may forget
 That he is old, and she a shade

ON SEEING A HAIR OF LUCRETIA BORGIA 1837

Borgia, thou once wert almost too august
 And high for adoration, now thou'rt dust.
 All that remains of thee these plaits un-
 fold,
 ('alm hair, meandering in pellucid gold.

TO WORDSWORTH 1833 1837

- Those who have laid the harp aside
 And turn'd to idler things,
 From very restlessness have tried
 The loose and dusty strings,
 5 And, catching back some favorite strain,
 Run with it o'er the chords again.
- But Memory is not a Muse,
 O Wordsworth! though 'tis said
 They all descend from her, and use
 10 To haunt her fountain-head:
 That other men should work for me
 In the rich mines of Poesie,

Pleases me better than the toil
 Of smoothing under hardened hand,
 15 With attic¹ emery and oil,
 The shining point for Wisdom's wand,
 Like those thou temperest 'mid the rills
 Descending from thy native hills.
 Without his governance, in vain,
 20 Manhood is strong, and Youth is bold.

If oftentimes the o'er-piled strain,
 Clogs in the furnace and grows cold
 Beneath his pinions deep and froze,²
 And swells and melts and flows no more.
 25 That is because the heat beneath
 Pants in its cavern poorly fed.
 Life springs not from the couch of Death,
 Nor Muse nor Grace can raise the dead;
 Unturn'd then let the mass remain,
 30 Intractable to sun or rain.

A marsh, where only flat leaves lie,
 And showing but the broken sky,
 Too surely is the sweetest lay
 That wins the ear and wastes the day,
 35 Where youthful Fancy pouts alone
 And lets not Wisdom touch her zone³

He who would build his fame up high,
 The rule and plummet must apply.
 Nor say, "I'll do what I have plann'd,"
 40 Before he try if loam or sand
 Be still remaining in the place
 Delved for each polish'd pillar's base.
 With skilful eye and fit device
 Thou raisest every edifice,
 45 Whether in sheltered vale it stand,
 Or overlook the Dardan⁴ strand,
 Amid the cypresses⁵ that mourn
 Laodameia's love forlorn

We both have run o'er half the space
 50 Listed for mortal's earthly race;
 We both have cross'd life's fervid line,
 And other stars before us shine:
 May they be bright and prosperous
 As those that have been stars for us!
 55 Our course by Milton's light was sped,
 And Shakespeare shining overhead.
 Chatting on deck was Dryden too,
 The Bacon of the rhyming crew;
 None ever cross'd our mystic sea
 60 More richly stored with thought than he;
 Tho' never tender nor sublime,
 He wrestles with and conquers Time

¹ refined; of superior quality

² frozen

³ girdle

⁴ Trojan

⁵ The cypress is an emblem of mourning. It is a common tree in graveyards

To learn my lore on Chancer's knee,
 I left much prouder company,
 65 These gentle Spenser fondly led,
 But me he mostly sent to bed.

I wish them every joy above
 That highly blessed spirits prove,
 Save one: and that too shall be theirs,
 70 But after many rolling years,
 When 'mid their light thy light appears.

TO JOSEPH ABLETT

1834

1834-37

Lord of the Celtic dells,
 Where Clwyd listens as his minstrel tells
 Of Arthur, or Pendragon, or perchance
 The plumes of flashy France,
 5 Or, in dark region far across the main,
 Far as Grenada in the world of Spain,

Warriors untold to Saxon ear,
 Until their steel-clad spirits reappear;
 How happy were the hours that held
 10 Thy friend (long absent from his native
 home)
 Amid thy scenes with thee! how wide afield
 From all past cares and all to come!

What hath Ambition's feverish grasp,
 what hath
 Inconstant Fortune, panting Hope;
 15 What Genius, that should cope
 With the heart-whispers in that path
 Winding so idly, where the idler stream
 Flings at the white-hair'd poplars gleam
 for gleam?

Ablett! of all the days
 20 My sixty summers ever knew,
 Pleasant as there have been no few,
 Memory not one surveys
 Like those we spent together. Wisely
 spent
 Are they alone that leave the soul content

25 Together we have visited the men
 Whom Pictish pirates¹ vainly would
 have drown'd;
 Ah, shall we ever clasp the hand again
 That gave the British harp its truest
 sound?
 Live, Derwent's guest!² and thou by Gras
 mere's springs!
 30 Serene creators of immortal things.

¹ Jeffrey and others, who were hostile to the Lake School of poets—Wordsworth, Coleridge, and Southey

² Southey, who lived near the river Derwent—Wordsworth lived near by in Grasmere

And live too thou for happier days
Whom Dryden's force and Spenser's fays
Have heart and soul possess'd:¹
(Growl in grim London he who will,
45 Revisit thou Maiano's lull,²
And swell with pride his sunburnt
breast.

Old Redi in his easy-chair
With varied chant awaits thee there,
And here are voices in the grove
40 Aside my house, that make me think
Bacchus is coming down to drink
To Ariadne's love.

But whither am I borne away
From thee, to whom began my lay?
45 Courage! I am not yet quite lost;
I stepp'd aside to greet my friends;
Believe me, soon the greeting ends,
I know but three or four at most.

Deem not that Time hath borne too hard
50 Upon the fortunes of thy bard,
Leaving me only three or four:
'Tis my old number, dost thou start
At such a tale? in what man's heart
Is there fireside for more?

I never courted friends or Fame;
She pouted at me long, at last she came,
And threw her arms around my neck and
sail,
"Take what hath been for years delay'd.
And fear not that the leaves will fall
60 One hour the earlier from thy coronal."

Ablett! thou knowest with what even hand
I waved away the offer'd seat
Among the clambering, clattering, stilted
great,
The rulers of our land;
65 Nor crowds nor kings can lift me up.
Nor sweeten Pleasure's purer cup

Thou knowest how, and why, are dear to
me
My citron groves of Fiesole,³
My chirping Affricco, my beechwood nook,
70 My Naiads,⁴ with feet only in the brook,
Which runs away and giggles in their
faces,
Yet there they sit, nor sigh for other
places.

¹ Leigh Hunt

² Florence, the home of Maiano (1442-97), an eminent Italian sculptor and architect.

³ Landor lived for some years in Fiesole, near Florence. See his *A Fiesolan Idyl* (p. 285).

⁴ That is, my statues of sea nymphs.

'Tis not Pelasgian wall,
By him made sacred whom alone
75 'Twere not profane to call
The bard divine,¹ nor (thrown
Far under me) Valdarno, nor the crest
Of Vallombrosa in the crimson east.

Here can I sit or roam at will.
80 Few trouble me, few wish me ill,
Few come across me, few too near;
Here all my wishes make their stand;
Here ask I no one's voice or hand;
Scornful of favor, ignorant of fear.

Yon vine upon the maple bough
Flouts at the hearty wheat below;
Away her venal wines the wise man sends,
While those of lower stem he brings
From inmost treasure vault, and sings
90 Their worth and age among his chosen
friends.

Behold our Earth, most nigh the sun
Her zone² least opens to the genial heat.
But farther off her veins more freely
run:
'Tis thus with those who whirl about the
great;
95 The nearest shrink and shiver, we remote
May open-breasted blow the pastoral oat³

TO THE SISTER OF ELIA⁴

1834

1877

Comfort thee, O thou mourner, yet awhile!
Again shall Elia's smile
Refresh thy heart, where heart can ache
no more
What is it we deplore?

5 He leaves behind him, freed from griefs
and years,
Far worthier things than tears
The love of friends without a single foe:
Unequalled lot below!

His gentle soul, his genius, these are thine;
10 For these dost thou repine?
He may have left the lowly walks of men,
Left them he has; what then?

Are not his footsteps followed by the eyes
Of all the good and wise?
15 Tho' the warm day is over, yet they seek
Upon the lofty peak

¹ Homer. ² girdle.—i. e. equator

³ A musical pipe made of oat-straw; the symbol of pastoral poetry.

⁴ Mary Lamb. Many of Lamb's essays were written over the pseudonym of "Elia." Lamb died in 1834.

Of his pure mind the roseate light that
glows
O'er death's perennial snows.
Behold him! from the region of the blest
20 He speaks: he bids thee rest.

ON HIS OWN AGAMEMNON AND
IPHIGENEIA
1837

From eve to morn, from morn to parting
night,
Father and daughter stood before my sight
I felt the looks they gave, the words they
said,
And reconducted each serenest shade
5 Ever shall these to me be well-spent days.
Sweet fell the tears upon them, sweet the
praise
Far from the footstool of the tragic throne,
I am tragedian in this scene alone.

I CANNOT TELL, NOT I, WHY SHE
1846

I cannot tell, not I, why she
Awhile so gracious, now should be
So grave: I cannot tell you why
The violet hangs its head awry.
5 It shall be cull'd, it shall be worn,
In spite of every sign of scorn,
Dark look, and overhanging thorn

YOU TELL ME I MUST COME AGAIN
1846

You tell me I must come again
Now buds and blooms appear,
Ah! never fell one word in vain
Of yours on mortal ear.
5 You say the birds are busy now
In hedgerow, brake,¹ and grove,
And slant their eyes to find the bough
That best conceals their love
How many warble from the spray!
10 How many on the wing!
"Yet, yet," say you, "one voice away
I miss the sound of spring."
How little could that voice express,
Belovèd, when we met!
15 But other sounds hath tenderness,
Which neither shall forget

REMAIN, AH NOT IN YOUTH ALONE
1846

Remain, ah not in youth alone,
Tho' youth, where you are, long will
stay.
But when my summer days are gone,
And my autumnal haste away
5 "Can I be always by your side?"
¹ thicket

No; but the hours you can, you must,
Nor rise at Death's approaching stride,
Nor go when dust is gone to dust.

"YOU MUST GIVE BACK," HER
MOTHER SAID
1846

"You must give back," her mother said
To a poor sobbing little maid,
"All the young man has given you,
Hard as it now may seem to do."
5 "'Tis done already, mother dear!"
Said the sweet girl, "So, never fear"
Mother. Are you quite certain? Come,
recount
(There was not much) the whole amount
Girl. The locket: the kid gloves.
Mother. Go on.
10 Girl. Of the kid gloves I found but one.
Mother. Never mind that. What else?
Proceed.
You gave back all his trash?
Girl. Indeed.
Mother. And was there nothing you
would save?
Girl. Everything I could give I gave.
15 Mother. To the last tittle?
Girl. Even to that
Mother. Freely?
Girl. My heart went *pat-a-pat*
At giving up—ah me! ah me!
I cry so I can hardly see—
All the fond looks and words that pass'd,
20 And all the kisses, to the last

THE MAID I LOVE NE'ER THOUGHT
OF ME
1846

The maid I love ne'er thought of me
Amid the scenes of gaiety,
But when her heart or mine sank low,
Ah then it was no longer so
5 From the slant palm she rais'd her head,
And kiss'd the cheek whence youth had
fled.
Angels! some future day for this,
Give her as sweet and pure a kiss.

VERY TRUE, THE LINNETS SING
1846

Very true, the linnets sing
Sweetest in the leaves of spring
You have found in all these leaves
That which changes and deceives,
5 And, to pine by sun or star,
Left them, false ones as they are.
But there be who walk beside
Autumn's, till they all have died,
And who lend a patient ear
10 To low notes from branches sere.

TO A PAINTER
1846

Conceal not Time's misdeeds, but on my
brow
Retrace his mark
Let the retiring hair be silvery now
That once was dark
5 Eyes that reflected images too bright
Let clouds o'ercast,
And from the tablet be abolish'd quite
The cheerful past
Yet Care's deep lines should one from
waken'd Mirth
10 Steal softly o'er,
Perhaps on me the fairest of the Earth,
May glance once more

DULL IS MY VERSE · NOT EVEN THOU
1846

Dull is my verse not even thou
Who movest many cares away
From this lone breast and weary brow.
Canst make, as once, its fountain play.
5 No, nor those gentle words that now
Support my heart to hear thee say
"The bird upon its lonely bough
Sings sweetest at the close of day"

SWEET WAS THE SONG THAT YOUTH
SANG ONCE
1846

Sweet was the song that Youth sang once,
And passing sweet was the response,
But there are accents sweeter far
When Love leaps down our evening star,
5 Holds back the blighting wings of Time,
Melts with his breath the crusty rime,
And looks into our eyes, and says,
"Come, let us talk of former days."

TO SLEEP
1846

Come, Sleep! but mind ye! if you come
without
The little girl that struck me at the rout,
By Jove! I would not give you half-a-
crown
For all your poppy-heads and all your
down

WHY, WHY REPINE
1846

Why, why repine, my pensive friend,
At pleasures slipp'd away?
Some the stern Fates will never lend,
And all refuse to stay

5 I see the rainbow in the sky,
The dew upon the grass.

I see them, and I ask not why
They glimmer or they pass.

With folded arms I linger not.
10 To call them back; 'twere vain,
In this, or in some other spot,
I know they'll shine again

MOTHER, I CANNOT MIND MY WHEEL.
1846

Mother, I cannot mind my wheel,
My fingers ache, my lips are dry
Oh! if you felt the pain I feel!
But oh, who ever felt as I?
5 No longer could I doubt him true—
All other men may use deceit;
He always said my eyes were blue,
And often swore my lips were sweet

TO A BRIDE,¹ FEB 17, 1846
1846 1846

A still, serene, soft day, enough of sun
To wreath the cottage smoke like pine-
tree snow,
Whiter than those white flowers the bride-
maids wore,
Upon the silent boughs the lissom² an
5 Rested; and, only when it went, they
moved,
Nor more than under linnet springing off
Such was the wedding morn the joyous
Year
Leapt over March and April up to May
Regent of rising and of ebbing hearts,
10 Thyself borne on in cool serenity,
All heaven around and bending over thee,
All earth below and watchful of thy
course!
Well hast thou chosen, after long demur
To aspirations from more realms than one
15 Peace be with those thou leavest! peace
with thee!
Is that enough to wish thee? not enough.
But very much for Love himself feels
pain,
While brighter plumage shoots, to shed
last year's,
And one at home (how dear that one!)
recalls
20 Thy name, and thou recallest one at home.
Yet turn not back thine eyes; the hour of
tears

Is over; nor believe thou that Romance
Closes against pure Faith her rich domain
Shall only blossoms flourish there? Arise,

¹ The daughter of Rose Aymer's half-sister.
See Landon's *Rose Aymer* (p. 963), and *The
Three Roses* (p. 983).
² nimble

- 25 Far sighted bride! look forward! clearer
views
And higher hopes lie under calmer skies
Fortune in vain call'd out to thee, in vain
Rays from high regions darted, Wit
pour'd out
His sparkling treasures, Wisdom laid his
crown
- 30 Of richer jewels at thy reckless feet
Well hast thou chosen. I repeat the words,
Adding as true ones, not untold before,
That incense must have fire for its ascent,
Else 'tis inert and can not reach the idol
- 35 Youth is the sole equivalent of youth
Enjoy it while it lasts; and last it will
Love can prolong it in despite of Years

ONE YEAR AGO MY PATH WAS
GREEN
1846

- One year ago my path was green
My footstep light, my brow serene,
Alas! and could it have been so
One year ago?
- 5 There is a love that is to last
When the hot days of youth are past
Such love did a sweet maid bestow
One year ago.
- I took a leaflet from her braid
10 And gave it to another maid
Love! broken should have been thy bow
One year ago
- YES, I WRITE VERSES NOW AND
THEN
1846
- Yes; I write verses now and then.
But blunt and flaccid is my pen,
No longer talk'd of by young men
As rather clever
- 5 In the last quarter are my eyes,
You see it by their form and size,
Is it not time then to be wise?
Or now or never.
- Fairest that ever sprang from Eve!
10 While Time allows the short reprieve,
Just look at me! would you believe
'Twas once a lover?
- I cannot clear the five-bar gate.
But, trying first its timbers' state,
15 Climb stiffly up, take breath, and wait
To trundle over.
- Thro' gallopade! I cannot swing
The entangling blooms of Beauty's spring:
I cannot say the tender thing,
• A kind of lively dance

Be't true or false,
And am beginning to opine
Those girls are only half-divine
Whose waists yon wicked boys entwine
In giddy waltz.

- 25 I fear that arm above that shoulder,
I wish them wiser, graver, older,
Sedater, and no harm if colder
And panting less
Ah! people were not half so wild
- 30 In former days, when, starchy mild,
Upon her high-heel'd Essex smiled
The brave Queen Bess

THE LEAVES ARE FALLING, SO AM I
1846

- The leaves are falling, so am I,
The few late flowers have moisture in the
eye,
So have I too.
Scarcely on any bough is heard
- 5 Jovous, or even unjoyous, but
The whole wood through
Winter may come he brings but nigher
His circle (yearly narrowing) to the fire
Where old friends meet
- 10 Let him, now heaven is overcast,
And spring and summer both are past,
And all things sweet

THE PLACE WHERE SOON I THINK
TO LIE
1846

- The place where soon I think to lie,
In its old creviced nook hard-by
Rears many a weed
If parties bring you there, will you
- 5 Drop shily in a gram or two
Of wall-flower seed?
- I shall not see it, and (too sure!)
I shall not ever hear that your
Light step was there.
- 10 But the rich odor some fine day
Will, what I cannot do, repay
That little care

GIVE ME THE EYES THAT LOOK ON
MINE
1846

- Give me the eyes that look on mine,
And, when they see them dimly shine,
Are moister than they were
Give me the eyes that fain would find
- 5 Some relics of a youthful mind
Amid the wrecks of care.
Give me the eyes that catch at last
A few faint glimpses of the past,

- And, like the arkite dove, -
 10 Bring back a long-lost olive-bough,¹
 And can discover even now
 A heart that once could love.

TWENTY YEARS HENCE MY EYES
 MAY GROW
 1846

Twenty years hence my eyes may grow
 If not quite dim, yet rather so,
 Still yours from others they shall know
 Twenty years hence.

- 5 Twenty years hence tho' it may hap
 That I be call'd to take a nap
 In a cool cell where thunder-clap
 Was never heard,
 * There breathe but o'er my aich of grass
 10 A not too sadly sigh'd *Alas*,
 And I shall catch, ere you can pass,
 That wingèd word

PROUD WORD YOU NEVER SPOKE
 1846

Proud word you never spoke, but you will
 speak

Four not exempt from pride some fu-
 ture day

Resting on one white hand a warm wet
 cheek

- Over my open volume you will say,
 5 "This man loved *me*!" then rise and
 trip away

ALAS, HOW SOON THE HOURS ARE
 OVER
 1846

Alas, how soon the hours are over
 Counted us out to play the lover!
 And how much narrower is the stage
 Allotted us to play the sage!

- 5 But when we play the fool, how wide,
 The theatre expands! beside,
 How long the audience sits before us!
 How many prompters! what a chorus!

MY HOPES RETIRE, MY WISHES AS
 BEFORE
 1846

My hopes retire; my wishes as before
 Struggle to find their resting-place in
 vain;

The ebbing sea thus beats against the
 shore;

The shore repels it, it returns again

¹ See *Genesis*, 8-11.

VARIOUS THE ROADS OF LIFE; IN ONE
 1846

Various the roads of life; in one
 All terminate, one lonely way
 We go; and "Is he gone?"
 Is all our best friends say.

IS IT NOT BETTER AT AN EARLY
 HOUR
 1846

Is it not better at an early hour
 In its calm cell to rest the weary head,
 While birds are singing and while blooms
 the bower,
 Than sit the fire out and go staid to
 bed?

PURSUITS! ALAS, I NOW HAVE NONE
 1846

- Pursuits! alas, I now have none,
 But idling where were once pursuits,
 Often, all morning quite alone,
 I sit upon those twisted roots
 5 Which rise above the grass, and shield
 Our harebell, when the churchish year
 Catches her coming first afield,
 And she looks pale tho' spring is near;
 I chase the violets, that would hide
 10 Their little prudish heads away,
 And argue with the wills, that chide
 When we discover them at play.

WITH AN ALBUM
 1846

- I know not whether I am proud,
 But this I know, I hate the crowd
 Therefore pray let me disengage
 My verses from the motley page.
 5 Where others far more sure to please
 Pour out their choral song with ease.

- And yet perhaps, if some should tire
 With too much froth or too much fire,
 There is an ear that may incline
 10 Even to words so dull as mine

THE DAY RETURNS, MY NATAL DAY
 1846

The day returns, my natal day,
 Borne on the storm and pale with snow,
 And seems to ask me why I stay,
 Stricken by Time and bowed by Woe

- 5 Many were once the friends who came
 To wish me joy; and there are some

Who wish it now; but not the same;
They are whence friend can never come.

- Nor are they you my love watch'd o'er
10 Cradled in innocence and sleep;
You smile into my eyes no more,
Nor see the bitter tears they weep

HOW MANY VOICES GAILY SING 1846

- How many voices gaily sing,
"O happy morn, O happy spring
Of life!" Meanwhile there comes o'er me
A softer voice from Memory,
5 And says, "If loves and hopes have flown
With years, think too what griefs are
gone!"

TO ROBERT BROWNING 1846

- There is delight in singing, tho' none hear
Beside the singer; and there is delight
In praising, tho' the praiser sit alone
And see the prais'd far off him, far above
5 Shakespeare is not our poet, but the
world's,
Therefore on him no speech! and brief for
thee,
Browning! Since Chaucer was alive and
hale,
No man hath walked along our roads with
step
So active, so inquiring eye, or tongue
10 So varied in discourse. But warmer climes!
Give brighter plumage, strong wing: the
breeze
Of Alpine heights thou playest with, borne
on
Beyond Sorrento and Amalfi, where
The Siren waits thee, singing song for
song

From THE HELLENICS² 1846-59

ON THE HELLENICS 1847

- Come back, ye wandering Muses, come
back home.
Ye seem to have forgotten where it lies
Come, let us walk upon the silent sands
Of Simois, where deep footmarks show
long strides;
5 Thence we may mount, perhaps, to higher
ground,
Where Aphroditè from Athenè won
The golden apple, and from Herè too,
Browning had just married Elisabeth Barrett.
and moved to Italy.
2 A group of poems by Landor on Greek topics.

And happy Ares shouted far below.
Or would ye rather choose the grassy
vale

- 10 Where flows Anapos thro' anemones,
Hyacinths, and narcissuses, that bend
To show their rival beauty in the stream?
Bring with you each her lyre, and each
in turn
Temper a graver with a lighter song.

THRASYMEDES AND EUNOE 1846

- Who will away to Athens with me? who
Loves choral songs and maidens crown'd
with flowers,
Unenvious? mount the pinnace; hoist the
sail.
I promise ye, as many as are here,
5 Ye shall not, while ye tarry with me, taste
From unrinsed barrel the diluted wine
Of a low vineyard or a plant ill-pruned,
But such as anciently the Ægean isles
Pour'd in libation at their solemn feasts:
10 And the same goblets shall ye grasp, emboss'd
With no vile figures of loose languid boors,
But such as gods have lived with and have
led.
The sea smiles bright before us. What
white sail
Plays yonder? What pursues it? Like
two hawks
15 Away they fly. Let us away in time
To overtake them. Are they menaces
We hear? And shall the strong repulse
the weak,
Enraged at her defender? Hippias!
Art thou the man? 'Twas Hippias. He
had found
20 His sister borne from the Cecropian port!
By Thrasymedes. And reluctantly?
Ask, ask the maiden; I have no reply.
"Brother! O brother Hippias! O, if love,
If pity, ever touch'd thy breast, forbear!
25 Strike not the brave, the gentle, the be-
loved,
My Thrasymedes, with his cloak alone
Protecting his own head and mine from
harm."
"Didst thou not once before," cried Hip-
pias,
Regardless of his sister, hoarse with wrath
30 At Thrasymedes, "didst not thou, dog-
eyed,
Dare, as she walk'd up to the Parthenon,
On the most holy of all holy days,
In sight of all the city, dare to kiss
Her maiden cheek?"
1 Athens.

“Ay, before all the gods,
 35 Ay, before Pallas, before Artemis,
 Ay, before Aphrodite, before Herè,
 I dared; and dare again. Arise, my
 spouse!
 Arise! and let my lips quaff purity
 From thy fair open brow.”

The sword was up,
 40 And yet he kiss'd her twice. Some god
 withheld
 The arm of Hippia; his proud blood
 seeth'd slower
 And smote his breast less angrily; he laid
 His hand on the white shoulder, and spake
 thus:

“Ye must return with me. A second time
 45 Offended, will our sire Pisistratos
 Pardon the affront? Thou shouldst have
 ask'd thyself

This question ere the sail first flapp'd the
 mast.”

“Already thou hast taken life from me.
 Put up thy sword,” said the sad youth,
 his eyes

50 Sparkling, but whether love or rage or
 grief
 They sparkled with, the gods alone could
 see

Piræus they re-entered, and their ship
 Drove up the little waves against the quay.
 Whence was thrown out a rope from one
 above,

55 And Hippia caught it. From the virgin's
 waist
 Her lover dropp'd his arm, and blush'd to
 think

He had retain'd it there in sight of rude
 Irreverent men: he led her forth, nor
 spake.

Hippia walked silent too, until they
 reach'd

60 The mansion of Pisistratos her sire.
 Serenely in his sternness did the prince
 Look on them both awhile: they saw not
 him,

For both had cast their eyes upon the
 ground

“Are these the pirates thou hast taken,
 son?”

65 Said he “Worse, father! worse than
 pirates they.

Who thus abuse thy patience, thus abuse
 Thy pardon, thus abuse the holy rites
 Twice over.”

“Well hast thou performed thy duty.”
 Firmly and gravely said Pisistratos

70 “Nothing then, rash young man! could
 turn thy heart
 From Eunoë, my daughter!”

“Nothing, sir,
 Shall ever turn it. I can die but once
 And love but once. O Eunoe! farewell!”
 “Nay, she shall see what thou canst bear
 for her.”

75 “O father! shut me in my chamber, shut
 me
 In my poor mother's tomb, dead or alive,
 But never let me see what he can bear.
 I know how much that is, when borne for
 me.”

“Not yet: come on. And lag not thou
 behind,

80 Pirate of virgin and of princely hearts!
 Before the people and before the goddess
 Thou hadst evinced the madness of thy
 passion,
 And now wouldst bear from home and
 plenteousness

To poverty and exile this my child.”

85 Then shuddered Thrasymedes, and ex-
 claim'd,

“I see my crime; I saw it not before
 The daughter of Pisistratos was born
 Neither for exile nor for poverty,
 Ah! nor for me!” He would have wept,
 but one

90 Might see him, and weep worse. The
 prince unmoved

Strode on, and said, “Tomorrow shall the
 people,

All who beheld thy trespasses, behold

The justice of Pisistratos, the love

He bears his daughter, and the reverence

95 In which he holds the highest law of God.”
 He spake; and on the morrow they were
 one.

IPHIGENEIA AND AGAMEMNON 1846

Iphigeneia, when she heard her doom
 At Aulis, and when all beside the King
 Had gone away, took his right hand, and
 said,

“O father! I am young and very happy

5 I do not think the pious Calchas heard
 Distinctly what the goddess spake. Old-
 age

Obscures the senses. If my nurse, who
 knew

My voice so well, sometimes misunderstood
 While I was resting on her knee both arms

10 And hitting it to make her mind my words,
 And looking in her face, and she in mine,
 Might he not also hear one word amiss,
 Spoken from so far off, even from Olym-
 pus?”

The father placed his cheek upon her head,

15 And tears dropp'd down it, but the king
 of men
 Replied not. Then the maiden spake once
 more.
 "O father! sayst thou nothing? Hear'st
 thou not
 Me, whom thou ever hast, until this hour,
 Listen'd to fondly, and awaken'd me
 20 To hear my voice amid the voice of birds,
 When it was inarticulate as theirs,
 And the down deadened it within the
 nest?"
 He moved her gently from him, silent
 still,
 And this, and this alone, brought tears
 from her,
 25 Altho' she saw fate nearer: then with
 sighs,
 "I thought to have laid down my hair
 before
 Benignant Artemis, and not have dimmed
 Her polish'd altar with my virgin blood;
 I thought to have selected the white flowers
 30 To please the Nymphs, and to have ask'd
 of each
 By name, and with no sorrowful regret,
 Whether, since both my parents will'd the
 change,
 I might at Hymen's feet bend my clipp'd
 brow;
 And (after those who mind us girls the
 most)
 35 Adore our own Athena,¹ that she would
 Regard me mildly with her azure eyes.
 But father! to see you no more, and see
 Your love, O father! go ere I am gone"—
 Gently he moved her off, and drew her
 back,
 40 Bending his lofty head far over hers,
 And the dark depths of nature heaved
 and burst.
 He turn'd away; not far, but silent still
 She now first shudder'd; for in him, so
 nigh,
 So long a silence seem'd the approach of
 death,
 45 And like it. Once again she rais'd her
 voice.
 "O father! if the ships are now detain'd,
 And all your vows move not the gods
 above,
 When the knife strikes me there will be
 one prayer
 The less to them: and purer can there
 be
 50 Any, or more fervent than the daughter's
 prayer
 For her dear father's safety and success?"
¹ Athena was the patroness of Argos

A groan that shook him shook not his re-
 solve.
 An aged man now enter'd, and without
 One word, stepp'd slowly on, and took the
 wrist
 55 Of the pale maiden. She look'd up and
 saw
 The fillet of the priest and calm cold eyes.
 Then turn'd she where her parent stood,
 and cried,
 "O father! grieve no more: the ships can
 sail."

 THE HAMADRYAD¹
 1846
 Rhaicos was born amid the hills wherefrom
 Gnidus the light of Caria is discern'd,
 And small are the white-crested that play
 near,
 And smaller onward are the purple waves.
 5 Thence festal choirs were visible, all
 crown'd
 With rose and myrtle if they were inborn;
 If from Pandion sprang they, on the coast
 Where stern Athenè raised her citadel,
 Then olive was intwined with violets
 10 Cluster'd in bosses,² regular and large.
 For various men wore various coronals;
 But one was their devotion; 'twas to her
 Whose laws all follow, her whose smile
 withdraws
 The sword from Ares, thunderbolt from
 Zeus,
 15 And whom in his chill cave the mutable
 Of mind, Poseidon, the sea-king, reveres,
 And whom his brother, stubborn Dis, hath
 pray'd
 To turn in pity the averted cheek
 Of her he bore away,³ with promises.
 20 Nay, with loud oath before dread Styx
 itself,
 To give her daily more and sweeter flowers
 Than he made drop from her on Enna's
 dell

Rhaicos was looking from his father's
 door
 At the long trains that hastened to the
 town
 25 From all the valleys, like bright rivulets
 Gurgling with gladness, wave outrunning
 wave,
 And thought it hard he might not also go
 And offer up one prayer, and press one
 hand,

¹ See Lowell's *Rhaicos*.
² raised ornaments
³ Proserpina.

- He knew not whose. The father call'd him in,
 30 And said, "Son Rhaicos! those are idle games;
 Long enough I have lived to find them so." And ere he ended sighed, as old men do
 Always, to think how idle such games are. "I have not yet," thought Rhaicos in his heart,
 35 And wanted proof. "Suppose thou go and help Echeion at the hill, to bark yon oak
 And lop its branches off, before we delve About the trunk and ply the root with axe:
 This we may do in winter "
- Rhaicos went,
- 40 For thence he could see farther, and see more
 Of those who hurried to the city-gate. Echeion he found there with naked arm
 Swart-hair'd, strong-sinew'd, and his eyes intent
 Upon the place where first the axe should fall.
 45 He held it upright. "There are bees about, Or wasps, or hornets," said the cautious eld,
 "Look sharp, O son of Thallinos!" The youth
 Inclined his ear, afar, and warily, And cavern'd in his hand. He heard a buzz
 50 At first, and then the sound grew soft and clear.
 And then divided into what seem'd tune. And there were words upon it, plaintive words.
 He turn'd, and said, "Echeion! do not strike
 That tree: it must be hollow; for some god
 55 Speaks from within. Come thyself near " Again
 Both turn'd toward it: and behold! there sat
 Upon the moss below, with her two palms Pressing it, on each side, a maid in form.
 Downcast were her long eyelashes, and pale
 60 Her cheek, but never mountain-ash display'd
 Berries of color like her lip so pure, Nor were the anemones about her hair
 Soft, smooth, and wavering like the face beneath
 "What dost thou here?" Echeion, half-afraid,
 65 Half-angry cried She lifted up her eyes,
 But nothing spake she Rhaicos drew one step
- Backward, for fear came likewise over him,
 But not such fear: he panted, gasp'd, drew in
 His breath, and would have turn'd it into words,
 70 But could not into one. "O send away
 That sad old man!" said she. The old man went
 Without a warning from his master's son,
 Glad to escape, for sorely he now fear'd. And the axe shone behind him in their eyes.
- 75 *Hamad.* And wouldst thou too shed the most innocent
 Of blood? No vow demands it; no god wills
 The oak to bleed.
Rhaicos. Who art thou? whence? why here?
 And whither wouldst thou go? Among the robed
 In white or saffron, or the hue that most
 80 Resembles dawn or the clear sky, is none Array'd as thou art. What so beautiful
 As that gray robe which clings about thee close.
 Like moss to stones adhering, leaves to trees,
 Yet lets thy bosom rise and fall in turn,
 85 As, touch'd by zephyrus, fall and rise the boughs
 Of graceful platan¹ by the river-side?
Hamad. Lovest thou well thy father's house?
Rhaicos. Indeed I love it, well I love it, yet would leave
 For thine, where'er it be, my father's house,
 90 With all the marks upon the door, that show
 My growth at every birthday since the third,
 And all the charms, o'erpowering evil eyes,
 My mother nail'd for me against my bed.
 And the Cydonian² bow (which thou shalt see)
 95 Won in my race last spring from Euty-chos.
Hamad. Bethink thee what it is to leave a home
 Thou never yet hast left, one night, one day.

¹ plane tree
² of Cydonia (an ancient city on the coast of Crete, famous for its archers)

- Rhaicos.* No, 'tis not hard to leave it,
'tis not hard
To leave, O maiden, that paternal home,
100 If there be one on earth whom we may love
First, last, forever; one who says that
she
Will love forever too. To say which word,
Only to say it, surely is enough—
It shows such kindness—if 'twere possible
- 105 We at the moment think she would indeed
Hamad. Who taught thee all this folly
at thy age?
Rhaicos. I have seen lovers and have
learn'd to love
Hamad. But wilt thou spare the tree?
Rhaicos. My father wants
The bark; the tree may hold its place
awhile.
- 110 *Hamad.* Awhile! thy father numbers
then my days?
Rhaicos. Are there no others where the
moss beneath
Is quite as tufty? Who would send thee
forth
Or ask thee why thou tarest? Is thy flock
Anywhere near?
Hamad. I have no flock. I kill
- 115 Nothing that breathes, that stirs, that feels
the air,
The sun, the dew Why should the beautiful
(And thou art beautiful) disturb the source
Whence springs all beauty? Hast thou
never heard
Of Hamadryads?
Rhaicos. Heard of them I have
- 120 Tell me some tale about them. May I sit
Beside thy feet? Art thou not tired? The
herbs
Are very soft; I will not come too nigh.
Do but sit there, nor tremble so, nor doubt.
Stay, stay an instant: let me first explore
- 125 If any acorn of last year be left
Within it; thy thin robe too ill protects
Thy dainty limbs against the harm one
small
Acorn may do Here's none Another day
Trust me, till then let me sit opposite
- 130 *Hamad.* I sent me; be thou seated, and
content.
Rhaicos. O sight for gods! ye men be-
low! adore
The Aphrodite. Is she there below?
Or sits she here before me, as she sat
Before the shepherd on those heights that
shade
- 135 The Hellespont, and brought his kindred
woe?
- Hamad.* Reverence the higher Powers;
nor deem amiss
Of her who pleads to thee, and would
repay—
Ask not how much—but very much. Rise
not;
No, *Rhaicos*, no! Without the nuptial vow
140 Love is unholy Swear to me that none
Of mortal maids shall ever taste thy kiss,
Then take thou mine; then take it, not
before.
Rhaicos. Harken, all gods above! O
Aphrodite!
O Herè! Let my vow be ratified!
- 145 But wilt thou come into my father's house?
Hamad. Nay; and of mine I cannot
give thee part.
Rhaicos. Where is it?
Hamad. In this oak.
Rhaicos. Ay; now begins
The tale of Hamadryad; tell it through
Hamad. Pray of thy father never to
cut down
- 150 My tree; and promise him, as well thou
mayst,
That every year he shall receive from me
More honey than will buy him nine fat
sheep,
More wax than he will burn to all the gods
Why fallest thou upon thy face? Some
thorn
- 155 May scratch it, rash young man! Rise up;
for shame!
Rhaicos. For shame I can not rise O
pity me!
I dare not sue for love—but do not hate!
Let me once more behold thee—not once
more,
But many days let me love on—unloved!
- 160 I aimed too high: on my head the bolt
Falls back, and pierces to the very brain
Hamad. Go—rather go, than make me
say I love.
Rhaicos. If happiness is immortality,
(And whence enjoy it else the gods above?)
165 I am immortal too: my vow is heard
Hark! on the left—Nay, turn not from
me now,
I claim my kiss
Hamad. Do men take first, then claim?
Do thus the seasons run their course with
them?
- Her lips were seal'd, her head sank on
his breast
170 'Tis said that laughs were heard within
the wood.
But who should hear them?—and whose
laughs? and why?

Savory was the smell, and long past noon,
 Thallinos! in thy house. for marjoram,
 Basil and mint, and thyme and rosemary,
 175 Were sprinkled on the kid's well roasted length,
 Awaiting Rhaicos. Home he came at last,
 Not hungry, but pretending hunger keen,
 With head and eyes just o'er the maple plate
 "Thou seest but badly, coming from the sun,
 180 Boy Rhaicos!" said the father. "That oak's bark
 Must have been tough, with little sap between,
 It ought to run, but it and I are old."
 Rhaicos, although each morsel of the bread
 Increased by chewing, and the meat grew cold
 185 And tasteless to his palate, took a draught
 Of gold-bright wine, which, thirsty as he was,
 He thought not of until his father fill'd
 The cup, averring water was amiss,
 But wine had been at all times pour'd on kid,—
 190 It was religion
 He thus fortified
 Said, not quite boldly, and not quite abash'd,
 "Father, that oak is Zeus's own. that oak
 Year after year will bring thee wealth from wax
 And honey. There is one who fears the gods
 195 And the gods love—that one"
 (He blush'd, nor said
 What one)
 "Has promis'd this, and may do more.
 Thou hast not many moons to wait until
 The bees have done their best: if then
 there come
 Nor wax nor honey, let the tree be hewn."
 200 "Zeus hath bestow'd on thee a prudent mind,"
 Said the glad sire; "but look thou often
 there,
 And gather all the honey thou canst find
 In every crevice, over and above
 What has been promis'd: would they
 reckon that?"
 205 Rhaicos went daily; but the nymph as
 oft,
 Invisible. To play at love, she knew,
 Stopping its breathings when it breathes
 most soft,
 Is sweeter than to play on any pipe

She play'd on his: she fed upon his sighs;
 210 They pleased her when they gently waved
 her hair,
 Cooling the pulses of her purple veins,
 And when her absence brought them out,
 they pleased.
 Even among the fondest of them all,
 What mortal or immortal maid is more
 215 Content with giving happiness than pain?
 One day he was returning from the wood
 Despondently. She pitied him, and said
 "Come back!" and twined her fingers in
 the hem
 Above his shoulder. Then she led his steps
 220 To a cool rill that ran o'er level sand
 Through lentisk¹ and through oleander,²
 there
 Bathed she his feet, lifting them on her lap
 When bathed, and drying them in both her
 hands.
 He dared complain, for those who most
 are loved
 225 Most dare it; but not harsh was his com-
 plaint
 "O thou inconstant!" said he, "if stern
 law
 Bind thee, or will, stronger than sternest
 law,
 O, let me know henceforward when to hope
 The fruit of love that grows for me but
 here."
 230 He spake; and pluck'd it from its plant
 stem.
 "Impatient Rhaicos! Why thus intercept
 The answer I would give? There is a bee
 Whom I have fed, a bee who knows my
 thoughts
 And executes my wishes. I will send
 235 That messenger. If ever thou art false.
 Drawn by another, own it not, but drive
 My bee away; then shall I know my fate.
 And—for thou must be wretched—weep at
 thine.
 But often as my heart persuades to lav
 Its cares on thine and throb itself to rest,
 240 Expect her with thee, whether it be morn
 Or eve, at any time when woods are safe."

Day after day the Hours beheld them
 blest,
 And season after season: years had past,
 245 Blest were they still. He who asserts
 that Love
 Ever is sated of sweet things, the same
 Sweet things he fretted for in earlier days,
 Never, by Zeus! loved he a Hamadryad

¹ A kind of sweet shrub² A poisonous evergreen shrub with fragrant flowers

The night had now grown longer, and
perhaps
250 The Hamadryads find them lone and dull
Among their woods; one did, alas! She
called
Her faithful bee: 'twas when all bees
should sleep,
And all did sleep but hers. She was sent
forth
To bring that light which never wintry
blast
255 Blows out, nor rain nor snow extinguishes,
The light that shines from loving eyes upon
Eyes that love back, till they can see no
more.

Rhaicos was sitting at his father's
hearth.
Between them stood the table, not o'er-
spread
260 With fruits which autumn now profusely
bore,
Nor anise cakes,¹ nor odorous wine; but
there
The draft-board was expanded, at which
game
Triumphant sat old Thallinos; the son
Was puzzled, vex'd, discomfited, dis-
traught
265 A buzz was at his ear up went his hand,
And it was heard no longer. The poor bee
Return'd, (but not until the morn shone
bright)
And found the Hamadryad with her head
Upon her aching wrist, and showed one
wing
270 Half-broken off, the other's meshes
marr'd,
And there were bruises which no eye could
see
Saving a Hamadryad's.

At this sight
Down fell the languid brow, both hands
fell down,
A shriek was carried to the ancient hall
275 Of Thallinos: he heard it not. his son
Heard it, and ran forthwith into the wood
No bark was on the tree, no leaf was green
The trunk was riven through From that
day forth
Nor word nor whisper sooth'd his ear, nor
sound
280 Even of insect wing, but loud laments
The woodmen and the shepherds one long
year
Heard day and night; for Rhaicos would
not quit

¹ Cakes flavored with the fruit or seed of the
anise plant

The solitary place, but moan'd and died
Hence milk and honey wonder not, ()
guest,
285 To find set duly on the hollow stone.

SHAKESPEARE AND MILTON 1853

The tongue of England, that which myriads
Have spoken and will speak, were para-
lyzed
Hereafter, but two mighty men stand forth
Above the flight of ages, two alone;
5 One crying out,
All nations spoke thro' me
The other:
True; and thro' this trumpet burst
God's word; the fall of Angels, and the
doom
First of immortal, then of mortal, Man
Glory! be glory! not to me, to God.

TO YOUTH 1853

Where art thou gone, light-ankled Youth?
With wing at either shoulder,
And smile that never left thy mouth
Until the Hours grew colder
5 Then somewhat seem'd to whisper near
That thou and I must part;
I doubted it; I felt no fear,
No weight upon the heart.
10 If aught befell it, Love was by
And roll'd it off again,
So, if there ever was a sigh,
'Twas not a sigh of pain
I may not call thee back; but thou
Returnest when the hand
15 Of gentle Sleep waves o'er my brow
His poppy-crested wand;
Then smiling eyes bend over mine,
Then lips once press'd invite.
But sleep hath given a silent sign,
20 And both, alas! take flight

TO AGE 1853

Welcome, old friend! These many years
Have we lived door by door.
The Fates have laid aside their shears
Perhaps for some few more
5 I was indocile at an age
When better boys were taught,
But thou at length hast made me sage,
If I am sage in aught.

- Little I know from other men,
 10 Too little they from me,
 But thou hast pointed well the pen
 That writes these lines to thee.
- Thanks for expelling Fear and Hope,
 One vile, the other vain,
 15 One's scourge, the other's telescope,
 I shall not see again:
- Rather what lies before my feet
 My notice shall engage—
 He who hath braved Youth's dizzy heat
 20 Dreads not the frost of Age.

THE CHRYSOLITES¹ AND RUBIES
 BACCHUS BRINGS
 1853

- The chrysolites and rubies Bacchus brings
 To crown the feast where swells the
 broad-vein'd brow,
 Where maidens blush at what the minstrel
 sings,
 They who have coveted may covet now
- 6 Bring me, in cool alcove, the grape un-
 crush'd,
 The peach of pulpy cheek and down
 mature,
 Where every voice (but bird's or child's)
 is hush'd,
 And every thought, like the brook nigh,
 runs pure.

SO THEN, I FEEL NOT DEEPLY!
 1853

- So then, I feel not deeply! if I did,
 I should have seized the pen and pierced
 therewith
 The passive world!
 And thus thou reasonest?
 Well hast thou known the lover's, not so
 well
- 5 The poet's heart while that heart bleeds,
 the hand
 Presses it close. Grief must run on and
 pass
 Into near Memory's more quiet shade
 Before it can compose itself in song
 He who is agonized and turns to show
 10 His agony to those who sit around
 Seizes the pen in vain thought, fancy.
 power,
 Rush back into his bosom; all the strength
 Of genius can not draw them into light
 From under mastering Grief; but Memory,
 15 The Muse's mother, nurses, rears them up.
 Informs, and keeps them with her all her
 days.

¹ yellow or greenish gems

ON MUSIC
 1853

- Many love music but for music's sake,
 Many because her touches can awake
 Thoughts that repose within the breast
 half-dead,
 And rise to follow where she loves to lead.
- 5 What various feelings come from days
 gone by!
 What tears from far-off sources dim the
 eye!
 Few, when light fingers with sweet voices
 play
 And melodies swell, pause, and melt away,
 Mind how at every touch, at every tone,
 10 A spark of life hath glisten'd and hath
 gone

DEATH STANDS ABOVE ME
 1853

- Death stands above me, whispering low
 I know not what into my ear:
 Of his strange language all I know
 Is, there is not a word of fear

ON HIS SEVENTY-FIFTH BIRTHDAY
 1853

- I strove with none, for none was worth
 my strife,
 Nature I loved, and next to Nature, Art;
 I warmed both hands before the fire of life,
 It sinks, and I am ready to depart.

I ENTREAT YOU, ALFRED TENNYSON
 1853

- I entreat you, Alfred Tennyson,
 Come and share my haunch of venison.
 I have too a bin of claret,
 Good, but better when you share it.
- 5 Tho' 'tis only a small bin,
 There's a stock of it within
 And as sure as I'm a rhymist,
 Half a butt of Rudesheimer.
 Come, among the sons of men is one
 10 Welcomer than Alfred Tennyson?

TO E. ARUNDELL
 1853

- Nature! thou mayest fume and fret,
 There's but one white violet;
 Scatter o'er the vernal ground
 Faint resemblances around,
 5 Nature! I will tell thee yet
 There's but one white violet.

AGE
 1853

- Death, tho' I see him not, is near
 And grudges me my eightieth year.

Now, I would give him all these last
 For one that fifty have run past.
 Ah! he strikes all things, all alike,
 But bargains: those he will not strike.

TO HIS YOUNG ROSE AN OLD MAN
 SAID
 1833

To his young Rose an old man said,
 "You will be sweet when I am dead:
 Where skies are brightest we shall meet,
 And there will you be yet more sweet,
 Leaving your winged company
 To waste an idle thought on me."

NAY, THANK ME NOT AGAIN FOR
 THOSE
 1853

Nay, thank me not again for those
 Camelias, that untimely rose;
 But if, whence you might please the more
 And win the few unwon before,
 I sought the flowers you loved to wear,
 O'erjoy'd to see them in your hair,
 Upon my grave, I pray you, set
 One primrose or one violet.
 —Stay—I can wait a little yet.

ONE LOVELY NAME ADORNS MY
 SONG
 1853

One lovely name adorns my song,
 And, dwelling in the heart,
 Forever falters at the tongue,
 And trembles to depart!

SEPARATION
 1853

There is a mountain and a wood between
 us,
 Where the lone shepherd and late bird
 have seen us
 Morning and noon and even-tide repass
 Between us now the mountain and the wood
 Seem standing darker than last year they
 stood,
 And say we must not cross, alas! alas!

ALL IS NOT OVER WHILE THE SHADE
 1853

All is not over while the shade
 Of parting life, if now aslant,
 Rests on the scene whereon it play'd
 And taught a docile heart to pant.
 Autumn is passing by; his day
 Shines mildly yet on gather'd sheaves,
 And, tho' the grape be plucked away,
 Its color glows amid the leaves.

GOD SCATTERS BEAUTY AS HE
 SCATTERS FLOWERS
 1853

God scatters beauty as he scatters flowers
 O'er the wide earth, and tells us all are
 ours.
 A hundred lights in every temple burn,
 And at each shrine I bend my knee in turn.

THOU NEEDST NOT PITCH UPON MY
 HAT
 1853

Thou needst not pitch upon my hat,
 Thou wither'd leaf! to show how near
 Is now the winter of my year;
 Alas! I want no hint of that.

Prythee, ah prythee, get along!
 Whisper as gently in the ear,
 I once could whisper in, to fear
 No change, but live for dance and song.

TO A CYCLAMEN
 1853

I come to visit thee again,
 My little flowerless cyclamen;
 To touch the hand, almost to press,
 That cheer'd thee in thy loneliness
 What could thy careful guardian find
 Of thee in form, of me in mind,
 What is there in us rich or rare,
 To make us claim a moment's care?
 Unworthy to be so caress'd,
 We are but withering leaves at best.

ON SOUTHEY'S DEATH
 1858

Friends! hear the words my wandering
 thoughts would say,
 And cast them into shape some other day.
 Southey, my friend of forty years, is gone,
 And, shattered by the fall, I stand alone.

THE THREE ROSES¹
 1858

When the buds began to burst,
 Long ago, with Rose the First,
 I was walking; joyous then
 Far above all other men,
 Till before us up there stood
 Britonferry's oaken wood,
 Whispering, "*Happy as thou art,
 Happiness and thou must part.*"
 Many summers have gone by
 Since a Second Rose and I
 (Rose from that same stem) have told
 This and other tales of old

¹ Rose Aylmer (see *Rose Aylmer*, p. 867), the daughter of her half-sister, and her grand-niece.

- She upon her wedding-day
Carried home my tenderest lay:¹
15 From her lap I now have heard
Gleeful, chirping, Rose the Third,
Not for *her* this hand of mine
Rhyme with nuptial wreath shall twine,
Cold and torpid it must lie,
20 Mute the tongue and closed the eye

LATELY OUR SONGSTERS LOITER'D
IN GREEN LANES
1863

- Lately our songsters loiter'd in green
lanes,
Content to catch the ballads of the plains,
I fancied I had strength enough to climb
A loftier station at no distant time,
5 And might securely from intrusion doze,
Upon the flowers thro' which *Ilissus* flows
In those pale olive grounds all voices cease,
And from afar dust fills the paths of
Greece.
My slumber broken, and my doublet torn,
10 I find the laurel² also bears a thorn

FROM HEROIC IDYLS
1863

THESEUS AND HIPPOLYTA

- Hippolyta* Eternal hatred I have sworn
against
The persecutor of my sisterhood,
In vain, proud son of *Ægeus*, hast thou
snapped
Their arrows and derided them; in vain
15 Leadest thou me a captive; I can die,
And die I will.
Theseus. Nay; many are the years
Of youth and beauty for *Hippolyta*.
Hippolyta. I scorn my youth, I hate
my beauty Go!
Monster! of all the monsters in these wilds
10 Most frightful and most odious to my
sight.
Theseus. I boast not that I saved thee
from the bow
Of *Scythian*.
Hippolyta And for what? To die dis-
graced
Strong as thou art, yet thou art not so
strong
As Death is, when we call him for support
15 *Theseus* Him too will I ward off; he
strikes me first,
Hippolyta, long after, when these eyes
Are closed, and when the knee that suppli-
cates
Can bend no more.

¹ To a *Bride* (p. 972).

² The laurel is an emblem of honor or victory.

- Hippolyta*. Is the man mad?
Theseus. He is.
Hippolyta. So, thou canst tell one
truth, however false
In other things.
20 *Theseus*. What other? Thou dost
pause,
And thine eyes wander over the smooth
turf
As if some gem (but gem thou wear'st
not)
Had fallen from the remnant of thy hair.
Hippolyta! speak plainly, answer me,
25 What have I done to raise thy fear or hate?
Hippolyta. Fear I despise, perfidy I
abhor.
Unworthy man! did *Herae*les delude
The maids who trusted him?
Theseus. Did ever I?
Whether he did or not, they never told me:
30 I would have chided him.
Hippolyta. Thou chide him! thou!
The Spartan mothers well remember thee
Theseus. Scorn adds no beauty to the
beautiful.
*Herae*les was beloved by *Omphale*,
He never parted from her, but obey'd
35 Her slightest wish, as *Theseus* will *Hip-
polyta*'s.
Hippolyta Then leave me, leave me
instantly, I know
The way to my own country.
Theseus. This command.
And only this, my heart must disobey.
My country shall be thine, and there thy
state
40 Regal.
Hippolyta. Am I a child? Give me my
own,
And keep for weaker heads thy diadems
Thermodon I shall never see again,
Brightest of rivers, into whose clear depth
My mother plunged me from her warmer
breast,
45 And taught me early to divide the waves
With arms each day more strong, and soon
to chase
And overtake the father swan, nor heed
His hoarser voice or his uplifted wing.
Where are my sisters? are there any left?
Theseus. I hope it.
50 *Hippolyta*. And I fear it: theirs may
be
A fate like mine; which, O ye Gods, for-
bid!
Theseus. I pity thee, and would assuage
thy grief.
Hippolyta. Pity me not: thy anger I
could bear.

Theseus. There is no place for anger
where thou art.

- 55 Commiseration even men may feel
For those who want it: even the fiercest
beasts
Lick the sore-wounded of a kindred race.
Hearing their cry, albeit they may not
help.

Hippolyta This is no falsehood and
can he be false

- 60 Who speaks it?

I remember not the time
When I have wept, it was so long ago.
Thou forestest tears from me, because—
because—
I cannot hate thee as I ought to do.

THEY ARE SWEET FLOWERS THAT
ONLY BLOW BY NIGHT
1863

They are sweet flowers that only blow by
night,
And sweet tears are there that avoid the
light;
No mortal sees them after day is born.
They, like the dew, drop trembling from
their thorn

MEMORY 1863

The Mother of the Muses, we are taught.
Is Memory: she has left me, they remain.
And shake my shoulder, urging me to sing
About the summer days, my loves of old.

- 5 *Alas! alas!* is all I can reply.
Memory has left with me that name¹ alone,
Harmonious name, which other bards² may
sing,
But her bright image in my darkest hour
Comes back, in vain comes back, call'd or
uncall'd

- 10 Forgotten are the names of visitors
Ready to press my hand but yesterday.
Forgotten are the names of earlier friends
Whose genial converse and glad counte-
nance

- Are fresh as ever to mine ear and eye.
15 To these, when I have written and besought
Remembrance of me, the word *Dear* alone
Hangs on the upper verge, and waits in
vain.

- A blessing wert thou, O oblivion,
If thy stream carried only weeds away.
20 But vernal and autumnal flowers alike
It hurries down to wither on the strand

¹ *Ianthe*. See *Lyrice, To Ianthe* (p. 963).

² Byron and Shelley, both of whom had used the
name *Ianthe* in their poetry.—Shelley in
Queen Mab (1813), and Byron in the Dedic-
ation of *Onilde Harold's Pilgrimage* (1812).

AN AGED MAN WHO LOVED TO DOZE AWAY 1863

An aged man who loved to doze away
An hour by daylight, for his eyes were
dum,
And he had seen too many suns go down
And rise again, dreamed that he saw two
forms

- 5 Of radiant beauty, he would clasp them
both,
But both flew stealthily away. He cried
In his wild dream,

"I never thought, O youth,
That thou, altho' so cherished, would'st
return,

But I did think that he who came with
thee,

- 10 Love, who could swear more sweetly than
birds sing,
Would never leave me comfortless and
lone."

A sigh broke through his slumber, not the
last.

TO MY NINTH DECADE 1863

To my ninth decade I have totter'd on,
And no soft arm bends now my steps to
steady;
She, who once led me where she would, is
gone,¹
So when he calls me, Death shall find me
ready.

From IMAGINARY CONVERSATIONS 1824-52

TIBERIUS AND VIPSANIA 1828

Tiberius Vipsania, my Vipsania, whither
art thou walking?

Vipsania. Whom do I see?—my Tibe-
rius?

Tiberius. Ah! no, no, no! but thou seest
the father of thy little Drusus. Press him
to thy heart the more closely for this meet-
ing, and give him—

Vipsania. Tiberius! the altars, the gods,
the destinies, are all between us—I will take
it from this hand; thus, thus shall he re-
ceive it.

- Tiberius*. Raise up thy face, my beloved!
I must not shed tears. Augustus, Livia, ye
shall not extort them from me. Vipsania!
15 I may kiss thy head—for I have saved it

¹ Probably a reference to Landor's mother, who
died in 1829. Landor always regarded her
with the tenderest affection

Thou sayest nothing. I have wronged thee, ay?

Vipsania. Ambition does not see the earth she treads on; the rock and the herbage are of one substance to her. Let me excuse you to my heart, O Tiberius. It has many wants; this is the first and greatest.

Tiberius. My ambition, I swear by the immortal gods, places not the bar of severance between us. A stronger hand, the hand that composes Rome and sways the world—

Vipsania. Overawed Tiberius. I know it; Augustus willed and commanded it.

Tiberius. And overawed Tiberius! Power bent, Death terrified, a Nero! What is our race, that any should look down on us and spurn us? Augustus, my benefactor, I have wronged thee! Livia, my mother, this one cruel deed was thine! To reign, forsooth, is a lovely thing. O womanly appetite! Who would have been before me, though the palace of Cæsar cracked and split with emperors, while I, sitting in idleness on a cliff of Rhodes, eyed the sun as he swung his golden censer athwart the heavens, or his image as it overstrode the sea? I have it before me; and, though it seems falling on me, I can smile on it—just as I did from my little favorite skiff, painted round with the marriage of Thetis, when the sailors drew their long shaggy hair across their eyes, many a stadium¹ away from it, to mitigate its effulgence.

These, too, were happy days—days of happiness like these I could recall and look back upon with unaching brow.

O land of Greece! Tiberius blesses thee, bidding thee rejoice and flourish!

Why cannot one hour, Vipsania, beautiful and light as we have led, return?

Vipsania. Tiberius! is it to me that you were speaking? I would not interrupt you, but I thought I heard my name as you walked away and looked up toward the East. So silent!

Tiberius. Who dared to call thee? Thou wert mine before the gods—do they deny it? Was it my fault—

Vipsania. Since we are separated, and forever, O Tiberius, let us think no more on the cause of it. Let neither of us believe that the other was to blame: so shall separation be less painful.

Tiberius. O mother! and did I not tell thee what she was?—patient in injury, proud in innocence, serene in grief!

Vipsania. Did you say that too? But I think it was so. I had felt little. One vast wave has washed away the unpression of smaller from my memory. Could Livia, could your mother, could she who was so kind to me—

Tiberius. The wife of Cæsar did it. But hear me now; hear me: be calm as I am. No weaknesses are such as those of a mother who loves her only son immoderately; and none are so easily worked upon from without. Who knows what impulses she received? She is very, very kind: but she regards me only, and that which at her bidding is to encompass and adorn me. All the weak look after Power, protectress of weakness. Thou art a woman, O Vipsania! is there nothing in thee to excuse my mother? So good she ever was to me! so loving.

Vipsania. I quite forgive her: be tranquil, O Tiberius!

Tiberius. Never can I know peace—never can I pardon—anyone. Threaten me with thy exile, thy separation, thy seclusion! Remind me that another climate might endanger thy health!—There death met me and turned me round. Threaten me to take our son from us—our one boy, our helpless little one—him whom we made cry because we kissed him both together! Rememberest thou? Or dost thou not hear? turning thus away from me!

Vipsania. I hear; I hear! Oh cease, my sweet Tiberius! Stamp not upon that stone: my heart lies under it.

Tiberius. Ay, there again death, and more than death, stood before me. Oh, she maddened me, my mother did, she maddened me—she threw me to where I am at one breath. The gods cannot replace me where I was, nor atone to me, nor console me, nor restore my senses. To whom can I fly; to whom can I open my heart; to whom speak plainly? There was upon the earth a man I could converse with, and fear nothing; there was a woman, too, I could love, and fear nothing. What a soldier, what a Roman, was my father, O my young bride! How could those who never saw him have discoursed so rightly upon virtue!

Vipsania. These words cool my breast like pressing his urn against it. He was brave: shall Tiberius want courage?

Tiberius. My enemies scorn me. I am a garland dropped from a triumphal car, and taken up and looked on for the place I occupied; and tossed away and laughed at. Senators! laugh, laugh! Your merits may

¹ A measure of length equal to 607 ft.

be yet rewarded—be of good cheer! Counsel me, in your wisdom, what services I can render you, conscript fathers!¹

Vipsania This seems mockery: Tiberius did not smile so, once.

Tiberius. They had not then congratulated me

Vipsania. On what?

Tiberius. And it was not because she was beautiful, as they thought her, and virtuous, as I know she is; but because the flowers on the altar were to be tied together by my heart-string. On this they congratulated me. Their day will come. Their sons and daughters are what I would wish them to be: worthy to succeed them.

Vipsania. Where is that quietude, that resignation, that sanctity, that heart of true tenderness?

Tiberius. Where is my love?—my love?

Vipsania. Cry not thus aloud, Tiberius! there is an echo in the place. Soldiers and slaves may burst in upon us.

Tiberius. And see my tears? There is no echo, Vipsania; why alarm and shake me so? We are too high here for the echoes: the city is below us. Methinks it trembles and totters: would it did! from the marble quays of the Tiber to this rock. There is a strange buzz and murmur in my brain; but I should listen so intensely, I should hear the rattle of its roofs, and shout with joy.

Vipsania. Calm, O my life! calm this horrible transport.

Tiberius. Spake I so loud? Did I indeed then send my voice after a lost sound, to bring it back, and thou fanciest it an echo? Wilt not thou laugh with me, as thou were wont to do, at such an error? What was I saying to thee, my tender love, when I commanded—I know not whom—to stand back, on pain of death? Why staringst thou on me in such agony? Have I hurt thy fingers, child? I loose them; now let me look! Thou turnest thine eyes away from me. Oh! oh! I hear my crime! Immortal gods! I cursed them audibly, and before the sun, my mother!

MARCELLUS AND HANNIBAL 1828

Hannibal. Could a Numidian horseman ride no faster? Marcellus! oh! Marcellus! He moves not—he is dead. Did he not stir his fingers? Stand wide, soldiers—wide, forty paces—give him air—bring water—halt! Gather those broad leaves, and all the rest, growing under the brushwood—

¹ Roman senators

unbrace his armor. Loose the helmet first—his breast rises. I fancied his eyes were fixed on me—they have rolled back again. Who presumeth to touch my shoulder? This horse? It was surely the horse of Marcellus! Let no man mount him! Ha! ha! the Romans, too, sink into luxury. Here is gold about the charger.

Gaulish Chieftain. Execrable thief! The golden chain of our king under a beast's grinders! The vengeance of the gods hath overtaken the impure—

Hannibal. We will talk about vengeance when we have entered Rome, and about purity among the priests, if they will hear us. Sound for the surgeon. That arrow may be extracted from the side, deep as it is.—The conqueror of Syracuse lies before me.—Send a vessel off to Carthage. Say Hannibal is at the gates of Rome.—Marcellus, who stood alone between us, fallen. Brave man! I would rejoice and cannot.—How awfully serene a countenance! Such as we hear are in the Islands of the Blessed.¹ And how glorious a form and stature! Such too was theirs! They also once lay thus upon the earth wet with their blood—few other enter there. And what plain armor!

Gaulish Chieftain. My party slew him—indeed I think I slew him myself. I claim the chain: it belongs to my king; the glory of Gaul requires it. Never will she endure to see another take it.

Hannibal. My friend, the glory of Marcellus did not require him to wear it. When he suspended the arms of your brave king in the temple, he thought such a trinket unworthy of himself and of Jupiter. The shield he battered down, the breast-plate he pierced with his sword—these he showed to the people and to the gods; hardly his wife and little children saw this, ere his horse wore it.

Gaulish Chieftain. Hear me, O Hannibal!

Hannibal. What! when Marcellus lies before me? when his life may perhaps be recalled? when I may lead him in triumph to Carthage? when Italy, Sicily, Greece, Asia, wait to obey me? Content thee! I will give thee mine own bridle, worth ten such.

Gaulish Chieftain. For myself?

Hannibal. For thyself

¹ Mythical islands said to lie in the Western Ocean, where the favorites of the gods dwell after death, in eternal joy. See Hesiod's *Works and Days*, 100

Gaulish Chieftain. And these rubies and emeralds, and that scarlet——

Hannibal. Yes, yes.

Gaulish Chieftain. O glorious Hannibal! unconquerable hero! O my happy country! to have such an ally and defender. I swear eternal gratitude—yes, gratitude, love, devotion, beyond eternity.

Hannibal. In all treaties we fix the time I could hardly ask a longer. Go back to thy station—I would see what the surgeon is about, and hear what he thinks. The life of Marcellus! the triumph of Hannibal! what else has the world in it? Only Rome and Carthage these follow.

Marcellus. I must die then? The gods be praised! The commander of a Roman army is no captive.

Hannibal (to the Surgeon). Could not he bear a sea-voyage. Extract the arrow.

Surgeon. He expires that moment.

Marcellus. It pains me: extract it

Hannibal. Marcellus, I see no expression of pain on your countenance, and never will I consent to hasten the death of an enemy in my power. Since your recovery is hopeless, you say truly you are no captive.

(To the Surgeon.) Is there nothing, man, that can assuage the mortal pain? for, suppress the signs of it as he may, he must feel it. Is there nothing to alleviate and allay it?

Marcellus. Hannibal, give me thy hand—thou hast found it and brought it me, compassion.

(To the Surgeon.) Go, friend, others want thy aid, several fell around me

Hannibal. Recommend to your country, O Marcellus, while time permits it, reconciliation and peace with me, informing the Senate of my superiority in force, and the impossibility of resistance. The tablet is ready: let me take off this ring—try to write, to sign it, at least. Oh, what satisfaction I feel at seeing you able to rest upon the elbow, and even to smile!

Marcellus. Within an hour or less, with how severe a blow would Minos say to me, "Marcellus, is this thy writing?"

Rome loses one man—she hath lost many such, and she still hath many left.

Hannibal. Afraid as you are of falsehood, say you this? I confess in shame the ferocity of my countrymen. Unfortunately, too, the nearer posts are occupied by Gauls, infinitely more cruel. The Numidians are so in revenge: the Gauls both in revenge and in sport. My presence is required at a distance, and I apprehend

the barbarity of one or other, learning, as they must do, your refusal to execute my wishes for the common good, and feeling that by this refusal you deprive them of their country, after so long an absence

Marcellus. Hannibal, thou art not dying
Hannibal. What then? What mean you?

Marcellus. That thou mayest, and very justly, have many things yet to apprehend. I can have none. The barbarity of thy soldiers is nothing to me. mine would not dare be cruel. Hannibal is forced to be absent, and his authority goes away with his horse. On the turf lies defaced the semblance of a general, but Marcellus is yet the regulator of his army. Dost thou abdicate a power conferred on thee by thy nation? Or wouldst thou acknowledge it to have become, by thy own sole fault, less plenary than thy adversary's?

I have spoken too much: let me rest, this mantle oppresses me

Hannibal. I placed my mantle on your head when the helmet was first removed, and while you were lying in the sun. Let me fold it under, and then replace the ring

Marcellus. Take it, Hannibal. It was given me by a poor woman who flew to me at Syracuse, and who covered it with her hair, torn off in desperation that she had no other gift to offer. Little thought I that her gift and her words should be mine. How suddenly may the most powerful be in the situation of the most helpless! Let that ring and the mantle under my head be the exchange of guests at parting. The time may come, Hannibal, when thou (and the gods alone know whether as conqueror or conquered) mayest sit under the roof of my children, and in either case it shall serve thee. In thy adverse fortune, they will remember on whose pillow their father breathed his last; in thy prosperous (Heaven grant it may shine upon thee in some other country!), it will rejoice thee to protect them. We feel ourselves the most exempt from affliction when we relieve it, although we are then the most conscious that it may befall us.

There is one thing here which is not at the disposal of either.

Hannibal. What?

Marcellus. This body

Hannibal. Whither would you be lifted? Men are ready.

Marcellus. I meant not so. My strength is failing. I seem to hear rather what is within than what is without. My sight and

my other senses are in confusion. I would have said—This body, when a few bubbles of air shall have left it, is no more worthy of thy notice than of mine; but thy glory will not let thee refuse it to the piety of my family.

Hannibal You would ask something else. I perceive an inquietude not visible till now.

Marcellus. Duty and Death make us think of home sometimes.

Hannibal. Thitherward the thoughts of the conqueror and of the conquered fly together.

Marcellus Hast thou any prisoners from my escort?

Hannibal. A few dying lie about—and let them lie—they are Tuscans. The remainder I saw at a distance, flying, and but one brave man among them—he appeared a Roman—a youth who turned back, though wounded. They surrounded and dragged him away, spurring his horse with their swords. These Etruscans measure their courage carefully, and tack it well together before they put it on, but throw it off again with lordly ease.

Marcellus, why think about them? or does aught else disquiet your thoughts?

Marcellus. I have suppressed it long enough. My son—my beloved son.

Hannibal Where is he? Can it be? Was he with you?

Marcellus He would have shared my fate—and has not. Gods of my Country! beneficent throughout life to me, in death surpassingly beneficent: I render you, for the last time, thanks.

METELLUS AND MARIUS 1829

Metellus Well met, Caius Marius! My orders are to find instantly a centurion who shall mount the walls; one capable of observation, acute in remark, prompt, calm, active, intrepid. The Numantians are sacrificing to the gods in secrecy; they have sounded the horn once only,—and hoarsely and low and mournfully.

Marius. Was that ladder I see yonder among the caper-bushes and purple lilies, under where the fig-tree grows out of the rampart, left for me?

Metellus. Even so, wert thou willing. Wouldst thou mount it?

Marius. Rejoicingly. If none are below or near, may I explore the state of things by entering the city?

Metellus Use thy discretion in that

What seest thou? Wouldst thou leap down? Lift the ladder.

Marius. Are there spikes in it where it sticks in the turf? I should slip else.

Metellus How! bravest of the centurions, art even thou afraid? Seest thou any one by?

Marius Ay; some hundreds close beneath me.

Metellus Retire, then. Hasten back, I will protect thy descent.

Marius May I speak, O Metellus, without an offence to discipline?

Metellus. Say.

Marius. Listen! Dost thou not hear?

Metellus. Shame on thee! alight, alight! my shield shall cover thee.

Marius There is a murmur like the hum of bees in the bean-field of Cereate; for the sun is hot, and the ground is thirsty. When will it have drunk up for me the blood that has run, and is yet oozing on it, from those fresh bodies!

Metellus How! We have not fought for many days; what bodies, then, are fresh ones?

Marius Close beneath the wall are those of infants and of girls, in the middle of the road are youths, emaciated; some either unwounded or wounded months ago, some on their spears, others on their swords: no few have received in mutual death the last interchange of friendship; their daggers unite them, hilt to hilt, bosom to bosom.

Metellus Mark rather the living,—what are they about?

Marius About the sacrifice, which portends them, I conjecture, but little good,—it burns sullenly and slowly. The victim will lie upon the pyre till morning, and still be unconsumed, unless they bring more fuel.

I will leap down and walk on cautiously, and return with tidings, if death should spare me.

Never was any race of mortals so unmilitary as these Numantians, no watch, no stations, no palisades across the streets.

Metellus Did they want, then, all the wood for the altar?

Marius. It appears so—I will return anon.

Metellus. The gods speed thee, my brave, honest Marius!

Marius (returned). The ladder should have been better spiked for that slippery ground. I am down again safe, however. Here a man may walk securely, and without picking his steps.

Metellus. Tell me, Caius, what thou sawest.

Marius. The streets of Numantia.

Metellus. Doubtless; but what else?

Marius. The temples and markets and places of exercise and fountains.

Metellus. Art thou crazed, centurion? what more? Speak plainly, at once, and briefly.

Marius. I beheld, then, all Numantia

Metellus. Has terror maddened thee? has thou desecrated nothing of the inhabitants but those carcases under the ramparts?

Marius. Those, O Metellus, lie scattered, although not indeed far asunder. The greater part of the soldiers and citizens—of the fathers, husbands, widows, wives, espoused—were assembled together

Metellus. About the altar?

Marius. Upon it

Metellus. So busy and earnest in devotion! but how all upon it?

Marius. It blazed under them, and over them, and round about them.

Metellus. Immortal gods! Art thou sane, Caius Marius? Thy visage is scorched: thy speech may wander after such an enterprise, thy shield burns my hand

Marius. I thought it had cooled again. Why, truly, it seems hot. I now feel it.

Metellus. Wipe off those embers

Marius. 'Twere better: there will be none opposite to shake them upon for some time

The funereal horn, that sounded with such feebleness, sounded not so from the faint heart of him who blew it. Hm! I saw, him only of the living. Should I say it? there was another there was one child whom its parent could not kill, could not part from. She had hidden it in her robe, I suspect, and, when the fire had reached it, either it shrieked or she did. For suddenly a cry pierced through the crackling pinewood, and something of round in figure fell from brand to brand, until it reached the pavement, at the feet of him who had blown the horn. I rushed toward him, for I wanted to hear the whole story, and felt the pressure of time. Condemn not my weakness, O Cælius! I wished an enemy to live an hour longer; for my orders were to explore and bring intelligence. When I gazed on him, in height almost gigantic, I wondered not that the blast of his trumpet was so weak; rather did I wonder that Famine, whose hand had indented every limb and feature, had left him any voice articulate. I rushed toward him, however, ere my eyes

had measured either his form or strength. He held the child against me, and staggered under it.

"Behold," he exclaimed, "the glorious ornament of a Roman triumph!"

I stood horror-stricken; when suddenly drops, as of rain, pattered down from the pyre. I looked; and many were the precious stones, many were the amulets and rings and bracelets, and other barbaric ornaments, unknown to me in form or purpose, that tinkled on the hardened and black branches, from mothers and wives and betrothed maids; and some, too, I can imagine, from 10
robuster arms—things of joyance, won in battle. The crowd of incumbent bodies was so dense and heavy, that neither the fire nor the smoke could penetrate upward from among them, and they sank, whole and at 15
once, into the smouldering cavern eating out below. He at whose neck hung the trumpet felt this, and started

"There is yet room," he cried, "and there is strength enough yet, both in the 20
element and in me."

He extended his withered arms, he thrust forward the gaunt links of his throat, and upon gnarled knees, that smote each other audibly, tottered into the civic fire. It— 25
like some hungry and strangest beast on the innermost wild of Africa, pierced, broken, prostrate, motionless, gazed at by its hunter in the impatience of glory, in the delight of awe—panted once more, and seized him

I have seen within this hour, O Metellus, what Rome in the cycle of her triumphs will never see, what the Sun in his eternal course can never show her, what the Earth has borne but now, and must never rear again for her, what Victory herself has envied her,—a Numantian

Metellus. We shall feast tomorrow. Hope, Caius Marius, to become a tribune. 30
trust in fortune.

Marius. Auguries are surer: surest of all is perseverance.

Metellus. I hope the wine has not grown 35
vapid in my tent. I have kept it waiting, and must now report to Scipio the intelligence of our discovery. Come after me, Caius.

Marius (alone). The tribune is the discoverer! the centurion is the scout! Caius 40
Marius must enter more Numantias. Light-hearted Cælius, thou mayest perhaps hereafter, and not with humbled but with exulting pride, take orders from this hand. If Scipio's words are fate, and to me they

sound so, the portals of the Capitol may shake before my chariot, as my horses plunge back at the applauses of the people, and Jove in his high domicile¹ may welcome the citizen of Arpinum²

LEOFRIC AND GODIVA¹
1820

Godiva. There is a dearth in the land, my sweet Leofric! Remember how many weeks of drought we have had, even in the deep pastures of Leicestershire; and how many Sundays we have heard the same prayers for rain, and supplications that it would please the Lord in his mercy to turn aside his anger from the poor, pining cattle. You, my dear husband, have imprisoned more than one malefactor for leaving his dead ox in the public way, and other lunds⁴ have fled before you out of the traces, in which they, and their sons and their daughters, and haply their old fathers and mothers, were dragging the abandoned wain homeward. Although we were accompanied by many brave spearmen and skilful archers, it was perilous to pass the creatures which the farm-yard dogs, driven from the hearth by the poverty of their masters, were tearing and devouring; while others, bitten and lamed, filled the air either with long and deep howls or sharp and quick barkings, as they struggled with hunger and feebleness, or were exasperated by heat and pain. Nor could the thyme from the heath, nor the bruised branches of the fir-tree, extinguish or abate the foul odor.

Leofric. And now, Godiva, my darling, thou art afraid we should be eaten up before we enter the gates of Coventry; or perchance that in the gardens there are no roses to greet thee, no sweet herbs for thy mat and pillow.

Godiva. Leofric, I have no such fears. This is the month of roses. I find them everywhere since my blessed marriage. They, and all other sweet herbs, I know not why, seem to greet me wherever I look at them, as though they knew and expected me. Surely they cannot feel that I am fond of them.

Leofric. O light, laughing simpleton! But what wouldst thou? I came not hither to pray; and yet if praying would satisfy thee, or remove the drought, I would ride

up straightway to Saint Michael's and pray until morning.

Godiva. I would do the same, O Leofric! but God hath turned away his ear from holier lips than mine. Would my own dear husband hear me, if I implored him for what is easier to accomplish,—what he can do like God?

Leofric. How! what is it?

Godiva. I would not, in the first hurry of your wrath, appeal to you, my loving lord, in behalf of these unhappy men who have offended you.

Leofric. Unhappy! is that all?

Godiva. Unhappy they must surely be, to have offended you so grievously. What a soft air breathes over us! how quiet and serene and still an evening! how calm are the heavens and the earth!—Shall none enjoy them; not even we, my Leofric? The sun is ready to set: let it never set, O Leofric, on your anger. These are not my words: they are better than mine.¹ Should they lose their virtue from my unworthiness in uttering them?

Leofric. Godiva, wouldst thou plead to me for rebels?

Godiva. They have, then, drawn the sword against you? Indeed, I knew it not.

Leofric. They have omitted to send me my dues, established by my ancestors, well knowing of our nuptials, and of the charges and festivities they require, and that in a season of such scarcity my own lands are insufficient.

Godiva. If they were starving, as they said they were—

Leofric. Must I starve too? Is it not enough to lose my vassals?

Godiva. Enough! O God! too much! too much! May you never lose them! Give them life, peace, comfort, contentment. There are those among them who kissed me in my infancy, and who blessed me at the baptismal font. Leofric, Leofric! the first old man I meet I shall think is one of those; and I shall think on the blessing he gave me, and (ah me!) on the blessing I bring back to him. My heart will bleed, will burst; and he will weep at it! he will weep, poor soul, for the wife of a cruel lord who denounces vengeance on him, who carries death into his family!

Leofric. We must hold solemn festivals.

Godiva. We must, indeed

Leofric. Well, then?

Godiva. Is the clamoronsness that succeeds the death of God's dumb creatures,

¹ See *Ephesians*, 4:26

¹ The Temple of Jupiter, where victorious leaders offered sacrifice.

² Marius, whose childhood was spent near Arpinum.

³ See Tennyson's *Godiva*.

⁴ peasants

are crowded halls, are slaughtered cattle, festivals?—are maddening songs, and giddy dances, and hireling praises from parti-colored coats? Can the voice of a minstrel tell us better things of ourselves than our own internal one might tell us; or can his breath make our breath softer in sleep? O my beloved! let everything be a joyance to us: it will, if we will. Sad is the day, and worse must follow, when we hear the blackbird in the garden, and do not throb with joy. But, Leofric, the high festival is strown by the servant of God upon the heart of man. It is gladness, it is thanksgiving; it is the orphan, the starveling, pressed to the bosom, and bidden as its first commandment to remember its benefactor. We will hold this festival, the guests are ready, we may keep it up for weeks, and months, and years together, and always be the happier and the richer for it. The beverage of this feast, O Leofric, is sweeter than bee or flower or vine can give us.¹ It flows from heaven; and in heaven will it abundantly be poured out again to him who pours it out here unsparingly.

Leofric. Thou art wild.

Godiva. I have, indeed, lost myself. Some Power, some good kind Power, melts me (body and soul and voice) into tenderness and love. O my husband, we must obey it. Look upon me! look upon me! lift your sweet eyes from the ground! I will not cease to supplicate, I dare not.

Leofric. We may think upon it.

Godiva. Never say that! What! think upon goodness when you can be good? Let not the infants cry for sustenance! The mother of our blessed Lord will hear them, us never, never afterward.

Leofric. Here comes the Bishop: we are but one mile from the walls. Why dismountest thou? no bishop can expect it. *Godiva!* my honor and rank among men are humbled by this. Earl Godwin will hear of it. Up! up! the Bishop hath seen it: he urgeth his horse onward. Dost thou not hear him now upon the solid turf behind thee?

Godiva. Never, no, never will I rise, O Leofric, until you remit this most impious tax—this tax on hard labor, on hard life.

Leofric. Turn round: look how the fat nag canters, as to the tune of a sinner's psalm, slow and hard-breathing. What reason or right can the people have to complain, while their bishop's steed is so sleek

and well caparisoned? Inclination to change, desire to abolish old usages.—Up! up! for shame! They shall smart for it, idlers! Sir Bishop, I must blush for my young bride.

Godiva. My husband, my husband! will you pardon the city?

Leofric. Sir Bishop! I could not think you would have seen her in this plight.

10 Will I pardon? Yea, *Godiva*, by the holy rood,¹ will I pardon the city, when thou ridest naked at noontide through the streets!

Godiva. O my dear, cruel *Leofric*, where is the heart you gave me? It was not so: 15 can mine have hardened it?

Bishop. Earl, thou abashest thy spouse; she turneth pale, and weepeth. Lady *Godiva*, peace be with thee.

Godiva. Thanks, holy man! peace will 20 be with me when peace is with your city. Did you hear my lord's cruel word?

Bishop. I did, lady.

Godiva. Will you remember it, and pray against it?

25 *Bishop.* Wilt thou forget it, daughter?

Godiva. I am not offended.

Bishop. Angel of peace and purity!

Godiva. But treasure it up in your heart: deem it an incense, good only when it 30 is consumed and spent, ascending with prayer and sacrifice. And, now, what was it?

Bishop. Christ save us! that he will pardon the city when thou ridest naked through 35 the streets at noon.

Godiva. Did he not swear an oath?

Bishop. He swore by the holy rood.

Godiva. My Redeemer, thou hast heard it! save the city!

40 *Leofric.* We are now upon the beginning of the pavement: these are the suburbs. Let us think of feasting: we may pray afterward; tomorrow we shall rest.

Godiva. No judgments, then, tomorrow.

45 *Leofric?*

Leofric. None: we will carouse.

Godiva. The saints of heaven have given me strength and confidence; my prayers are heard; the heart of my beloved is now 50 softened.

Leofric (aside). Av, ay—they shall smart, though.

Godiva. Say, dearest *Leofric*, is there indeed no other hope, no other mediation?

55 *Leofric.* I have sworn. Beside, thou hast made me redden and turn my face away from thee, and all the knaves have seen it: this adds to the city's crime.

¹ That is, sweeter than mead, which is made of honey, nectar, and wine.

² cross

Godiva. I have blushed too, Leofric, and was not rash nor obdurate.

Leofric. But thou, my sweetest, art given to blushing: there is no conquering it in thee. I wish thou hadst not alighted so hastily and roughly: it hath shaken down a sheaf of thy hair. Take heed thou sit not upon it, lest it anguish thee. Well done! it mingleth now sweetly with the cloth of gold upon the saddle, running here and there, as if it had life and faculties and business, and were working thereupon some newer and cunninger device. O my beautiful Eve! there is a Paradise about thee! the world is refreshed as thou movest and breathest on it. I cannot see or think of evil where thou art. I could throw my arms even here about thee. No signs for me! no shaking of sunbeams! no reproof or frown or wonderment—I will say it—now, then, for worse—I could close with my kisses thy half-open lips, ay, and those lovely and loving eyes, before the people

Godiva. Tomorrow you shall kiss me, and they shall bless you for it. I shall be very pale, for tonight I must fast and pray.

Leofric. I do not hear thee; the voices of the folk are so loud under this archway.

Godiva (to herself). God help them! good kind souls! I hope they will not crowd about me so tomorrow. O Leofric! could my name be forgotten, and yours alone remembered! But perhaps my innocence may save me from reproach; and how many as innocent are in fear and famine! No eye will open on me but fresh from tears. What a young mother for so large a family! Shall my youth harm me? Under God's hand it gives me courage. Ah! when will the morning come? Ah! when will the noon be over?

From PERICLES AND ASPASIA
1836

66. PERICLES TO ASPASIA

There are things, Aspasia, beyond the art of Phidias. He may represent Love leaning upon his bow and listening to Philo-
50 sophy; but not for hours together: he may represent Love, while he is giving her a kiss for her lesson, twining her arms behind her; loosing them again must be upon
55 another marble

69. PERICLES TO ASPASIA

Do you love me? do you love me? Stay, reason upon it, sweet Aspasia! doubt, hesitate, question, drop it, take it up again, provide, raise obstacles, reply indirectly. Oracles are sacred, and there is a pride in being a diviner.

70. ASPASIA TO PERICLES

I will do none of those things you tell me to do; but I will say something you forgot to say, about the insufficiency of Phidias.

He may represent a hero with unbent brows, a sage with the lyre of Poetry in his hand, Ambition with her face half-averted from the city, but he cannot represent, in the same sculpture, at the same distance, Aphrodite higher than Pallas. He would be derided if he did; and a great man can never do that for which a little man may deride him.

I shall love you even more than I do, if
25 you will love yourself more than me. Did ever lover talk so? Pray tell me, for I have forgotten all they ever talked about. But, Pericles! Pericles! be careful to lose nothing of your glory, or you lose all that can be
30 lost of me; my pride, my happiness, my content; everything but my poor weak love. Keep glory, then, for my sake!

104. PERICLES TO ASPASIA

Send me a note whenever you are idle and thinking of me, dear Aspasia! Send it always by some old slave, ill-dressed. The people will think it a petition, or something
40 as good, and they will be sure to observe the pleasure it throws into my countenance. Two winds at once will blow into my sails, each helping me onward.

If I am tired, your letter will refresh me;
45 if occupied, it will give me activity. Beside, what a deal of time we lose in business!

105. ASPASIA TO PERICLES

Would to heaven, O Pericles! you had no business at all, but the conversation of your friends. You must always be the
50 greatest man in the city, whoever may be the most popular. I wish we could spend the whole day together; must it never be? Are you not already in possession of all you ever contended for?

It is time, methinks, that you should leave off speaking in public, for you begin to be

negligent and incorrect. I am to write you a note whenever I am idle and thinking of you!

Pericles! Pericles! how far is it from idleness to think of you! We come to rest before we come to idleness

173 ASPASIA TO PERICLES

When the war is over, as surely it must be in another year, let us sail among the islands of the *Ægean*, and be young as ever. O that it were permitted us to pass together the remainder of our lives in privacy and retirement! This is never to be hoped for in Athens.

I inherit from my mother a small yet beautiful house in Tenos: I remember it well. Water, clear and cold, ran before the vestibule; a sycamore shaded the whole building. I think Tenos must be nearer to Athens than to Miletus. Could we not go now for a few days? How temperate was the air, how serene the sky, how beautiful the country! the people how quiet, how gentle, how kind-hearted!

Is there any station so happy as an uncontested place in a small community, where manners are simple, where wants are few, where respect is the tribute of probity, and love is the guerdon of beneficence! O Pericles! let us go, we can return at any time

192. ASPASIA TO PERICLES

Now the fever is raging, and we are separated, my comfort and delight is in our little Pericles. The letters you send me come less frequently, but I know you write whenever your duties will allow you, and whenever men are found courageous enough to take charge of them. Although you preserved with little care the speeches you delivered formerly, yet you promised me a copy of the latter, and as many of the earlier as you could collect among your friends. Let me have them as soon as possible. Whatever bears the traces of your hand is precious to me: how greatly more precious what is imprest with your genius, what you have meditated and spoken! I shall see your calm thoughtful face while I am reading, and will be cautious not to read aloud lest I lose the illusion of your voice.

194. ASPASIA TO PERICLES

Gratitude to the immortal gods overpowers every other impulse of my breast. You are safe.

Pericles! O my Pericles! come into this purer air! live life over again in the smiles of your child, in the devotion of your Aspasia! Why did you fear for me the plague within the city, the Spartans round it? why did you exact the vow at parting, that nothing but your command should recall me again to Athens? Why did I ever make it? Cruel! to refuse me the full enjoyment of your recovered health! crueller to keep me in ignorance of its decline! The happiest of pillows is not that which Love first presses, it is that which Death has frowned on and passed over

231. ASPASIA TO CLEONE

Where on earth is there so much society as in a beloved child? He accompanies me in my walks, gazes into my eyes for what I am gathering from books, tells me more and better things than they do, and asks me often what neither I nor they can answer. When he is absent I am filled with reflections; when he is present I have room for none beside what I receive from him. The charms of his childhood bring me back to the delights of mine, and I fancy I hear my own words in a sweeter voice. Will he (O how I tremble at the mute oracle of futurity!), will he ever be as happy as I have been? Alas! and must he ever be as subject to fears and apprehensions? No; thanks to the gods! never, never. He carries his father's heart within his breast. I see him already an orator and a leader. I try to teach him daily some of his father's looks and gestures, and I never smile but at his docility and gravity. How his father will love him! the little thunderer! the winner of cities! the vanquisher of Cleones!

233. ASPASIA TO PERICLES

Never tell me, O my Pericles! that you are suddenly changed in appearance. May every change of your figure and countenance be gradual, so that I shall not perceive it; but if you really are altered to such a degree as you describe, I must transfer my affection — from the first Pericles to the second. Are you jealous? If you are, it is I who am

to be pitied, whose heart is destined to fly from the one to the other incessantly. In the end it will rest, it shall, it must, on the nearest. I would write a longer letter; but it is a sad and wearisome thing to aim at playfulness where the hand is palsied by affliction. Be well, and all is well; be happy, and Athens rises up again, alert, and blooming, and vigorous, from between war and pestilence. Love me: for love cures all but love. How can we fear to die, how can we die, while we cling or are clung to the beloved?

234. PERICLES TO ARPASIA

The pestilence has taken from me both my sons. You, who were ever so kind and affectionate to them, will receive a tardy recompense, in hearing that the least gentle and the least grateful did acknowledge it.

I mourn for Paroles, because he loved me, for Xanthippos, because he loved me not.

Preserve with all your maternal care our little Pericles. I cannot be fonder of him than I have always been; I can only fear more for him.

Is he not with my Aspasia? What fears then are so irrational as mine? But oh! I am living in a widowed house, a house of desolation; I am living in a city of tombs and torches; and the last I saw before me were for my children.

235. PERICLES TO ASPASIA

It is right and orderly, that he who has partaken so largely in the prosperity of the Athenians, should close the procession of their calamities. The fever that has depopulated our city, returned upon me last night, and Hippocrates and Acon tell me that my end is near.

When we agreed, O Aspasia! in the beginning of our loves, to communicate our thoughts by writing, even while we were both in Athens, and when we had many reasons for it, we little foresaw the more powerful one that has rendered it necessary of late. We never can meet again: the laws forbid it,¹ and love itself enforces them. Let wisdom be heard by you as imperturbably, and affection as authoritatively, as ever; and remember that the sorrow of Pericles can arise but from the bosom of Aspasia. There is only one word of tenderness we could say, which we have not said oftentimes before; and there is no consolation

¹ Because the fever was contagious.

tion in it. The happy never say, and never hear said, farewell.

Reviewing the course of my life, it appears to me at one moment as if we met but yesterday; at another as if centuries had passed within it; for within it have existed the greater part of those who, since the origin of the world, have been the luminaries of the human race. Damon called me from my music to look at Aristides on his way to exile; and my father pressed the wrist by which he was leading me along, and whispered in my ear:

"Walk quickly by; glance cautiously; it is there Miltiades is in prison."

In my boyhood Pindar took me up in his arms, when he brought to our house the dirge he had composed for the funeral of my grandfather, in my adolescence I offered the rites of hospitality to Empedocles; not long afterward I embraced the neck of Æschylus, about to abandon his country. With Sophocles I have argued on eloquence; with Euripides on polity and ethics, I have discoursed, as became an inquirer, with Protagoras and Democritus, with Anaxagoras and Meton. From Herodotus I have listened to the most instructive history, conveyed in a language the most copious and the most harmonious; a man worthy to carry away the collected suffrages of universal Greece, a man worthy to throw open the temples of Egypt, and to celebrate the exploits of Cyrus. And from Thucydides, who alone can succeed to him, how recently did my Aspasia hear with me the energetic praises of his just supremacy!

As if the festival of life were incomplete, and wanted one great ornament to crown it, Phidias placed before us, in ivory and gold, the tutelary Deity of this land, and the Zeus of Homer and Olympus.

To have lived with such men, to have enjoyed their familiarity and esteem, overpays all labors and anxieties. I were unworthy of the friendships I have commemorated, were I forgetful of the latest. Sacred it ought to be, formed as it was under the portico of Death, my friendship with the most sagacious, the most scientific, the most beneficent of philosophers, Acon and Hippocrates. If mortal could war against Pestilence and Destiny, they had been victorious. I leave them in the field: unfortunate he who finds them among the fallen!

And now, at the close of my day, when every light is dim and every guest departed, let me own that these wane before me, re-

membering, as I do in the pride and fulness of my heart, that Athens confided her glory, and Aspasia her happiness, to me.

Have I been a faithful guardian? do I resign them to the custody of the gods undiminished and unimpaired? Welcome then, welcome my last hour! After enjoying for so great a number of years, in my public and my private life, what I believe has never been the lot of any other, I now extend my hand to the urn,¹ and take without reluctance or hesitation what is the lot of all.

THE PENTAMERON

1837

FROM FIFTH DAY'S INTERVIEW

THE DREAM OF BOCCACCIO

Boccaccio. In vain had I determined not only to mend in future, but to correct the past, in vain had I prayed most fervently for grace to accomplish it, with a final aspiration to Fiammetta that she would unite with your beloved Laura, and that, gentle and beatified spirits as they are, they would breathe together their purer prayers on mine. See what follows.

Petrarca. Sigh not at it. Before we can see all that follows from their intercession, we must join them again. But let me hear anything in which they are concerned.

Boccaccio. I prayed; and my breast, after some few tears, grew calmer. Yet sleep did not ensue until the break of morning, when the dropping of soft rain on the leaves of the fig-tree at the window, and the chirping of a little bird, to tell another there was shelter under them, brought me repose and slumber. Scarcely had I closed my eyes, if indeed time can be reckoned any more in sleep than in heaven, when my Fiammetta seemed to have led me into the meadow. You will see it below you: turn away that branch: gently! gently! do not break it; for the little bird sat there.

Petrarca. I think, Giovanni, I can divine the place. Although this fig-tree, growing out of the wall between the cellar and us, is fantastic enough in its branches, yet that other which I see yonder, bent down and forced to crawl along the grass by the prepotency of the young shapely walnut-tree, is much more so. It forms a seat, about a cubit above the ground, level and long enough for several.

Boccaccio. Ha! you fancy it must be a favorite spot with me, because of the two strong forked stakes wherewith it is propped and supported!

Petrarca. Poets know the haunts of poets at first sight; and he who loved Laura—O Laura! did I say he who loved thee?—hath whisperings where those feet would wander which have been restless after Fiammetta.

Boccaccio. It is true, my imagination has often conducted her thither, but here in this chamber she appeared to me more visibly in a dream.

“Thy prayers have been heard, O Giovanni,” said she.

I sprang to embrace her.

“Do not spill the water! Ah! you have spilt a part of it.”

I then observed in her hand a crystal vase. A few drops were sparkling on the sides and running down the rim, a few were trickling from the base and from the hand that held it.

“I must go down to the brook,” said she, “and fill it again as it was filled before.”

What a moment of agony was this to me! Could I be certain how long might be her absence? She went. I was following. She

made a sign for me to turn back. I disobeyed her only an instant yet my sense of disobedience, increasing my feebleness and confusion, made me lose sight of her. In the next moment she was again at my side, with the cup quite full. I stood motionless.

I feared my breath might shake the water over. I looked her in the face for her commands—and to see it—to see it so calm, so beneficent, so beautiful. I was forgetting

what I had prayed for, when she lowered her head, tasted of the cup, and gave it me. I drank; and suddenly sprang forth before me, many groves and palaces and gardens, and their statues and their avenues,

and their labyrinths of alaternus and bay, and alcoves of citron, and watchful loopholes in the retirements of impenetrable pomegranate. Farther off, just below where

the fountain slipped away from its marble hall and guardian gods, arose, from their beds of moss and drossera and darkest grass, the

sisterhood of oleanders, fond of tantalizing with their bosomed flowers and their moist and pouting blossoms the little shy rivulet, and of covering its face with all the colors

of the dawn. My dream expanded and moved forward. I trod again the dust of Posilippo, soft as the feathers in the wings of Sleep. I emerged on Baia; I crossed

¹ A vessel used for preserving the ashes of the dead, here used figuratively for *grace*.

her innumerable arches; I loitered in the breezy sunshine of her mole,¹ I trusted the faithful seclusion of her caverns, the keepers of so many secrets, and I reposed on the buoyancy of her tepid sea. Then Naples, and her theatres and her churches, and grottoes and dells and forts and promontories, rushed forward in confusion, now among soft whispers, now among sweetest sounds, and subsided, and sank, and disappeared. Yet a memory seemed to come fresh from every one each had time enough for its tale, for its pleasure, for its reflection, for its pang. As I mounted with silent steps the narrow staircase of the old palace, how distinctly did I feel against the palm of my hand the coldness of that smooth stonework, and the greater of the cramps of iron in it!

"Ah me! is this forgetting?" cried I anxiously to Fiammetta.

"We must recall these scenes before us," she replied. "such is the punishment of them! Let us hope and believe that the apparition, and the compunction which must follow it, will be accepted as the full penalty, and that both will pass away almost together."

I feared to lose anything attendant on her presence. I feared to approach her forehead with my lips. I feared to touch the lily on its long wavy leaf in her hair, which filled my whole heart with fragrance. Venerating, adoring, I bowed my head at last to kiss her snow-white robe, and trembled at my presumption. And yet the effulgence of her countenance vivified while it chastened me. I loved her—I must not say *more* than ever—*better* than ever; it was Fiammetta who had inhabited the skies. As my hand opened toward her,

"Beware!" said she, faintly smiling; "beware, Giovanni! Take only the crystal; take it, and drink again."

"Must all be then forgotten?" said I sorrowfully.

"Remember your prayer and mine, Giovanni. Shall both have been granted—O how much worse than in vain!"

I drank instantly, I drank largely. How cool my bosom grew, how could it grow so cool before her! But it was not to remain in its quiescence; its trials were not yet over. I will not, Francesco! no, I may not commemorate the incidents she related to me, nor which of us said, "I blush for having loved *first*;" nor which of us replied, "Say *least*, say *least*, and blush again."

The charm of the words (for I felt not

the encumbrance of the body nor the acuteness of the spirit) seemed to possess me wholly. Although the water gave me strength and comfort, and somewhat of celestial pleasure, many tears fell around the border of the vase as she held it up before me, exhorting me to take courage, and inviting me with more than exhortation to accomplish my deliverance. She came nearer, more tenderly, more earnestly, she held the dewy globe with both hands, leaning forward, and sighed and shook her head, drooping at my pusillanimity. It was only when a ringlet had touched the rim, and perhaps the water (for a sunbeam on the surface could never have given it such a golden hue), that I took courage, clasped it, and exhausted it. Sweet as was the water, sweet as was the serenity it gave me—alas! that also which it moved away from me was sweet!

"This time you can trust me alone," said she, and parted my hair, and kissed my brow. Again she went toward the brook again my agitation, my weakness, my doubt, came over me. nor could I see her while she raised the water, nor knew I whence she drew it. When she returned, she was close to me at once. she smiled. her smile pierced me to the bones. it seemed an angel's. She sprinkled the pure water on me; she looked most fondly, she took my hand; she suffered me to press hers to my bosom, but, whether by design I cannot tell, she let fall a few drops of the chilly element between.

"And now, O my beloved!" said she, "we have consigned to the bosom of God our earthly joys and sorrows. The joys cannot return, let not the sorrows. These alone would trouble my repose among the blessed."

"Trouble thy repose! Fiammetta! Give me the chalice!" cried I—"not a drop will I leave in it, not a drop."

"Take it!" said that soft voice. "O now most dear Giovanni! I know thou hast strength enough, and there is but little—at the bottom lies our first kiss."

"Mine! didst thou say, beloved one? and is that left thee still?"

"Mine," said she, pensively, and as she abased her head, the broad leaf of the lily hid her brow and her eyes, the light of heaven shone through the flower.

"O Fiammetta! Fiammetta!" cried I in agony, "God is the God of mercy, God is the God of love—can I, can I ever?" I struck the chalice against my head, unmindful that I held it; the water covered my

¹ A structure serving as a pier or breakwater

face and my feet. I started up, not yet awake, and I heard the name of Fiammetta in the curtains.

Petrarca. Love, O Giovanni, and life itself, are but dreams at best.

THOMAS LOVE PEACOCK (1785-1866)

BENEATH THE CYPRESS¹ SHADE 1806

I dug, beneath the cypress shade,
What well might seem an elfin's grave,
And every pledge in earth I laid,
That erst thy false affection gave

⁵ I pressed them down the sod beneath,
I placed one mossy stone above,
And twined the rose's fading wreath
Around the sepulchre of love

Frail as thy love, the flowers were dead,
¹⁰ Ere yet the evening sun was set,
But years shall see the cypresses spread,
Immutable as my regret.

From HEADLONG HALL 1815 1816

HAIL TO THE HEADLONG

Chorus

Hail to the Headlong! the Headlong
Ap²-Headlong!

All hail to the Headlong, the Headlong;
Ap-Headlong!

The Headlong Ap-Headlong

Ap-Breakneck Ap-Headlong

⁵ Ap-Cataract Ap-Pistyll Ap-Rhaiader
Ap-Headlong!

The bright bowl we steep in the name of
the Headlong.

Let the youths pledge it deep to the Head-
long Ap-Headlong,

And the rosy-lipped lasses

Touch the brim as it passes,

¹⁰ And kiss the red tide for the Headlong
Ap-Headlong!

The loud harp resounds in the hall of the
Headlong:

The light step rebounds in the hall of the
Headlong:

Where shall the music invite us,

Or beauty delight us,

¹⁵ If not in the hall of the Headlong Ap-
Headlong?

¹ The cypress is an emblem of mourning; it is a common tree in graveyards.

² Ap is a common Welsh prefix in surnames; it means son of

Huzza! to the health of the Headlong Ap-
Headlong!

Fill the bowl, fill in floods, to the health
of the Headlong!

Till the stream ruby-glowing,

On all sides o'erflowing,

²⁰ Shall fall in cascades to the health of the
Headlong!

The Headlong Ap-Headlong

Ap-Breakneck Ap-Headlong

Ap-Cataract Ap-Pistyll Ap-Rhaiader Ap-
Headlong!

From NIGHTMARE ABBEY 1818 1818

SEAMEN THREE! WHAT MEN BE YE?

Seamen three! what men be ye?

Gotham's three Wise Men be

Whither in your bowl so fice?

To rake the moon from out the sea

⁵ The bowl goes trim, the moon doth shine,

And our ballast is old wine

And your ballast is old wine

Who art thou, so fast admit?

I am he they call Old Care

¹⁰ Here on board we will thee hit

No I may not enter there

Wherefore so? 'Tis Jove's decree—

In a bowl Care may not be

In a bowl Care may not be

¹⁵ Fear ye not the waves that roll?

No in charmed bowl we swim.

What the charm that floats the bowl?

Water may not pass the brim

The bowl goes trim; the moon doth shine.

²⁰ And our ballast is old wine

And your ballast is old wine

From MAID MARIAN 1818-22 1822

FOR THE SLENDER BEECH AND THE SAPLING OAK

For the slender beech and the sapling
oak

That grow by the shadowy rill,

You may cut down both at a single
stroke,

You may cut down which you will

⁵ But this you must know, that as long as
they grow,

Whatever change may be,

You never can teach either oak or beech

To be aught but a greenwood tree.

THOUGH I BE NOW A GRAY, GRAY FRIAR

Though I be now a gray, gray friar,
Yet I was once a hale young knight:
The cry of my dogs was the only choir
In which my spirit did take delight.

5 Little I recked of matin bell,
But drowned its toll with my clanging
horn
And the only beads I loved to tell¹
Were the beads of dew on the spangled
thorn.

Little I reck of matin bell,
10 But drown its toll with my clanging
horn.
And the only beads I love to tell
Are the beads of dew on the spangled
thorn.

An archer keen I was withal,
As ever did lean on greenwood tree,
15 And could make the fleetest roebuck fall,
A good three hundred yards from me.
Though changeful time, with hand severe,
Has made me now these joys forego,
Yet my heart bounds whene'er I hear
20 Yoicks! hark away! and tally ho!²

Though changeful time, with hand severe,
Has made me now these joys forego,
Yet my heart bounds whene'er I hear
Yoicks! hark away! and tally ho!

OH! BOLD ROBIN HOOD IS A FORESTER GOOD

Oh! bold Robin Hood is a forester good,
As ever drew bow in the merry greenwood.
At his bugle's shrill singing the echoes are
ringing,
The wild deer are springing for many a
rood.

5 Its summons we follow, through brake,³
over hollow,
The thrice-blown shrill summons of bold
Robin Hood.

And what eye hath e'er seen such a sweet
Maiden Queen,
As Marian, the pride of the forester's
green?

A sweet garden-flower, she blooms in the
bower,

10 Where alone to this hour the wild rose
has been:

¹That is, count while prayers are being ut-
tered.

²Cries of encouragement to the hounds.

³thicket

We hail her in duty the Queen of all
beauty:
We will live, we will die, by our sweet
Maiden Queen.

And here's a gray friar, good as heart can
desire,
To absolve all our sins as the case may
require.

15 Who with courage so stout, lays his oak-
plant about,
And puts to the rout all the foes of his
choir;
For we are his choristers, we merry for-
esters,
Chorusing thus with our militant friar.

And Scarlet doth bring his good yew-
bough and string.

20 Prime minister is he of Robin our King;
No mark is too narrow for Little John's
arrow,
That hits a cock sparrow a mile on the
wing
Robin and Mari6n, Scarlet and Little John,
Long with their glory old Sherwood shall
ring.

25 Each a good liver, for well-feathered
quiver
Doth furnish brawn,¹ venison, and fowl
of the river
But the best game we dish up, it is a fat
bishop
When his angels² we fish up, he proves a
free giver.
For a prelate so lowly has angels more
holy.

30 And should this world's false angels to
sinners deliver

Robin and Mari6n, Scarlet and Little John,
Drink to them one by one, drink as ye sing:
Robin and Mari6n, Scarlet and Little John,
Echo to echo through Sherwood shall fling:
35 Robin and Mari6n, Scarlet and Little John,
Long with their glory old Sherwood shall
ring.

YE WOODS, THAT OFT AT SULTRY NOON

Ye woods, that oft at sultry noon
Have o'er me spread your massy shade;
Ye gushing streams, whose murmured tune
Has in my ear sweet music made,
While, where the dancing pebbles show
Deep in the restless mountain-pool

5 The gelid water's upward flow,
My second flask was laid to cool:

¹boar's flesh

²Gold coins worth about \$3.42 each.

- Ye pleasant sights of leaf and flower:
 Ye pleasant sounds of bird and bee:
 Ye sports of deer in sylvan bower.
 10 Ye feasts beneath the greenwood tree.
 Ye baskings in the vernal sun.
 Ye slumbers in the summer dell.
 Ye trophies that his arm has won.
 And must you hear your friar's fare-
 well?

MARGARET LOVE PEACOCK¹
 1826

- Long night succeeds thy little day:
 O, blighted blossom! can it be
 That this gray stone and grassy clay
 Have clos'd our anxious care of thee?
- 5 The half-form'd speech of artless thought,
 That spoke a mind beyond thy years,
 The song, the dance by Nature taught,
 The sunny smiles, the transient tears,
- The symmetry of face and form,
 10 The eye with light and life replete,
 The little heart so fondly warm,
 The voice so musically sweet,—
- These, lost to hope, in memory yet
 Around the hearts that lov'd thee cling,
 15 Shadowing with long and vain regret
 The too fair promise of thy Spring

From THE MISFORTUNES OF ELPHIN
 1829 1829

THE CIRCLING OF THE MEAD² HORNS

- Fill the blue horn, the blue buffalo horn:
 Natural is mead in the buffalo horn:
 As the cuckoo in spring, as the lark in the
 morn,
 So natural is mead in the buffalo horn.
- 5 As the cup of the flower to the bee when he
 sips,
 Is the full cup of mead to the true Briton's
 lips.
 From the flower-cups of summer, on field
 and on tree,
 Our mead cups are filled by the vintager
 bee.

- Seithenyn ap³ Seithyn, the generous, the
 bold,
 10 Drinks the wine of the stranger from ves-
 sels of gold;

¹ Peacock's daughter, who died when she was
 three years old

² A fermented drink made of honey, nectar, and
 wine

³ son of

But we from the horn, the blue silver-
 rimmed horn,
 Drink the ale and the mead in our fields
 that were born.

- The ale froth is white, and the mead
 sparkles bright;
 They both smile apart, and with smiles they
 unite.¹
- 15 The mead from the flower, and the ale from
 the corn,²
 Smile, sparkle, and sing in the buffalo
 horn.

- The horn, the blue horn, cannot stand on
 its tip;
 Its path is right on from the hand to the
 lip.
 Though the bowl and the wine cup our
 tables adorn,
 20 More natural the draught from the buf-
 falo horn.

But Seithenyn ap Seithyn, the generous,
 the bold,
 Drinks the bright-flowing wine from the
 far-gleaming gold:
 The wine, in the bowl by his lip that is
 worn,
 Shall be glorious as mead in the buffalo
 horn.

- 25 The horns circle fast, but their fountains
 will last,
 As the stream passes ever, and never is
 past
 Exhausted so quickly, replenished so soon,
 They wax and they wane like the horns of
 the moon

- Fill high the blue horn, the blue buffalo
 horn;
 30 Fill high the long silver-rimmed buffalo
 horn.
 While the roof of the hall by our chorus
 is torn,
 Fill, fill to the brim the deep silver-rimmed
 horn

THE WAR SONG OF DINAS VAWR

- The mountain sheep are sweeter,
 But the valley sheep are fatter;
 We therefore deemed it meet
 To carry off the latter.
 5 We made an expedition;

¹ "The mixture of ale and mead made *bradawd*,
 a favorite drink of the Ancient Britons."—
 Peacock

² grain

We met an host and quelled it,
We forced a strong position
And killed the men who held it

On Dyfed's richest valley,
10 Where herds of kine were browsing,
We made a mighty sally,
To furnish our carousing.
Fierce warriors rushed to meet us,
We met them, and o'erthrew them
15 They struggled hard to beat us,
But we conquered them, and slew them.

As we drove our prize at leisure,
The king marched forth to catch us.
His rage surpassed all measure,
20 But his people could not match us
He fled to his hall-pillars,
And, ere our force we led off,
Some sacked his house and cellars,
While others cut his head off

25 We there, in strife bewildering,
Spilt blood enough to swim in.
We orphaned many children
And widowed many women
The eagles and the ravens
30 We gluttled with our foemen:
The heroes and the cravens,
The spearmen and the bowmen

We brought away from battle,
And much their land bemoaned them,
35 Two thousand head of cattle
And the head of him who owned them.
Ednyfed, King of Dyfed,
His head was borne before us,
His wine and beasts supplied our feasts,
40 And his overthrow, our chorus

From CROTCHET CASTLE
1831 1871

IN THE DAYS OF OLD

In the days of old
Lovers felt true passion,
Deeming years of sorrow
By a smile repaid.

5 Now the charms of gold,
Spells of pride and fashion,
Bid them sav Good-morrow
To the best-loved maid

Through the forests wild,
10 O'er the mountains lonely,
They were never weary
Honor to pursue.
If the damsel smiled
Once in seven years only,

15 All their wanderings dreary
Ample guerdon knew.

Now one day's caprice
Weighs down years of smiling,
Youthful hearts are rovers,
20 Love is bought and sold.
Fortune's gifts may cease,
Love is less beguiling.
Wiser were the lovers
In the days of old.

From GRYLL GRANGE
1859 1880

LOVE AND AGE

I played with you mid cowslips blowing.
When I was six and you were four,
When garlands weaving, flower-balls throw-
ing,
Were pleasures soon to please no more
5 Through groves and meads, o'er grass and
heather,
With little playmates, to and fro,
We wandered hand in hand together,
But that was sixty years ago

You grew a lovely roseate maiden,
10 And still our early love was strong;
Still with no care our days were laden,
They glided joyously along,
And I did love you very dearly,
How dearly words want power to show,
15 I thought your heart was touched as
nearly,
But that was fifty years ago

Then other lovers came around you,
Your beauty grew from year to year.
And many a splendid circle found you
20 The centre of its glittering sphere
I saw you then, first vows forsaking,
On rank and wealth your hand bestow,
Oh, then I thought my heart was break-
ing,—
But that was forty years ago.

25 And I lived on, to wed another;
No cause she gave me to repine,
And when I heard you were a mother,
I did not wish the children mine
My own young flock, in fair progression
30 Made up a pleasant Christmas row:
My joy in them was past expression,—
But that was thirty years ago

You grew a matron plump and comely,
You dwelt in fashion's brightest blaze:
35 My earthly lot was far more homely,

But I too had my festal days.
No merrier eyes have ever glistened
Around the hearth-stone's wintry glow,
Than when my youngest child was christened,—

40 But that was twenty years ago.

Time passed My eldest girl was married,
And I am now a grandsire gray,
One pet of four years old I've carried
Among the wild-flowered meads to play.

45 In our old fields of childish pleasure,
Where now, as then, the cowslips blow,
She fills her basket's ample measure,—
But that is not ten years ago

But though first love's impassioned blindness

50 Has passed away in colder light,
I still have thought of you with kindness,
And shall do, till our last good-night
The ever-rolling silent hours

Will bring a time we shall not know,
55 When our young days of gathering flowers
Will be an hundred years ago

WILLIAM COBBETT (1763-1835)

From RURAL RIDES
1821-32 1830-33

KENSINGTON,
Friday, 4 Jan., 1832

Got home from *Battle* I had no time to see the town, having entered the Inn on Wednesday in the dusk of the evening, having been engaged all day yesterday in the Inn, and having come out of it only to get into the coach this morning. I had not time to go even to see *Battle Abbey*, the seat of the Webster family, now occupied by a man of the name of *Alexander*! Thus they replace them!¹ It will take a much shorter time than most people imagine to put out all the ancient families. I should think that six years will turn out all those who receive nothing out of taxes. The greatness of the estate is no protection to the owner, for, great or little, it will soon yield him no rents; and, when the produce is nothing in either case, the small estate is as good as the large one. Mr. Curteis said that the land was immovable; yes; but the rents are not. And, if freeholds cannot be seized for common contract debts, the carcass of the owner may. But, in fact, there will be no

¹ A reference to the change taking place in the social history of England. Cobbett's Toryism, suggested here, is in odd contrast with his more usual radicalism.

rents, and, without these, the ownership is an empty sound. Thus, at last, the burthen will, as I always said it would, fall upon the landowner; and, as the fault of supporting the system has been wholly his, the burthen will fall upon the right back. Whether he will now call in the people to help him to shake it off is more than I can say; but, if he do not, I am sure that he must sink under it. And then, will revolution No. I have been accomplished, but far, and very far indeed, will that be from being the close of the drama!—I cannot quit *Battle* without observing, that the country is very pretty all about it. All hill, or valley. A great deal of wood-land, in which the under-wood is generally very fine, though the oaks are not very fine, and a good deal covered with moss. This shows that the clay ends before the tap-root of the oak gets as deep as it would go; for, when the clay goes the full depth, the oaks are always fine.—The woods are too large and too near each other for hare-hunting, and as to coursing,¹ it is out of the question here. But it is a fine country for shooting and for harboring game of all sorts.—It was rainy as I came home, but the woodmen were at work. A great many hop-poles are cut here, which makes the coppices more valuable than in many other parts. The women work in the coppices, shaving the bark off the hop-poles, and, indeed, at various other parts of the business. These poles are shaved to prevent maggots from breeding in the bark and accelerating the destruction of the pole. It is curious that the bark of trees should generate maggots; but it has, as well as the wood, a sugary matter in it. The hickory wood in America sends out from the ends of the logs when these are burning, great quantities of the finest syrup that can be imagined. Accordingly, that wood breeds maggots, or worms as they are usually called, surprisingly. Our ash breeds worms very much. When the tree or pole is cut, the moist matter between the outer bark and the wood, putrefies. Thence come the maggots, which soon begin to eat their way into the wood. For this reason the bark is shaved off the hop-poles, as it ought to be off all our timber trees, as soon as cut, especially the ash.—Little boys and girls shave hop-poles and assist in other coppice work very nicely. And, it is pleasant work when the weather is dry over head. The woods, bedded with leaves as they are, are

¹ pursuing game with dogs that follow by sight instead of by scent

clean and dry underfoot. They are warm too, even in the coldest weather. When the ground is frozen several inches deep in the open fields, it is scarcely frozen at all in a coppice where the underwood is a good plant, and where it is nearly high enough to cut. So that the woodman's is really a pleasant life. We are apt to think that the birds have a hard time of it in winter. But, we forget the warmth of the woods, which far exceeds any thing to be found in farm yards. When Sidmouth started me from my farm, in 1817,¹ I had just planted my farm round with a pretty coppice. But, never mind, Sidmouth and I shall, I dare say, have plenty of time and occasion to talk about that coppice, and many other things, before we die. And, can I, when I think of these things now, pity those to whom Sidmouth owed his power of starting me!—But let me forget the subject for this time at any rate.—Woodland countries are interesting on many accounts. Not so much on account of their masses of green leaves, as on account of the variety of sights and sounds and incidents that they afford. Even in winter the coppices are beautiful to the eye, while they comfort the mind with the idea of shelter and warmth. In spring they change their hue from day to day during two whole months, which is about the time from the first appearance of the delicate leaves of the birch to the full expansion of those of the ash; and, even before the leaves come at all to intercept the view, what in the vegetable creation is so delightful to behold as the bed of a coppice bespangled with primroses and bluebells? The opening of the birch leaves is the signal for the pheasant to begin to crow, for the blackbird to whistle, and the thrush to sing, and, just when the oak-buds begin to look reddish, and not a day before, the whole tribe of finches burst forth in songs from every bough, while the lark, imitating them all, carries the joyous sounds to the sky. These are amongst the means which Providence has benignantly appointed to sweeten the toils by which food and raiment are produced; these the English ploughman could once hear without the sorrowful reflection that he himself was a pauper, and that the

bounties of nature had, for him, been scattered in vain! And shall he never see an end to this state of things! Shall he never have the due reward of his labor! Shall unsparing taxation never cease to make him a miserable dejected being, a creature famishing in the midst of abundance, fainting, expiring with hunger's feeble moans, surrounded by a carolling creation! O! accursed paper-money!² Has hell a torment surpassing the wickedness of thy inventor!

THURSDAY,

Wednesday, 26 Oct., 1825.

The weather has been beautiful ever since last Thursday morning; but there has been a white frost every morning, and the days have been coldish. Here, however, I am quite at home in a room, where there is one of my *American Fireplaces*, bought, by my host,³ of Mr. Judson of Kensington, who has made many a score of families comfortable, instead of sitting shivering in the cold. At the house of the gentleman whose house I am now in, there is a good deal of *fuel-wood*; and here I see in the parlors, those fine and cheerful fires that make a great part of the happiness of the Americans. But these fires are to be had only in this sort of fireplace. Ten times the fuel; nay, no quantity, would effect the same object, in any other fireplace. It is equally good for coal as for wood, but for *pleasure*, a wood-fire is the thing. There is, round about almost every gentleman's or great farmer's house, more wood suffered to rot every year, in one shape or another, than would make (with this fireplace) a couple of rooms constantly warm, from October to June. Here, peat, turf, saw-dust, and wood are burnt in these fireplaces. My present host has three of the fireplaces.

Being out a-coursing today, I saw a queer-looking building upon one of the thousands of hills that nature has tossed up in endless variety of form round the skirts of the lofty Hindhead. This building is, it seems, called a *Semaphore*, or *Semphare*, or

¹ In 1797, the Bank of England was forbidden to make its payments in gold. The paper-money which was then issued in large quantities gradually depreciated in value until fears of a national bankruptcy became general. It was doubted whether the Bank ever could and would resume cash payments, and Cobbett announced that when that time came he would give himself up to be broiled upon a gridiron. Cash payments were resumed, however, on May 1, 1821. See Martineau's *The History of England*, 1, 294-99, and 2, 225-30. Peacock's *Paper Money Lyrics and Melanchooly*, ch. 30, "The Paper-Mill"; also Shelley's *The Mask of Anarchy*, 180 (p. 657).

² John Knowles, of Thraleay

³ In 1817, Henry Addington, first Viscount Sidmouth, restricted the liberty of the press because Cobbett's attacks on the government, published in his *Weekly Political Register*, caused a growing discontent among the working classes. In order to continue his attacks unmolested, Cobbett left his "Farm-house" at Botley, Hampshire, and came to America.

something of that sort. What this word may have been hatched out of I cannot say; but it means *a job*,¹ I am sure. To call it an *alarm-post* would not have been so convenient, for people not endued with Scotch *intellect* might have wondered why we should have to pay for alarm-posts; and might have thought that, with all our "glorious victories,"² we had "brought our hogs to a fine market,"³ if our dread of the enemy were such as to induce us to have alarm-posts all over the country! Such unintellectual people might have thought that we had "conquered France by the immortal Wellington," to little purpose, if we were still in such fear as to build alarm-posts; and they might, in addition, have observed that, for many hundred of years, England stood in need of neither signal-posts nor standing army of mercenaries; but relied safely on the courage and public spirit of the people themselves. By calling the thing by an outlandish name, these reflections amongst the unintellectual are obviated. *Alarm-post* would be a nasty name; and it would puzzle people exceedingly, when they saw one of these at a place like Ashe, a little village on the north side of the chalk-ridge (called the Hog's Back) going from Guildford to Farnham! What can this be *for*? Why are these expensive things put up all over the country? Respecting the movements of *whom* is wanted this *alarm-system*? Will no member ask this in parliament? Not one: not a man; and yet it is a thing to ask about. Ah! it is in vain, *THING*,⁴ that you thus are *making your preparations*; in vain that you are setting your *tammels*! The debt, the blessed debt, that best ally of the people, will break them all; will snap them, as the hornet does the cobweb; and even these very "Semaphores" contribute towards the force of that ever-blessed debt. Curious to see how things *work*! The "glorious revolution,"⁵ which was made for the avowed purpose of maintaining the Protestant ascendancy, and which was followed by such terrible persecution of the Catholics; that "glorious" affair, which set aside a race of kings, because they were Catholics, served as the *precedent* for the

American revolution, also called "glorious," and this second revolution compelled the successors of the makers of the first to begin to cease their persecutions of the Catholics! Then again, the debt was made to raise and keep armies on foot to prevent reform of parliament, because, as it was feared by the aristocracy, reform would have humbled them, and this debt, created for this purpose, is fast sweeping the aristocracy out of their estates, as a clown, with his foot, kicks field-mice out of their nests. There was a hope that the debt could have been reduced by stealth, as it were; that the aristocracy could have been saved in this way. That hope now no longer exists. In all likelihood the funds will keep going down. What is to prevent this, if the interest of Exchequer Bills¹ be raised, as the broadsheet² tells us it is to be? What! the funds fall in time of peace; and the French funds not fall in time of peace! However, it will all happen just as it ought to happen. Even the next session of parliament will bring out matters of some interest. The thing is now working in the surest possible way.

The great business of life, in the country, appertains, in some way or other, to the *game*, and especially at this time of the year. If it were not for the game, a country life would be like an *everlasting honey-moon*, which would, in about half a century, put an end to the human race. In towns, or large villages, people make a shift to find the means of rubbing the rust off from each other by a vast variety of sources of contest. A couple of wives meeting in the street, and giving each other a wry look, or a look not quite civil enough, will, if the parties be hard pushed for a ground of contention, do pretty well. But in the country, there is, alas! no such resource. Here are no walls for people to take of each other.³ Here they are so placed as to prevent the possibility of such lucky local contact. Here is more than room of every sort, elbow, leg, horse, or carriage, for them all. Even at *church* (most of the people being in the meeting-houses) the pews are surprisingly too large. Here, therefore, where all circumstances seem calculated to cause never-ceasing concord with its accompanying dullness, there would be no relief at all, were it not for the *game*. Thus, happily, supplies the place of all other sources of alternate dispute and reconciliation; it keeps

¹ Cobbett denounced the erection of semaphores on the hills of Surrey, as a waste of public money for private gain. The semaphores consisted of towers equipped with apparatus for giving warning signals.

² See Southey's *The Battle of Blenheim*, 86 (p. 400).

³ A proverb spoken in derision when an under-taking has failed.

⁴ Cobbett's usual name for the Government.

⁵ The Revolution of 1688, which placed William and Mary on the throne.

¹ Short-time bills of credit issued by the Government, and bearing interest.

² Any large-paged newspaper.

³ To take the wall is to walk next to the wall or on the inner side of a sidewalk when walking with or meeting another person.

all in life and motion, from the lord down to the hedger. When I see two men, whether in a market-room, by the way-side, in a parlor, in a churchyard, or even in the church itself, engaged in manifestly deep and most momentous discourse, I will, if it be any time between September and February, bet ten to one, that it is, in some way or other, about *the game*. The wives and daughters hear so much of it, that they inevitably get engaged in the disputes, and thus all are kept in a state of vivid animation. I should like very much to be able to take a spot, a circle of 12 miles in diameter, and take an exact amount of all the *time* spent by each individual, above the age of ten (that is the age they begin at), in talking, during the game season of one year, about the game and about sporting exploits. I verily believe that it would amount, upon an average, to six times as much as all the other talk put together, and, as to the anger, the satisfaction, the scolding, the commendation, the chagrin, the exultation, the envy, the emulation, where are there any of these in the country, unconnected with *the game*?

There is, however, an important distinction to be made between *hunters* (including coursers) and *shooters*. The latter are, as far as relates to their exploits, a disagreeable class, compared with the former; and the reason of this is, their doings are almost wholly their own, while, in the case of the others, the achievements are the property of the dogs. Nobody likes to hear another talk *much* in praise of his own acts, unless those acts have a manifest tendency to produce some good to the hearer, and shooters do talk *much* of their own exploits, and those exploits rather tend to *humiliate* the hearer. Then, a *great shooter* will, nine times out of ten, go so far as almost to *lie a little*; and, though people do not tell him of it, they do not like him the better for it; and he but too frequently discovers that they do not believe him. Whereas, hunters are mere followers of the dogs, as mere spectators; their praises, if any are called for, are bestowed on the greyhounds, the hounds, the fox, the hare, or the horses. There is a little rivalry in the riding, or in the behavior of the horses; but this has so little to do with the personal merit of the sportsmen, that it never produces a want of good fellowship in the evening of the day. A shooter who has been *missing* all day, must have an uncommon share of good sense, not to feel mortified while the slaughterers are relating the adventures of that day; and this is what cannot exist in the case

of the hunters. Bring me into a room, with a dozen men in it, who have been sporting all day, or, rather let me be in an adjoining room, where I can hear the sound of their voices, without being able to distinguish the words, and I will bet ten to one that I tell whether they be hunters or shooters.

I was once acquainted with a *famous shooter* whose name was William Ewing. He was a barrister of Philadelphia, who became far more renowned by his gun than by his law cases. We spent scores of days together a-shooting, and were extremely well matched. I having excellent dogs and caring little about my reputation as a shot, his dogs being good for nothing, and he caring more about his reputation as a shot than as a lawyer. The fact which I am going to relate respecting this gentleman, ought to be a warning to young men, how they become enamored of this species of vanity. We had gone about ten miles from our home, to shoot where partridges were said to be very plentiful. We found them so. In the course of a November day, he had, just before dark, shot, and sent to the farm-house, or kept in his bag, *ninety-nine* partridges. He made some few *double shots*, and he might have a *miss* or two, for he sometimes shot when out of my sight, on account of the woods. However, he said that he killed at every shot, and, as he had counted the birds, when we went to dinner at the farm-house and when he cleaned his gun, he, just before sun-set, knew that he had killed *ninety-nine* partridges, every one upon the wing, and a great part of them in woods very thickly set with largish trees. It was a grand achievement; but unfortunately, he wanted to make it a *hundred*. The sun was setting, and, in that country, darkness comes almost at once, it is more like the going out of a candle than that of a fire; and I wanted to be off, as we had a very bad road to go, and as he, being under strict petticoat government, to which he most loyally and dutifully submitted, was compelled to get home that night, taking me with him, the vehicle (horse and gig) being mine. I, therefore, pressed him to come away, and moved on myself towards the house (that of old John Brown, in Bucks county, grandfather of that General Brown, who gave some of our whiskered heroes such a rough handling last war,¹ which was waged for the purpose of "depos-

¹ The Anglo-American War of 1812, which occurred during the presidency of Madison. The idea of "deposing James Madison" is attributed to Sir Joseph Sydney Yorke (1708-1831), a British admiral.

ing James Madison"), at which house I would have stayed all night, but from which I was compelled to go by that watchful government, under which he had the good fortune to live. Therefore I was in haste to be off. No. he would kill the *hundredth* bird! In vain did I talk of the bad road and its many dangers for want of moon. The poor partridges, which we had scattered about, were *calling* all around us; and, just at this moment, up got one under his feet, in a field in which the wheat was three or four inches high. He shot and *missed*. "That's it," said he, running as if to *pick up* the bird. "What!" said I, "you don't think you *killed*, do you? Why there is the bird now, not only alive, but *calling* in that wood". which was at about a hundred yards distance. He, in that *form of words* usually employed in such cases, asserted that he had shot the bird and saw it fall; and I, in much about the same form of words, asserted, that he had *missed*, and that I, with my own eyes, saw the bird fly into the wood. This was too much! To *miss* once out of a hundred times! To lose such a chance of immortality! He was a good-humored man; I liked him very much, and I could not help feeling for him, when he said, "Well, Sir, I killed the bird, and if you choose to go away and take your dog away, so as to prevent me from *finding* it, you must do it; the dog is *yours*, to be sure."—"The dog," said I, in a very mild tone; "why, Ewing, there is the spot; and could we not see it, upon this smooth green surface, if it were there?" However, he began to *look about*; and I called the dog, and affected to join him in the search. Pity for his weakness got the better of my dread of the bad road. After walking backward and forward many times upon about twenty yards square with our eyes to the ground, looking for what both of us knew was not there, I had passed him (he going one way and I the other), and I happened to be turning round just after I had passed him, when I saw him, putting his hand behind him, *take a partridge out of his bag and let it fall upon the ground*! I felt no temptation to detect him, but turned away my head, and kept looking about. Presently he having returned to the spot where the bird was, called out to me, in a most triumphant tone; "*Here! here! Come here!*" I went up to him, and he, pointing with his finger down to the bird, and looking hard in my face at the same time, said, "There, Cobbett; I hope that will be a *warning* to you never to be obstinate again!"—"Well," said I, "come

along": and away we went as merry as larks. When we got to Brown's, he told them the story, triumphed over me most clamorously, and, though he often repeated the story to my face, I never had the heart to let him know, that I knew of the imposition, which puerile vanity had induced so sensible and honorable a man to be mean enough to practice

A *professed shot* is, almost always, a very disagreeable brother sportsman. He must, in the first place, have a head rather of the emptiest to *pride himself* upon so poor a talent. Then he is always out of temper, if the game fail, or if he miss it. He never participates in that great delight which all sensible men enjoy at beholding the beautiful action, the docility, the zeal, the wonderful sagacity of the pointer and the setter. He is always thinking about *himself*, always anxious to surpass his companions. I remember that, once, Ewing and I had lost our dog. We were in a wood, and the dog had gone out, and found a covey in a wheat stubble joining the wood. We had been whistling and calling him for, perhaps, half an hour, or more. When we came out of the wood we saw him pointing, with one foot up, and, soon after, he, keeping his feet and body unmoved, gently turned round his head towards the spot where he heard us, as if to bid us to come on, and, when he saw that we saw him, turned his head back again. I was so delighted that I stopped to look with admiration. Ewing, astonished at my want of alacrity, pushed on, shot one of the partridges, and thought no more about the conduct of the dog than if the sagacious creature had had nothing at all to do with the matter. When I left America, in 1800, I gave this dog to Lord Henry Stuart, who was, when he came home, a year or two afterwards, about to bring him to astonish the sportsmen even in England, but, those of Pennsylvania were resolved not to part with him, and, therefore they *stole* him the night before his Lordship came away. Lord Henry had plenty of pointers after his return, and he saw hundreds, but always declared that he never saw anything approaching in excellence this American dog. For the information of sportsmen I ought to say that this was a small-headed and sharp-nosed pointer, hair as fine as that of a greyhound, little and short ears, very light in the body, very long legged, and swift as a good lurcher. I had him a puppy, and he never had any *breaking*, but he pointed staunchly at once; and I am of opinion that this sort is, in all respects,

better than the heavy breed. Mr. Thornton (I beg his pardon, I believe he is now a Knight of some sort). who was, and perhaps still is, our envoy in Portugal, at the time here referred to, was a sort of partner with Lord Henry in this famous dog; and gratitude (to the memory of *the dog*, I mean) will, I am sure, or, at least, I hope so, make him bear witness to the truth of my character of him; and, if one could hear an Ambassador *speak out*, I think that Mr. Thornton would acknowledge that his calling has brought him in pretty close contact with many a man who was possessed of most tremendous political power, without possessing half the sagacity, half the understanding, of this dog, and without being a thousandth part so faithful to his trust.

I am quite satisfied that there are as many *sorts* of men as there are of dogs.¹ Swift, was a man, and so is Walter the base.² But, is the *sort* the same? It cannot be *education* alone that makes the amazing difference that we see. Besides, we see men of the very same rank and riches and education, differing as widely as the pointer does from the pug. The name, *man*, is common to all the *sorts*, and hence arises very great mischief. What confusion must there be in rural affairs, if there were no names whereby to distinguish hounds, greyhounds, pointers, spaniels, terriers, and sheep dogs, from each other! And, what pretty work, if, without regard to the *sorts* of dogs, men were to attempt to *employ* them! Yet, this is done in the case of *men*! A man is always a *man*; and, without the least regard as to the *sort*, they are promiscuously placed in all kinds of situations. Now, if Mr. Brougham, Doctors Birkbeck, Macculloch and Black, and that profound personage, Lord John Russell, will, in their forthcoming "London University," teach us how to divide men *into sorts*, instead of teaching us to "augment the capital of the nation," by making paper-money, they will render us a real service. That will be *ferelosofy* worth attending to. What would be said of the 'Squire who should take a fox-hound out to find partridges for him to shoot at? Yet, would this be *more* absurd than to set a man to law-making who was manifestly formed for the express purpose of sweeping the streets or digging out sewers?

¹ See *Macbeth*, III, 1, 80-100

² John Walter (1739-1812), founder of *The London Times*

³ London University was founded in 1825, but was not chartered until 1838

EAST EVERLEY, Monday Morning.

5 o'clock, 28 Aug., 1836.

A very fine morning; a man, *eighty-two years of age*, just beginning to mow the short-grass, in the garden; I thought it, even when I was young, the *hardest work* that man had to do. To *look on*, this work seems nothing; but it tries every sinew in your frame, if you go upright and do your work well. This old man never knew how to do it well, and he stoops, and he hangs his scythe wrong; but, with all this, it must be a surprising man to mow short-grass, as well as he does, at *eighty*. I wish I may be able to mow short-grass at eighty! That's all I have to say of the matter. I am just setting off for the source of the Avon, which runs from near Marlborough to Salisbury, and thence to the sea; and I intend to pursue it as far as Salisbury. In the distance of thirty miles, here are, I see by the books, more than thirty churches. I wish to see, with my own eyes, what evidence there is that those thirty churches were built without hands, without money, and without a congregation; and, thus, to find matter, if I can, to justify the mad wretches, who, from Committee-Rooms and elsewhere, are bothering this half-distracted nation to death about a "surplus popalashon, mon."¹

My horse is ready; and the rooks are just gone off to the stubble-fields. These rooks rob the pigs; but, they have a *right* to do it. I wonder (upon my soul I do) that there is no lawyer, Scotchman, or Parson-Justice, to propose a law to punish the rooks for *trespass*.

WILLIAM HAZLITT (1778-1830)

From CHARACTERS OF SHAKESPEAR'S PLAYS
1817

HAMLET

This is that Hamlet the Dane, whom we read of in our youth, and whom we may be said almost to remember in our after-years; he who made that famous soliloquy on life,² who gave the advice to the players,³ who thought "this goodly frame, the earth, a sterile promontory, and this brave o'er-hanging firmament, the air, this majestical

¹ A reference to the political economist T. R. Malthus (1768-1834) and his followers, who held that population tends to multiply faster than does its means of subsistence, and that unless the increase can be checked, poverty and suffering will be inevitable. See Hood's *Ode to Mr Malthus*. In spite of the census returns Cobbett persisted in believing that the population was decreasing

² *Hamlet*, III, 1, 56-58

³ Act III, 2, 1-50.

roof fretted with golden fire, a foul and pestilent congregation of vapors;"¹ whom "man delighted not, nor woman neither;"² he who talked with the grave-diggers, and moralized on Yorick's skull;³ the school-fellow of Rosencrans and Guildenstern at Wittenberg; the friend of Horatio; the lover of Ophelia; he that was mad and sent to England;⁴ the slow avenger of his father's death; who lived at the court of Horwendillus five hundred years before we were born, but all whose thoughts we seem to know as well as we do our own, because we have read them in Shakespeare.

Hamlet is a name, his speeches and sayings but the idle coinage of the poet's brain. What then, are they not real? They are as real as our own thoughts. Their reality is in the reader's mind. It is *we* who are Hamlet. This play has a prophetic truth, which is above that of history. Whoever has become thoughtful and melancholy through his own mishaps or those of others; whoever has borne about with him the clouded brow of reflection, and thought himself "too much i' th' sun;"⁵ whoever has seen the golden lamp of day dimmed by envious mists rising in his own breast, and could find in the world before him only a dull blank with nothing left remarkable in it; whoever has known "the pangs of despised love, the insolence of office, or the spurns which patient merit of the unworthy takes;"⁶ he who has felt his mind sink within him, and sadness cling to his heart like a malady, who has had his hopes blighted and his youth staggered by the apparitions of strange things, who cannot be well at ease, while he sees evil hovering near him like a spectre, whose powers of action have been eaten up by thought, he to whom the universe seems infinite, and himself nothing; whose bitterness of soul makes him careless of consequences, and who goes to a play as his best resource to shove off, to a second remove, the evils of life by a mock representation of them—this is the true Hamlet.

We have been so used to this tragedy that we hardly know how to criticize it any more than we should know how to describe our own faces. But we must make such observations as we can. It is the one of Shakespeare's plays that we think of the oftenest, because it abounds most in striking reflections on human life, and because the distresses of Hamlet are transferred, by the turn of his mind, to the general account of

humanity. Whatever happens to him we apply to ourselves, because he applies it so himself as a means of general reasoning. He is a great moralizer; and what makes him worth attending to is that he moralizes on his own feelings and experience. He is not a common-place pedant. If *Lear* shows the greatest depth of passion, *Hamlet* is the most remarkable for the ingenuity, originality, and unstudied development of character. Shakespear had more magnanimity than any other poet, and he has shown more of it in this play than in any other. There is no attempt to force an interest: everything is left for time and circumstances to unfold. The attention is excited without effort, the incidents succeed each other as matters of course, the characters think and speak and act just as they might do, if left entirely to themselves. There is no set purpose, no straining at a point. The observations are suggested by the passing scene—the gusts of passion come and go like sounds of music borne on the wind. The whole play is an exact transcript of what might be supposed to have taken place at the court of Denmark, at the remote period of time fixed upon,⁷ before the modern refinements in morals and manners were heard of. It would have been interesting enough to have been admitted as a by-stander in such a scene, at such a time, to have heard and seen something of what was going on. But here we are more than spectators. We have not only "the outward pageants and the signs of grief;"⁸ but "we have that within which passes show."⁹ We read the thoughts of the heart, we catch the passions living as they rise. Other dramatic writers give us very fine versions and paraphrases of nature: but Shakespear, together with his own comments, gives us the original text, that we may judge for ourselves. This is a very great advantage.

The character of Hamlet is itself a pure effusion of genius. It is not a character marked by strength of will or even of passion, but by refinement of thought and sentiment. Hamlet is as little of the hero as a man can well be: but he is a young and princely novice, full of high enthusiasm and quick sensibility—the sport of circumstances, questioning with fortune and refining on his own feelings, and forced from the natural bias of his disposition by the strangeness of his situation. He seems in-

¹ Act II, 2, 810-18

² Act II, 2, 322

³ Act V, 1, 127-215

⁴ Act V, 1, 161.

⁵ Act I, 2, 87

⁶ Act III, 1, 72-74.

⁷ The Hamlet story in its earliest form was told by Saxo Grammaticus in his Latin history of Denmark (c 1200).

⁸ Act I, 2, 85.

⁹ Act I, 2, 85.

capable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect, as in the scene where he kills Polonius,¹ and again, where he alters the letters which Rosenberaus and Guildenstern are taking with them to England,² purporting his death. At other times, when he is most bound to act, he remains puzzled, undecided, and skeptical, dallies with his purposes, till the occasion is lost, and always finds some pretence to relapse into indolence and thoughtfulness again. For this reason he refuses to kill the King when he is at his prayers,³ and by a refinement in malice, which is in truth only an excuse for his own want of resolution, defers his revenge to some more fatal opportunity, when he shall be engaged in some act "that has no relish of salvation in it."⁴

He kneels and prays,
And now I'll do 't, and so he goes to heaven,
And so am I reveng'd, *that would be scan'd*
He kill'd my father, and for that,
I, his sole son, send him to heaven.
Why this is reward, not revenge.
Up sword and know thou a more horrid time,
When he is drunk, asleep, or in a rage.⁵

He is the prince of philosophical speculators, and because he cannot have his revenge perfect, according to the most refined idea his wish can form, he misses it altogether. So he scruples to trust the suggestions of the Ghost, contrives the scene of the play to have surer proof of his uncle's guilt,⁶ and then rests satisfied with this confirmation of his suspicions, and the success of his experiment, instead of acting upon it. Yet he is sensible of his own weakness, taxes himself with it, and tries to reason himself out of it.

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast; no more
Sure he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To rust in us unus'd: now whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on th' event,—
A thought which quarter'd, hath but one part

wisdom,
And ever three parts coward:—I do not know
Why yet I live to say, this thing's to do;
Sith I have cause, and will, and strength, and
means

To do it. Examples gross as earth excite me

¹ Act III, 4, 24
² Act V, 2, 13-53
³ Act III, 3, 73-87

⁴ Act III, 3, 92.
⁵ Act III, 3, 73-79, 88, 89
⁶ Act II, 2, 623-34.

Witness this army¹ of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd,
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an egg-shell 'Tis not to be great,
Never to stir without great argument;
But greatly to find quarrel in a straw,
When honor's at the stake. How stand I then,
That have a father kill'd, a mother stain'd,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men,
That for a fantasy and trick of fame,
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain!—O, from this time forth,
My thoughts be bloody or be nothing worth.²

Still he does nothing; and this very speculation on his own infirmity only affords him another occasion for indulging it. It is not for any want of attachment to his father or abhorrence of his murder that Hamlet is thus dilatory, but it is more to his taste to indulge his imagination in reflecting upon the enormity of the crime and refining on his schemes of vengeance, than to put them into immediate practice. His ruling passion is to think, not to act, and any vague pretence that flatters his propensity instantly diverts him from his previous purposes.

The moral perfection of this character has been called in question, we think, by those who did not understand it. It is more interesting than according to rules: amiable, though not faultless. The ethical delineations of "that noble and liberal casuist"³ (as Shakespeare has been well called) do not exhibit the drab-colored quakerism of morality. His plays are not copied either from *The Whole Duty of Man* or from *The Academy of Compliments*! We confess, we are a little shocked at the want of refinement in those who are shocked at the want of refinement in Hamlet. The want of punctilious exactness in his behavior either partakes of the "license of the time," or else belongs to the very excess of intellectual refinement in the character, which makes the common rules of life, as well as his own purposes, sit loose upon him.⁴ He may be said to be amenable only to the tribunal of his own thoughts, and is too much taken up with the airy world

¹ The Norwegian army led by Fortinbras.

² Act IV, 4, 32-60.

³ Lamb refers to the Elizabethan dramatists as "those noble and liberal casuists" in his *Characters of Dramatic Writers*; the expression occurs in the remarks on Thomas Middleton and William Rowley.

⁴ With this passage compare Lamb's *On the Tragedies of Shakespeare* (p. 925a, 28 ff.)

of contemplation, to lay as much stress as he ought on the practical consequences of things. His habitual principles of action are unhinged and out of joint with the time. His conduct to Ophelia is quite natural in his circumstances. It is that of assumed severity only. It is the effect of disappointed hope, of bitter regrets, of affection suspended, not obliterated, by the distractions of the scene around him! Amidst the natural and piernatural horrors of his situation, he might be excused in delicacy from carrying on a regular courtship. When "his father's spirit was in arms,"¹ it was not a time for the son to make love in. He could neither marry Ophelia, nor wound her mind by explaining the cause of his alienation, which he durst hardly trust himself to think of. It would have taken him years to have come to a direct explanation on the point. In the harassed state of his mind, he could not have done otherwise than he did. His conduct does not contradict what he says when he sees her funeral,

I loved Ophelia forty thousand brothers
'ould not with all their quantity of love
Make up my sum.²

Nothing can be more affecting or beautiful than the Queen's apostrophe to Ophelia on throwing the flowers into the grave.

Sweets to the sweet, farewell.

I hop'd thou should'st have been my Hamlet's wife:

I thought thy bride-bed to have deck'd,
sweet maid,

And not have strew'd thy grave.³

Shakespear was thoroughly a master of the mixed motives of human character, and he here shows us the Queen, who was so criminal in some respects, not without sensibility and affection in other relations of life—Ophelia is a character almost too exquisitely touching to be dwelt upon. Oh, rose of May! oh, flower too soon faded! Her love, her madness, her death, are described with the truest touches of tenderness and pathos. It is a character which nobody but Shakespear could have drawn in the way that he has done, and to the conception of which there is not even the smallest approach, except in some of the old romantic ballads.⁴

¹ Act I, 2, 255.

² Act V, 1, 292-94.

³ Act V, 1, 286-89.

⁴ "In the account of her death, a friend has pointed out an instance of the poet's exact observation of nature—

'There is a willow growing o'er a brook,
'That shows its hoary leaves i' th' glassy stream'

The inside of the leaves of the willow next the water, is of a whitish color, and the reflection would therefore be 'hoary.'—Haslitt. The lines quoted are found in Act IV, 7, 167-8.

Her brother, Laertes, is a character we do not like so well: he is too hot and choleric, and somewhat rhodomontade.¹ Polonius is a perfect character in its kind; nor is there any foundation for the objections which have been made to the consistency of this part. It is said that he acts very foolishly and talks very sensibly. There is no inconsistency in that. Again, that he talks wisely at one time and foolishly at another; that his advice to Laertes² is very sensible, and his advice to the King and Queen on the subject of Hamlet's madness³ very ridiculous. But he gives the one as a father, and is sincere in it; he gives the other as a mere courtier, a busy-body, and is accordingly officious, garrulous, and impertinent. In short, Shakespear has been accused of inconsistency in this and other characters, only because he has kept up the distinction which there is in nature, between the understandings and moral habits of men, between the absurdity of their ideas and the absurdity of their motives. Polonius is not a fool, but he makes himself so. His folly, whether in his actions or speeches, comes under the head of impropriety of intention.

We do not like to see our author's plays acted, and least of all, *Hamlet*. There is no play that suffers so much in being transferred to the stage. Hamlet himself seems hardly capable of being acted. Mr. Kemble unavoidably fails in this character from a want of ease and variety. The character of Hamlet is made up of undulating lines; it has the yielding flexibility of "a wave o' th' sea."⁴ Mr. Kemble plays it like a man in armor, with a determined inveteracy of purpose, in one undeviating straight line, which is as remote from the natural grace and refined susceptibility of the character, as the sharp angles and abrupt starts which Mr. Kean introduces into the part. Mr. Kean's Hamlet is as much too splenetic and rash as Mr. Kemble's is too deliberate and formal. His manner is too strong and pointed. He throws a severity, approaching to virulence, into the common observations and answers. There is nothing of this in Hamlet. He is, as it were, wrapped up in his reflections, and only *thinks aloud*. There should therefore be no attempt to impress what he says upon others by a studied exaggeration of emphasis or manner; no *talking at* his hearers. There should be as much of the gentleman and scholar as possible infused into the part, and as little of the actor. A pensive air of sadness should

¹ boastful. ² Act I, 3, 58-81.

³ Act II, 2, 86-151.

⁴ *The Winter's Tale*, IV, 4, 141.

sit reluctantly upon his brow, but no appearance of fixed and sullen gloom. He is full of weakness and melancholy, but there is no harshness in his nature. He is the most amiable of misanthropes.

ON FAMILIAR STYLE

1821

It is not easy to write a familiar style. Many people mistake a familiar for a vulgar style, and suppose that to write without affectation is to write at random. On the contrary, there is nothing that requires more precision, and, if I may so say, purity of expression, than the style I am speaking of. It utterly rejects not only all unmeaning pomp, but all low, cant phrases, and loose, unconnected, *slipshod* allusions. It is not to take the first word that offers, but the best word in common use; it is not to throw words together in any combination we please, but to follow and avail ourselves of the true idiom of the language. To write a genuine familiar or truly English style, is to write as any one would speak in common conversation, who had a thorough command and choice of words, or who could discourse with ease, force, and perspicuity, setting aside all pedantic and oratorical flourishes. Or to give another illustration, to write naturally is the same thing in regard to common conversation, as to read naturally is in regard to common speech. It does not follow that it is an easy thing to give the true accent and inflection to the words you utter, because you do not attempt to rise above the level of ordinary life and colloquial speaking. You do not assume indeed the solemnity of the pulpit, or the tone of stage-declamation: neither are you at liberty to gabble on at a venture, without emphasis or discretion, or to resort to vulgar dialect or clownish pronunciation. You must steer a middle course. You are tied down to a given and appropriate articulation, which is determined by the habitual associations between sense and sound, and which you can only hit by entering into the author's meaning, as you must find the proper words and style to express yourself by fixing your thoughts on the subject you have to write about. Any one may mouth out a passage with a theatrical cadence, or get upon stilts to tell his thoughts: but to write or speak with propriety and simplicity is a more difficult task. Thus it is easy to affect a pompous style, to use a word twice as big as the thing you want to express: it is not so easy to pitch upon the very word that exactly fits it. Out of eight

or ten words equally common, equally intelligible, with nearly equal pretensions, it is a matter of some nicety and discrimination to pick out the very one, the preferableness of which is scarcely perceptible, but decisive. The reason why I object to Dr. Johnson's style is, that there is no discrimination, no selection, no variety in it. He uses none but "tall, opaque words,"¹ taken from the "first row of the rubric:"²—words with the greatest number of syllables, or Latin phrases with merely English terminations. If a fine style depended on this sort of arbitrary pretension, it would be fair to judge of an author's elegance by the measurement of his words, and the substitution of foreign circumlocutions (with no precise associations) for the mother-tongue.³ How simple it is to be dignified without ease, to be pompous without meaning! Surely, it is but a mechanical rule for avoiding what is low to be always pedantic and affected. It is clear you cannot use a vulgar English word, if you never use a common English word at all. A fine tact is shown in adhering to those which are perfectly common, and yet never falling into any expressions which are debased by disgusting circumstances, or which owe their signification and point to technical or professional allusions. A truly natural or familiar style can never be quaint or vulgar, for this reason, that it is of universal force and applicability, and that quaintness and vulgarity arise out of the immediate connection of certain words with coarse and disagreeable, or with confined ideas. The last form what we understand by *cant* or *slang* phrases. —To give an example of what is not very clear in the general statement. I should say that the phrase *To cut with a knife*, or *To cut a piece of wood*, is perfectly free from vulgarity, because it is perfectly common: but to *cut an acquaintance* is not quite unexceptionable, because it is not perfectly common or intelligible, and has hardly yet escaped out of the limits of slang phraseology. I should hardly therefore use the word in this sense without putting it in italics as a license of expression, to be received cum

¹ Sterne, *The Life and Opinions of Tristram Shandy*, 3, 20, The Author's Preface. Hazlitt had used this phrase in discussing Miss O'Neill's Elwin in his *A View of the English Stage*.

² See *Hamlet*, II, 2, 438. The rubric referred to is probably the prescribed rule of the liturgy formerly written or printed in red.

³ "I have heard of such a thing as an author who makes it a rule never to admit a monosyllable into his rapid verse. Yet the charm and sweetness of Marlow's lines depended often on their being made up almost entirely of monosyllables."—Hazlitt.

grano sales.¹ All provincial or bye-phrases come under the same mark of reprobation—all such as the writer transfers to the page from his fireside or a particular *coterie*, or that he invents for his own sole use and convenience. I conceive that words are like money, not the worse for being common, but that it is the stamp of custom alone that gives them circulation or value. I am fastidious in this respect, and would almost as soon coin the currency of the realm as counterfeit the King's English. I never invented or gave a new and unauthorized meaning to any word but one single one (the term *impersonal* applied to feelings) and that was in an abstruse metaphysical discussion to express a very difficult distinction. I have been (I know) loudly accused of revelling in vulgarisms and broken English. I cannot speak to that point: but so far I plead guilty to the determined use of acknowledged idioms and common elliptical expressions. I am not sure that the critics in question know the one from the other, that is, can distinguish any medium between formal pedantry and the most barbarous solecism. As an author, I endeavor to employ plain words and popular modes of construction, as were I a chapman² and dealer, I should common weights and measures.

The proper force of words lies not in the words themselves, but in their application. A word may be a fine-sounding word, of an unusual length, and very imposing from its learning and novelty, and yet in the connection in which it is introduced, may be quite pointless and irrelevant. It is not pomp or pretension, but the adaptation of the expression to the idea that clenches a writer's meaning:—as it is not the size or glossiness of the materials, but their being fitted each to its place, that gives strength to the arch; or as the pegs and nails are as necessary to the support of the building as the larger timbers, and more so than the mere showy, unsubstantial ornaments. I hate anything that occupies more space than it is worth. I hate to see a load of band-boxes go along the street, and I hate to see a parcel of big words without anything in them. A person who does not deliberately dispose of all his thoughts alike in cumbrous draperies and flimsy disguises, may strike out twenty varieties of familiar everyday language, each coming somewhat nearer to the feeling he wants to convey, and at last not hit upon that particular and only one, which may be

said to be identical with the exact impression in his mind. This would seem to show that Mr. Cobbett is hardly right in saying that the first word that occurs is always the best.¹

It may be a very good one; and yet a better may present itself on reflection or from time to time. It should be suggested naturally, however, and spontaneously, from a fresh and lively conception of the subject. We seldom succeed by trying at improvement, or by merely substituting one word for another that we are not satisfied with, as we cannot recollect the name of a place or person by merely plaguing ourselves about it. We wander farther from the point by persisting in a wrong scent; but it starts up accidentally in the memory when we least expected it, by touching some link in the chain of previous association.

There are those who hoard up and make a cautious display of nothing but rich and rare phraseology;—ancient medals, obscure coins, and Spanish pieces of eight.² They are very curious to inspect; but I myself would neither offer nor take them in the course of exchange. A sprinkling of archaisms is not amiss, but a tissue of obsolete expressions is more fit *for keep than wear*. I do not say I would not use any phrase that had been brought into fashion before the middle or the end of the last century, but I should be shy of using any that had not been employed by any approved author during the whole of that time. Words, like clothes, get old-fashioned, or mean and ridiculous, when they have been for some time laid aside. Mr. Lamb is the only imitator of old English style I can read with pleasure, and he is so thoroughly imbued with the spirit of his authors, that the idea of imitation is almost done away. There is an inward uncouthness, a marrowy vein both in the thought and feeling, an intuition, deep and lively, of his subject, that carries off any quaintness or awkwardness arising from an antiquated style and dress. The matter is completely his own, though the manner is assumed. Perhaps his ideas are altogether so marked and individual as to require their point and pungency to be neutralized by the affectation of a singular but traditional form of conveyance. Tricked out in the prevailing costume, they would probably seem more startling and out of the way. The old English authors, Burton, Fuller, Coryate, Sir Thomas

¹ See Cobbett's *A Grammar of the English Language*, Letter 23.

² Spanish dollars, or *pesos*. Each coin was marked with the figure 8 which indicated its value in *reales*.

¹ with a grain of salt,—4 c., with some allowance
² peddler

Brown, are a kind of mediators between us and the more eccentric and whimsical modern, reconciling us to his peculiarities. I do not, however, know how far this is the case or not, till he condescends to write like one of us. I must confess that what I like best of his papers under the signature of "Eliu" (still I do not presume, amidst such excellence, to decide what is most excellent) is the account of *Mrs. Battle's Opinions on Whist*,¹ which is also the most free from obsolete allusions and turns of expression—

A well of native English undefiled.²

To those acquainted with his admired prototypes, these *Essays* of the ingenious and highly gifted author have the same sort of charm and relish, that Erasmus's *Colloquies* or a fine piece of modern Latin have to the classical scholar. Certainly, I do not know any borrowed pencil that has more power or felicity of execution than the one of which I have here been speaking.

It is as easy to write a gaudy style without ideas, as it is to spread a pallet of showy colors, or to smear in a flaunting transparency "What do you read?"—"Words, words, words,"—"What is the matter?"—"Nothing," it might be answered. The stolid style is the reverse of the familiar. The last is employed as an unvarnished medium to convey ideas; the first is resorted to as a spangled veil to conceal the want of them. When there is nothing to be set down but words, it costs little to have them fine. Look through the dictionary, and cull out a *florilegium*,⁴ rival the *tulppomania*.⁵ Rouge high enough, and never mind the natural complexion. The vulgar, who are not in the secret, will admire the look of preternatural health and vigor, and the fashionable, who regard only appearances, will be delighted with the imposition. Keep to your sounding generalities, your tinkling phrases,⁶ and all will be well. Swell out an unmeaning truism to a perfect tympany⁷ of style. A thought, a distinction is the rock on which all this brittle cargo of verbiage splits at once. Such writers have merely *verbal* imaginations, that retain nothing but words. Or their puny thoughts have dragon-wings, all green and gold. They soar far above the vulgar failing

of the *Sermo humi obrepens*¹—their most ordinary speech is never short of an hyperbole, splendid, imposing, vague, incomprehensible, magniloquent, a cento² of sounding commonplaces. If some of us, whose "ambition is more lowly,"³ pry a little too narrowly into nooks and corners to pick up a number of "unconsidered trifles,"⁴ they never once direct their eyes or lift their hands to seize on any but the most gorgeous, tarnished, thread-bare patch-work set of phrases, the left-off finery of poetic extravagance, transmitted down through successive generations of barren pretenders. If they criticize actors and actresses, a huddled phantasmagoria of feathers, spangles, floods of light, and oceans of sound float before their morbid sense, which they paint in the style of Ancient Pistol.⁵ Not a glimpse can you get of the merits or defects of the performers: they are hidden in a profusion of barbarous epithets and wiful rhodomontade. Our hypercritics are not thinking of these little fantoccini beings—⁶

That strut and fret their hour upon the stage⁷—

but of tall phantoms of words, abstractions, *genera* and *species*, sweeping clauses, periods that unite the poles, forced alliterations, astounding antitheses—

And on their pens *Fustian* sits plumed.⁸

If they describe kings and queens, it is an Eastern pageant. The Coronation at either House is nothing to it. We get at four repeated images—a curtain, a throne, a sceptre, and a foot-stool. These are with them the wardrobe of a lofty imagination; and they turn their servile strains to servile uses. Do we read a description of pictures? It is not a reflection of tones and hues which "nature's own sweet and cunning hand laid on,"⁹ but piles of precious stones, rubies, pearls, emeralds, Golconda's mines, and all the blazonry of art. Such persons are in fact besotted with words, and their brains are turned with the glittering, but empty and sterile phantoms of things. Personifications, capital letters, seas of sunbeams, visions of glory, shining inscriptions, the figures of a transparency, Britannia with her shield, or

¹ See p. 940. ² *The Faerie Queene*, IV, 2. 72

³ *Hamlet*, II, 2, 193-95

⁴ A descriptive list of flowers

⁵ A mania for growing tulips, specifically that which raged in Holland about 1634

⁶ See *1 Corinthians*, 13. 1

⁷ inflation, bombast (literally, kettle-drum)

¹ speech that creeps on the ground

² patchwork

³ See *Julius Caesar*, II, 1, 22

⁴ *The Winter's Tale*, IV, 3, 25

⁵ A character in Shakspeare's *Henry IV, Henry V.* and *The Merry Wives of Windsor*, noted for his bombastic speeches

⁶ puppets

⁷ *Macbeth*, V, 5, 25.

⁸ Adapted from *Paradise Lost*, 4, 988

⁹ *Twelfth Night*, I, 5, 278

Hope leaning on an anchor,¹ make up their stock in trade. They may be considered as *hieroglyphical* writers. Images stand out in their minds isolated and important merely in themselves, without any ground-work of feeling—there is no context in their imaginations. Words affect them in the same way, by the mere sound, that is, by their possible, not by their actual application to the subject in hand. They are fascinated by first appearances, and have no sense of consequences. Nothing more is meant by them than meets the ear:² they understand or feel nothing more than meets their eye. The web and texture of the universe, and of the heart of man, is a mystery to them: they have no faculty that strikes a chord in unison with it. They cannot get beyond the daubings of fancy, the varnish of sentiment. Objects are not linked to feelings, words to things, but images revolve in splendid mockery, words represent themselves in their strange rhapsodies. The categories of such a mind are pride and ignorance—pride in outside show, to which they sacrifice everything, and ignorance of the true worth and hidden structure both of words and things. With a sovereign contempt for what is familiar and natural, they are the slaves of vulgar affectation—of a routine of high-flown phrases. Scorning to imitate realities, they are unable to invent anything, to strike out one original idea. They are not copyists of nature, it is true but they are the poorest of all plagiarists, the plagiarists of words. All is far-fetched, dear-bought, artificial, oriental in subject and allusion: all is mechanical, conventional, vapid, formal, pedantic in style and execution. They startle and confound the understanding of the reader, by the remoteness and obscurity of their illustrations: they soothe the ear by the monotony of the same everlasting round of circuitous metaphors. They are the *mock-school* in poetry and prose. They flounder about between fustian in expression, and bathos in sentiment. They tantalize the fancy, but never reach the head nor touch the heart. Their Temple of Fame is like a shadowy structure raised by Dulness to Vanity, or like Cowper's description of the Empress of Russia's palace of ice, as "worthless as in show 'twas glittering"—

It smiled, and it was cold!³

¹ See *Hebrews*, 6, 19. ² See *Il Penseroso*, 120.
³ *The Task*, 5, 176. The ice-palace of St. Petersburg was built by the Empress Anna in 1740. See Moore's *The Dissolution of the Holy Alliance* (p. 430).

THE FIGHT¹

1822

The fight, the fight's the thing,
Wherein I'll catch the conscience of the king.²

5 *Where there's a will, there's a way*,—I said to myself, as I walked down Chancery-lane, about half-past six o'clock on Monday the 10th of December, to inquire at Jack Randall's where the fight the next day was to be, and I found "the proverb" nothing
10 "musty"³ in the present instance. I was determined to see this fight, come what would, and see it I did, in great style. It was my *first fight*, yet it more than answered
15 my expectations. Ladies! it is to you I dedicate this description; nor let it seem out of character for the fair to notice the exploits of the brave. Courage and modesty are the old English virtues; and may they never
20 look cold and askance on one another! Think, ye fairest of the fair, loveliest of the lovely kind, ye practitioners of soft enchantment, how many more ye kill with poisoned baits than ever fell in the ring; and listen with subdued
25 air and without shuddering, to a tale only tragic in appearance, and sacred to the FANCY.⁴

I was going down Chancery-lane, thinking to ask at Jack Randall's where the fight was to be, when looking through the glass-door of the *Hole in the Wall*, I heard a gentleman asking the same question at Mrs. Randall, as the author of *Waverley*⁵ would express it. Now Mrs. Randall stood answering the gentleman's question, with the authenticity of the lady of the Champion of the Light Weights. Thinks I, I'll wait till this person comes out, and learn from him how it is. For to say a truth, I was not fond of going
30 into this house of call⁶ for heroes and philosophers, ever since the owner of it (for Jack is no gentleman) threatened once upon a time to kick me out of doors for wanting a mutton-chop at his hospitable board, when the conqueror in thirteen battles was more
35 full of *blue run*⁷ than of good manners. I was the more mortified at this repulse, inasmuch as I had heard Mr. James Simpkins, hosiery in the Strand, one day when the character of the *Hole in the Wall* was brought in question, observe—"The house is a very

¹ The fight here described took place at Hungerford, Wiltshire, Dec. 11, 1821, between Tom Hickman (the Gasman) and Bill Neate, both professional prize-fighters.

² Adapted from *Hamlet*, II, 2, 634.

³ *Hamlet*, III, 2, 369.

⁴ The prize-fighting world.

⁵ Sir Walter Scott.

⁶ Meeting place, literally, a house where journey-men assemble, ready for the call of employers.

⁷ Slang for gin.

good house, and the company quite genteel: I have been there myself!" Remembering this unkind treatment of mine host, to which mine hostess was also a party, and not wishing to put her in unquiet thoughts at a time jubilant like the present, I waited at the door, when, who should issue forth but my friend Jo. Toms, and, turning suddenly up Chancery-lane with that quick jerk and impatient stride which distinguishes a lover of the FANCY, I said, "I'll be hanged if that fellow is not going to the fight, and is on his way to get me to go with him." So it proved in effect, and we agreed to adjourn to my lodgings to discuss measures with that cordiality which makes old friends like new, and new friends like old, on great occasions. We are cold to others only when we are dull in ourselves, and have neither thoughts nor feelings to impart to them. Give man a topic in his head, a throb of pleasure in his heart, and he will be glad to share it with the first person he meets. Toms and I, though we seldom meet, were an *alter idem*¹ on this memorable occasion, and had not an idea that we did not candidly impart; and "so carelessly did we fleet the time,"² that I wish no better, when there is another fight, than to have him for a companion on my journey down, and to return with my friend Jack Pigott, talking of what was to happen or of what did happen, with a noble subject always at hand, and liberty to digress to others whenever they offered. Indeed, on my repeating the lines from Spenser in an involuntary fit of enthusiasm,

What more felicity can fall to creature,
Than to enjoy delight with liberty?³

my last-named ingenious friend stopped me by saying that this, translated into the vulgate, meant "*Going to see a fight*."

Jo. Toms and I could not settle about the method of going down. He said there was a caravan, he understood, to start from Tom Belcher's at two, which would go there *right out* and back again the next day. Now I never travel at night, and said I should get a cast⁴ to Newbury by one of the mails. Jo swore the thing was impossible, and I could only answer that I had made up my mind to it. In short, he seemed to me to waver, said he only came to see if I was going, had letters to write, a cause coming on the day after, and faintly said at parting (for I was bent on setting out that moment)—"Well, we

meet at Philippi!"⁵ I made the best of my way to Piccadilly. The mail coach stand was bare. "They are all gone," said I—"this is always the way with me—in the instant I lose the future²—if I had not stayed to pour that last cup of tea, I should have been just in time"⁶—and cursing my folly and ill-luck together, without inquiring at the coach-office whether the mails were gone or not, I walked on in despite, and to punish my own dilatoriness and want of determination. At any rate I would not turn back. I might get to Hounslow, or perhaps farther, to be on my road the next morning. I passed Hyde Park Corner (my Rubicon), and trusted to fortune. Suddenly I heard the clattering of a Brentford stage, and the fight rushed full upon my fancy. I argued (not unwisely) that even a Brentford coachman was better company than my own thoughts (such as they were just then), and at his invitation mounted the box with him. I immediately stated my case to him—namely, my quarrel with myself for missing the Bath or Bristol mail, and my determination to get on in consequence as well as I could, without any disparagement or insulting comparison between longer or shorter stages. It is a maxim with me that stage-coaches, and consequently stage-coachmen, are respectable in proportion to the distance they have to travel. So I said nothing on that subject to my Brentford friend. Any incipient tendency to an abstract proposition, or (as he might have construed it) to a personal reflection of this kind, was however nipped in the bud; for I had no sooner declared indignantly that I had missed the mails, than he flatly denied that they were gone along, and lo! at the instant three of them drove by in rapid, provoking, orderly succession, as if they would devour the ground before them. Here again I seemed in the contradictory situation of the man in Dryden who exclaims,

I follow Fate, which does too hard pursue!⁷

If I had stopped to inquire at the White Horse Cellar, which would not have taken me a minute, I should now have been driving down the road in all the dignified unconcern and *ideal* perfection of mechanical conveyance. The Bath mail I had set my mind upon, and I had missed it, as I missed every thing else, by my own absurdity, in putting the will for the deed, and aiming at ends without employing means. "Sir," said he

¹ a selfsame other one

² As You Like It, I, 1, 124.

³ Spenser, *Melipotmos*, 209-10.

⁴ lift; assistance on the way

⁵ *Julius Cæsar*, IV, 3, 287

⁶ See *Marbeth*, I, 5, 58-59

⁷ Dryden *The Indian Emperor*, IV, 3, 5

of the Brentford, "the Bath mail will be up presently, my brother-in-law drives it, and I will engage to stop him if there is a place empty." I almost doubted my good genius, but, sure enough, up it drove like lightning, and stopped directly at the call of the Brentford Jehu.¹ I would not have believed this possible, but the brother-in-law of a mail-coach driver is himself no mean man. I was transferred without loss of time from the top of one coach to that of the other, desired the guard to pay my fare to the Brentford coachman for me as I had no change, was accommodated with a great coat, put up my umbrella to keep off a drizzling mist, and we began to cut through the air like an arrow. The milestones disappeared one after another, the rain kept off; Tom Turtle, the trainer, sat before me on the coach-box, with whom I exchanged civilities as a gentleman going to the fight; the passion that had transported me an hour before was subdued to pensive regret and conjectural musing on the next day's battle; I was promised a place inside at Reading, and upon the whole, I thought myself a lucky fellow. Such is the force of imagination! On the outside of any other coach on the 10th of December, with a Scotch mist drizzling through the cloudy moonlight air, I should have been cold, comfortless, impatient, and, no doubt, wet through; but seated on the Royal mail, I felt warm and comfortable, the air did me good, the ride did me good, I was pleased with the progress we had made, and confident that all would go well through the journey. When I got inside at Reading, I found Turtle and a stout valetudinarian, whose costume bespoke him of one of the FANCY, and who had risen from a three months' sick bed to get into the mail to see the fight. They were intimate, and we fell into a lively discourse. My friend the trainer was confined in his topics to fighting dogs and men, to bears and badgers; beyond this he was "quite chap-fallen,"² had not a word to throw at a dog, or indeed very wisely fell asleep, when any other game was started. The whole art of training (I, however, learnt from him) consists in two things—exercise and abstinence, abstinence and exercise, repeated alternately and without end. A yolk of an egg with a spoonful of rum in it is the first thing in the morning, and then a walk of six miles till breakfast. This meal consists of a plentiful supply of tea and toast and beefsteaks. Then another six or seven

miles till dinner-time and another supply of solid beef or mutton with a pint of porter, and perhaps, at the utmost, a couple of glasses of sherry. Martin trains on water, but this increases his infirmity on another very dangerous side. The Gas-man takes now and then a chirping glass (under the rose³) to console him, during a six weeks' probation, for the absence of Mrs. Hickman—an agreeable woman, with (I understand) a pretty fortune of two hundred pounds. How matter presses on me! What stubborn things are facts! How inexhaustible is nature and art! "It is well," as I once heard Mr. Richmond observe, "to see a variety." He was speaking of cock-fighting as an edifying spectacle. I cannot deny but that one learns more of what is (I do not say of what *ought to be*) in this desultory mode of practical study, than from reading the same book twice over, even though it should be a moral treatise. Where was I? I was sitting at dinner with the candidate for the honors of the ring, "where good digestion waits on appetite, and health on both."⁴ Then follows an hour of social chat and native glee, and afterwards, to another breathing over heathy hill or dale. Back to supper, and then to bed, and up by six again—Our hero

Follows so the ever-running sun
With profitable ardor."⁵

to the day that brings him victory or defeat in the green fairy circle. Is not this life more sweet than mine? I was going to say, but I will not libel any life by comparing it to mine, which is (at the date of these presents) bitter as coloquintida and the dregs of acetonium!

The invalid in the Bath mail soared a pitch above the trainer, and did not sleep so sound, because he had "more figures and more fantasies."⁶ We talked the hours away merrily. He had faith in surgery, for he had had three ribs set right, that had been broken in a *turn-up*⁷ at Belcher's, but thought physicians old women, for they had no antidote in their catalogue for brandy. An indigestion is an excellent common-place for two people that never met before. By way of ingratiating myself, I told him the story of my doctor, who, on my earnestly representing to him that I thought his regimen had done me harm, assured me that the whole pharmacopeia contained nothing comparable

¹ That is, coachman. See 2 *Kings*, 9.

² *Hamlet*, V, 1. 212.

³ That is, in secret.

⁴ *Macbeth*, III, 4. 38.

⁵ *Henry V*, IV, 1. 293.

⁶ *Julius Cæsar*, II, 1. 271.

⁷ disturbance.

to the prescription he had given me; and, as a proof of its undoubted efficacy, said that "he had had one gentleman with my complaint under his hands for the last fifteen years." This anecdote made my companion shake the rough sides of his three great coats with boisterous laughter; and Turtle, starting out of his sleep, swore he knew how the fight would go, for he had had a dream about it. Sure enough the rascal told us how the three first rounds went off, but "his dream," like, others, "denoted a foregone conclusion."¹ He knew his men. The moon now rose in silver state, and I ventured, with some hesitation, to point out this object of placid beauty, with the blue serene beyond, to the man of science, to which his ear he "seriously inclined,"² the more as it gave promise *d'un beau jour*³ for the morrow, and showed the ring undrenched by envious showers, arrayed in sunny smiles. Just then, all going on well, I thought of my friend Toms, whom I had left behind, and said innocently, "There was a blockhead of a fellow I left in town, who said there was no possibility of getting down by the mail, and talked of going by a caravan from Belcher's at two in the morning, after he had written some letters"—"Why," said he of the lapels, "I should not wonder if that was the very person we saw running about like mad from one coach-door to another, and asking if anyone had seen a friend of his, a gentleman going to the fight, whom he had missed stupidly enough by staying to write a note."—"Pray, Sir," said my fellow-traveller, "had he a plaid-cloak on?"—"Why, no," said I, "not at the time I left him, but he very well might afterwards, for he offered to lend me one." The plaid-cloak and the letter decided the thing. Joe, sure enough, was in the Bristol mail, which preceded us by about fifty yards. This was droll enough. We had now but a few miles to our place of destination, and the first thing I did on alighting at Newbury, both coaches stopping at the same time, was to call out, "Pray, is there a gentleman in that mail of the name of Toms?"—"No," said Joe, borrowing something of the vein of Gilpin, "for I have just got out"—"Well!" says he, "this is lucky; but you don't know how vexed I was to miss you; for," added he, lowering his voice, "do you know when I left you I went to Belcher's to ask about the caravan, and Mrs. Belcher said

very obligingly, she couldn't tell about that, but there were two gentlemen who had taken places by the mail and were gone on in a landau, and she could frank us¹ It's a pity I didn't meet with you; we could then have got down for nothing. But *mum's the word*." It's the devil for anyone to tell me a secret, for it's sure to come out in print. I do not care so much to gratify a friend, but the public ear is too great a temptation for me.

Our present business was to get beds and supper at an inn, but this was no easy task. The public-houses were full, and where you saw a light at a private house, and people poking their heads out of the casement to see what was going on, they instantly put them in and shut the window, the moment you seemed advancing with a suspicious overture for accommodation. Our guard and coachman thundered away at the outer gate of the Crown for some time without effect—such was the greater noise within;—and when the doors were unbarred, and we got admittance, we found a party assembled in the kitchen round a good hospitable fire, some sleeping, others drinking, others talking on politics and on the fight. A tall English yeoman (something like Matthews in the face, and quite as great a wag)—

A lusty man to ben an abbot able,²—

was making such a prodigious noise about rents and taxes, and the price of corn³ now and formerly, that he had prevented us from being heard at the gate. The first thing I heard him say was to a shuffling fellow who wanted to be off a bet for a shilling glass of brandy and water—"Confound it, man, don't be insipid!" Thinks I, that is a good phrase. It was a good omen. He kept it up so all night, nor flinched with the approach of morning. He was a fine fellow, with sense, wit, and spirit, a hearty body and a joyous mind, freespoken, frank, convivial—one of that true English breed that went with Harry the Fifth to the siege of Harfleur⁴—"standing like greyhounds in the slips,"⁵ etc. We ordered tea and eggs (beds were soon found to be out of the question) and this fellow's conversation was *sauce piquante*. It did one's heart good to see him brandish his oaken towel⁶ and to hear him talk. He made mince-meat of a drunken, stupid, red-

¹ *Othello*, III, 3, 428

² *Othello*, I, 3, 146

³ of a fair day

⁴ That is, loosely. See Cooper's *The Discovering History of John Gilpin*

⁵ secure free passage for us

⁶ Chaucer, *Prologue to the Canterbury Tales*, 107

⁷ wheat

⁸ In the war with France, 1415

⁹ Henry V, III, 1, 31.

¹⁰ cudgel

faced, quarrelsome, frowsy farmer, whose nose "he moralized into a thousand similes,"¹ making it out a firebrand like Bardolph's.² "I'll tell you what my friend," says he, "the landlady has only to keep you here to save fire and candle. If one was to touch your nose, it would go off like a piece of charcoal." At this the other only grinned like an idiot, the sole variety in his purple face being his little peering gray eyes and yellow teeth, called for another glass, swore he would not stand it, and after many attempts to provoke his humorous antagonist to single combat, which the other turned off (after working him up to a ludicrous pitch of choler) with great adroitness, he fell quietly asleep with a glass of liquor in his hand, which he could not lift to his head. His laughing persecutor made a speech over him, and turning to the opposite side of the room, while they were all sleeping in the midst of this "loud and furious fun,"³ said, "There's a scene, by G-d, for Hogarth to paint. I think he and Shakspeare were our two best men at copying life." This confirmed me in my good opinion of him. Hogarth, Shakspeare, and Nature, were just enough for him (indeed for any man) to know I said, "You read Cobbett, don't you? At least," says I, "you talk just as well as he writes." He seemed to doubt this. But I said, "We have an hour to spare: if you'll get pen, ink, and paper, and keep on talking, I'll write down what you say; and if it doesn't make a capital *Political Register*, I'll forfeit my head. You have kept me alive tonight, however. I don't know what I should have done without you." He did not dislike this view of the thing, nor my asking if he was not about the size of Jem Belcher; and told me soon afterwards, in the confidence of friendship, that "the circumstance which had given him nearly the greatest concern in his life, was Cribb's beating Jem after he had lost his eye by racket-playing."⁴ —The morning dawns; that dim but yet clear light appears, which weighs like solid bars of metal on the sleepless eyelids; the guests drop down from their chambers one by one—but it was too late to think of going to bed now (the clock was on the stroke of seven), we had nothing for it but to find a barber's (the pole that glittered in the morning sun lighted us to his shop), and then a

nine miles' march to Hungerford. The day was fine, the sky was blue, the mists were retiring from the marshy ground, the path was tolerably dry, the sitting-up all night had not done us much harm—at least the cause was good; we talked of this and that with amicable difference, roving and sipping of many subjects, but still invariably we returned to the fight. At length, a mile to the left of Hungerford, on a gentle eminence, we saw the ring surrounded by covered carts, gigs, and carriages, of which hundreds had passed us on the road, Tom gave a youthful shout, and we hastened down a narrow lane to the scene of action.

Reader, have you ever seen a fight? If not, you have a pleasure to come, at least if it is a fight like that between the Gas-man and Bill Neate. The crowd was very great when we arrived on the spot, open carriages were coming up, with streamers flying and music playing, and the country-people were pouring in over hedge and ditch in all directions, to see their hero beat or be beaten. The odds were still on Gas, but only about five to four. Gully had been down to try Neate, and had backed him considerably, which was a damper to the sanguine confidence of the adverse party. About two hundred thousand pounds were pending. The Gas says he has lost 3000*l.*, which were promised him by different gentlemen if he had won. He had presumed too much on himself, which had made others presume on him. This spirited and formidable young fellow seems to have taken for his motto the old maxim, that "there are three things necessary to success in life—*Impudence! Impudence! Impudence!*" It is so in matters of opinion, but not in the *FANCY*, which is the most practical of all things, though even here confidence is half the battle, but only half. Our friend had vapored and swaggered too much, as if he wanted to grin and bully his adversary out of the fight. "Alas! the Bristol man was not so tamed!"—"This is the *grave-digger*" (would Tom Hickman exclaim in the moments of intoxication from gin and success, showing his tremendous right hand), "this will send many of them to their long homes; I haven't done with them yet!" Why should he—though he had licked four of the best men within the hour, yet why should he threaten to inflict dishonorable chastisement on my old master Richmond, a veteran going off the stage, and who has borne his sable honors meekly? Magnanimity, my dear Tom, and bravery, should

¹ Cowper, *The Task*, 2, 322.

¹ As *You Like It*, II, 1, 45.

² See 1 *Henry IV.*, III, 3, 48.

³ Burns, *Tom O'Shanter*, 144 (p. 200).

⁴ Cribbs defeated Jem Belcher in 1807 and again in 1809. Belcher lost his eye while playing rackets, in 1803.

be inseparable. Or why should he go up to his antagonist, the first time he ever saw him at the Fives Court, and measuring him from head to foot with a glance of contempt, as Achilles surveyed Hector, say to him, "What, are you Bill Neate? I'll knock more blood out of that great carcase of thine, this day fortnight, than you ever knock'd out of a bullock's!" It was not manly, 'twas not fighter-like. If he was sure of the victory (as he was not), the less said about it the better. Modesty should accompany the FANCY as its shadow. The best men were always the best behaved. Jem Belcher, the Game Chicken¹ (before whom the Gas-man could not have lived) were civil, silent men. So is Cribb, so is Tom Belcher, the most elegant of sparrers, and not a man for everyone to take by the nose. I enlarged on this topic in the mail (while Turtle was asleep), and said very wisely (as I thought) that impertinence was a part of no profession. A boxer was bound to beat his man, but not to thrust his fist, either actually or by implication, in everyone's face. Even a highwayman, in the way of trade, may blow out your brains, but if he uses foul language at the same time, I should say he was no gentleman. A boxer, I would infer, need not be a blackguard or a coxcomb, more than another. Perhaps I press this point too much on a fallen man—Mr Thomas Hickman has by this time learnt that first of all lessons, "That man was made to mourn!"² He has lost nothing by the late fight but his presumption; and that every man may do as well without! By an overdisplay of this quality, however, the public had been prejudiced against him, and the *knowing-ones* were taken in. Few but those who had bet on him wished Gas to win. With my own prepossessions on the subject, the result of the 11th of December appeared to me as fine a piece of poetical justice as I had ever witnessed. The difference of weight between the two combatants (14 stone to 12) was nothing to the sporting men. Great, heavy, clumsy, long-armed Bill Neate kicked the beam in the scale of the Gas-man's vanity. The amateurs were frightened at his big words, and thought that they would make up for the difference of six feet and five feet nine. Truly, the FANCY are not men of imagination. They judge of what has been, and cannot conceive of anything that is to be. The Gas-man had won hitherto; therefore he must beat a man half as big again

as himself—and that to a certainty. Besides, there are as many feuds, factions, prejudices, pedantic notions in the FANCY as in the state or in the schools. Mr. Gully is almost the only cool, sensible man among them, who exercises an unbiassed discretion, and is not a slave to his passions in these matters. But enough of reflections, and to our tale. The day, as I have said, was fine for a December morning. The grass was wet, and the ground mry, and ploughed up with multitudinous feet, except that, within the ring itself, there was a spot of virgin-green closed in and unprofaned by vulgar tread, that shone with dazzling brightness in the mid-day sun. For it was now noon, and we had an hour to wait. This is the trying time. It is then the heart sickens, as you think what the two champions are about, and how short a time will determine their fate. After the first blow is struck, there is no opportunity for nervous apprehensions; you are swallowed up in the immediate interest of the scene—but

Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream.³

I found it so as I felt the sun's rays clinging to my back, and saw the white wintry clouds sink below the verge of the horizon. "So, I thought, my fondest hopes have faded from my sight!—so will the Gas-man's glory, or that of his adversary, vanish in an hour." The *swells* were parading in their white box-coats, the outer ring was cleared with some bruises on the heads and shins of the rustic assembly (for the *cockneys* had been distanced by the sixty-six miles), the time drew near, I had got a good stand; a bustle, a buzz, ran through the crowd, and from the opposite side entered Neate, between his second and bottle-holder. He rolled along, swathed in his loose great coat, his knock-knees bending under his huge bulk, and, with a modest cheerful air, threw his hat into the ring.⁴ He then just looked around, and began quietly to undress; when from the other side there was a similar rush and an opening made, and the Gas-man came forward with a conscious air of anticipated triumph, too much like the cock-of-the-walk. He strutted about more than became a hero, sucked oranges with a supercilious air, and threw away the skin with a toss of his head, and went up and looked at Neate, which

¹ Henry Pearce (1777-1806), a well-known English pugilist.

² Burns, *Man Was Made to Mourn*, 24.

³ Julius Caesar, II, 1, 63-65.

⁴ A signal that he was ready for the fight to begin.

was an act of superelevation. The only sensible thing he did was, as he strode away from the modern Ajax, to fling out his arms, as if he wanted to try whether they would do their work that day. By this time they had stripped, and presented a strong contrast in appearance. If Neate was like Ajax, "with Atlantean shoulders, fit to bear"¹ the pugilistic reputation of all Bristol, Hickman might be compared to Diomed, light, vigorous, elastic, and his back glistened in the sun, as he moved about, like a panther's hide. There was now a dead pause—attention was awe-struck. Who at that moment, big with a great event, did not draw his breath short—did not feel his heart throb? All was ready. They tossed up for the sun, and the Gas-man won. They were led up to the *scratch*—shook hands, and went at it.

In the first round everyone thought it was all over. After making play a short time, the Gas-man flew at his adversary like a tiger, struck five blows in as many seconds, three first, and then following him as he staggered back, two more, right and left, and down he fell, a mighty ruin. There was a shout, and I said, "There is no standing thus." Neate seemed like a lifeless lump of flesh and bone, round which the Gas-man's blows played with the rapidity of electricity or lightning, and you imagined he would only be lifted up to be knocked down again. It was as if Hickman held a sword or a fire in that right hand of his, and directed it against an unarmed body. They met again, and Neate seemed, not cowed, but particularly cautious. I saw his teeth clenched together and his brows knit close against the sun. He held both his arms at full length straight before him, like two sledge-hammers, and raised his left an inch or two higher. The Gas-man could not get over this guard—they struck mutually and fell, but without advantage on either side. It was the same in the next round; but the balance of power was thus restored—the fate of the battle was suspended. No one could tell how it would end. This was the only moment in which opinion was divided; for in the next, the Gas-man aiming a mortal blow at his adversary's neck, with his right hand, and failing from the length he had to reach, the other returned it with his left at full swing, planted a tremendous blow on his cheek-bone and eyebrow, and made a red ruin of that side of his face. The Gas-man went down, and there was another shout—a roar of triumph as the waves of fortune rolled tumultuously

from side to side. This was a settler. Hickman got up, and "grinned horrible a ghastly smile,"² yet he was evidently dashed in his opinion of himself; it was the first time he had been so punished; all one side of his face was perfect scarlet, and his right eye was closed in dingy blackness, as he advanced to the fight, less confident, but still determined. After one or two rounds, not receiving another such remembrancer, he rallied and went at it with his former impetuosity. But in vain. His strength had been weakened,—his blows could not tell at such a distance,—he was obliged to fling himself at his adversary, and could not strike from his feet; and almost as regularly as he flew at him with his right hand, Neate warded the blow, or drew back out of its reach, and felled him with the return of his left. There was little cautious sparring—no half-hits—no tapping and trifling, none of the *petit-maitreshipp*³ of the art—they were almost all knock-down blows.—the fight was a good stand-up fight. The wonder was the half-minute time. If there had been a minute or more allowed between each round, it would have been intelligible how they should by degrees recover strength and resolution; but to see two men smashed to the ground, smeared with gore, stunned, senseless, the breath beaten out of their bodies, and then, before you recover from the shock, to see them rise up with new strength and courage, stand steady to inflict or receive mortal offence, and rush upon each other "like two clouds over the Caspian"³—this is the most astonishing thing of all.—This is the high and heroic state of man! From this time forward the event became more certain every round; and about the twelfth it seemed as if it must have been over. Hickman generally stood with his back to me, but in the scuffle, he had changed positions, and Neate just then made a tremendous lunge at him, and hit him full in the face. It was doubtful whether he would fall backwards or forwards; he hung suspended for a second or two, and then fell back, throwing his hands in the air, and with his face lifted up to the sky. I never saw anything more terrific than his aspect just before he fell. All traces of life, of natural expression, were gone from him. His face was like a human skull, a death's head, spouting blood. The eyes were filled with blood, the nose streamed with blood, the mouth gaped

¹ *Paradise Lost*, 2, 846

² dandyism

³ *Paradise Lost*, 2, 714.

¹ *Paradise Lost*, 2, 306.

blood. He was not like an actual man, but like a preternatural, spectral appearance, or like one of the figures in Dante's *Inferno*. Yet he fought on after this for several rounds, still striking the first desperate blow, and Neate standing on the defensive, and using the same cautious guard to the last, as if he had still all his work to do; and it was not till the Gas-man was so stunned in the seventeenth or eighteenth round, that his senses forsook him, and he could not come to time, that the battle was declared over.¹ Ye who despise the FANCY, do something to show as much *pluck*, or as much self-possession as this, before you assume a superiority which you have never given a single proof of by any one action in the whole course of your lives!—When the Gas-man came to himself, the first words he uttered were, "Where am I? What is the matter?"—"Nothing is the matter, Tom—you have lost the battle, but you are the bravest man alive." And Jackson whispered to him, "I am collecting a purse for you, Tom"—Vain sounds, and unheard at that moment! Neate instantly went up and shook him cordially by the hand, and seeming some old acquaintance, began to flourish with his fists, calling out, "Ah, you always said I couldn't fight—What do you think now?" But all in good humor, and without any appearance of arrogance; only it was evident Bill Neate was pleased that he had won the fight. When it was over I asked Cribb if he did not think it was a good one. He said, "*Pretty well*!" The carrier-pigeons now mounted into the air, and one of them flew with the news of her husband's victory to the bosom of Mrs. Neate. Alas, for Mrs. Hickman!

Mais au revoir,² as Sir Fopling Flutter says.³ I went down with Toms; I returned with Jack Pigott, whom I met on the ground. Toms is a rattlebram; Pigott is a sentimentalist. Now, under favor, I am a sentimentalist too—therefore I say nothing, but that the interest of the excursion did not flag as I came back. Pigott and I marched

along the causeway leading from Hungerford to Newbury, now observing the effect of a brilliant sun on the tawny meads or moss-colored cottages, now exulting in the fight, now digressing to some topic of general and elegant literature. My friend was dressed in character for the occasion, or like one of the FANCY, that is, with a double portion of greatcoats, clogs,¹ and overalls: and just as we had agreed with a couple of country-lads to carry his superfluous wearing-apparel to the next town, we were overtaken by a return post-chaise, into which I got, Pigott preferring a seat on the bar.² There were two strangers already in the chaise, and on their observing they supposed I had been to the fight, I said I had, and concluded they had done the same. They appeared, however, a little shy and sore on the subject, and it was not till after several hints dropped, and questions put, that it turned out that they had missed it. One of these friends had undertaken to drive the other there in his gig: they had set out, to make sure work, the day before at three in the afternoon. The owner of the one-horse vehicle scorned to ask his way, and drove right on to Bagshot, instead of turning off at Hounslow: there they stopped all night, and set off the next day across the country to Reading, from whence they took coach, and got down within a mile or two of Hungerford, just half an hour after the fight was over. This might be safely set down as one of the miseries of human life. We parted with these two gentlemen who had been to see the fight, but had returned as they went, at Wolhampton, where we were promised beds (an irresistible temptation, for Pigott had passed the preceding night at Hungerford as we had done at Newbury), and we turned into an old bow-windowed parlor with carpet and a snug fire; and after devouring a quantity of tea, toast, eggs, sat down to consider, during an hour of philosophic leisure, what we should have for supper. In the midst of an Epicurean deliberation between a roasted fowl and mutton chops with mashed potatoes, we were interrupted by an inroad of Goths and Vandals—*O procul este profani*³—not real flash-men,⁴ but interlopers, noisy pretenders, butchers from Tot-hill-fields, brokers from Whitechapel, who called immediately for pipes and tobacco, hoping it would not be disagreeable to the

¹ "Scroggins said of the Gas-man, that he thought he was a man of that courage that if his hands were cut off, he would still fight on with the stumps, like that of Wldington,—

"In doleful dumps,

Who, when his legs were smitten off
Still fought upon his stumps."—Hazlitt

These lines of verse are quoted from one of the versions of *Chen Chace*, at 50. For a variant reading, see p. 115, ll. 221-24.

² well, good by

³ In *Etherege's The Van of Mode*, III, 2 (ed. Verity, p. 208)

¹ shoes with thick wooden soles

² That is, on the seat with the driver,

³ oh aloof, ye profane (*Faust*, I, 258)

⁴ sporting men

gentlemen, and began to insist that it was a cross.¹ Pigott withdrew from the smoke and noise into another room, and left me to dispute the point with them for a couple of hours *sans intermission* by the dial. The next morning we rose refreshed, and on observing that Jack had a pocket volume in his hand, in which he read in the intervals of our discourse, I inquired what it was, and learned to my particular satisfaction that it was a volume of the *New Eloise*. Ladies, after this, will you contend that a love for the FANCY is incompatible with the cultivation of sentiment?—We jogged on as before, my friend setting me up in a genteel drab greatcoat and green silk handkerchief (which I must say became me exceedingly), and after stretching our legs for a few miles, and seeing Jack Randall, Ned Turner, and Scroggins pass on the top of one of the Bath coaches, we engaged with the driver of the second to take us to London for the usual fee. I got inside, and found three other passengers. One of them was an old gentleman with an aquiline nose, powdered hair,² and a pigtail, and who looked as if he had played many a rubber at the Bath rooms. I said to myself, he is very like Mr. Windham; I wish he would enter into conversation, that I might hear what fine observations would come from those finely-turned features. However, nothing passed, till, stopping to dine at Reading, some inquiry was made by the company about the fight, and I gave (as the reader may believe) an eloquent and animated description of it. When we got into the coach again, the old gentleman, after a graceful exordium, said he had, when a boy, been to a fight between the famous Broughton and George Stevenson, who was called the *Fighting Coachman*, in the year 1770. with the late Mr. Windham. This beginning flattered the spirit of prophecy within me and riveted my attention. He went on—“George Stevenson was coachman to a friend of my father’s. He was an old man when I saw him some years afterwards. He took hold of his own arm and said, ‘there was muscle here once, but now it is no more than this young gentleman’s.’ He added, ‘Well, no matter; I have been here long, I am willing to go hence, and I hope I have done no more harm than another man.’ Once,” said my unknown companion, “I asked him if he had ever beat

Broughton. He said Yes; that he had fought with him three times, and the last time he fairly beat him, though the world did not allow it. ‘I’ll tell you how it was, master. When the seconds lifted us up in the last round, we were so exhausted that neither of us could stand, and we fell upon one another, and as Master Broughton fell uppermost, the mob gave it in his favor, and he was said to have won the battle. But,’ says he, ‘the fact was, that as his second (John Cuthbert) lifted him up, he said to him, ‘I’ll fight no more, I’ve had enough,’ which,” says Stevenson, “you know gave me the victory. And to prove to you that this was the case, when John Cuthbert was on his death-bed, and they asked him if there was anything on his mind which he wished to confess, he answered, ‘Yes, that there was one thing he wished to set right, for that certainly Master Stevenson won that last fight with Master Broughton; for he whispered him as he lifted him up in the last round of all, that he had had enough.’” This,” said the Bath gentleman, “was a bit of human nature;” and I have written this account of the fight on purpose that it might not be lost to the world. He also stated as a proof of the candor of mind in this class of men, that Stevenson acknowledged that Broughton could have beat him in his best day, but that he (Broughton) was getting old in their last encounter. When we stopped in Piccadilly, I wanted to ask the gentleman some questions about the late Mr. Windham, but had not courage. I got out, resigned my coat and green silk handkerchief to Pigott (loth to part with these ornaments of life), and walked home in high spirits.

P. S. Toms called upon me the next day, to ask me if I did not think the fight was a complete thing. I said I thought it was. I hope he will relish my account of it.

ON GOING A JOURNEY

1822

One of the pleasantest things in the world is going a journey, but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone.

The fields his study, nature was his book.¹

I cannot see the wit of walking and talking at the same time. When I am in the country, I wish to vegetate like the country.

¹ Bloomfield, *Spring*, 31

¹ A match, the result of which was prearranged

² The 18th century custom of powdering the hair still persisted

I am not for criticising hedge-rows and black cattle. I go out of town in order to forget the town and all that is in it. There are those who for this purpose go to watering-places, and carry the metropolis with them. I like more elbow-room, and fewer incumbrances. I like solitude, when I give myself up to it, for the sake of solitude, nor do I ask for

A friend in my retreat,
Whom I may whisper, solitude is sweet.¹

The soul of a journey is liberty, perfect liberty, to think, feel, do, just as one pleases. We go a journey chiefly to be free of all impediments and of all inconveniences, to leave ourselves behind, much more to get rid of others. It is because I want a little breathing-space to muse on indifferent matters, where Contemplation

May plume her feathers and let grow her wings,
That in the various bustle of resort
Were all too ruffled, and sometimes impair'd;²

that I absent myself from the town for awhile, without feeling at a loss the moment I am left by myself. Instead of a friend in a post-chaise or in a Tilbury,³ to exchange good things with, and vary the same stale topics over again, for once let me have a truce with impertinence. Give me the clear blue sky over my head, and the green turf beneath my feet, a winding road before me, and a three hours' march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy. From the point of yonder rolling cloud, I plunge into my past being, and revel there, as the sun-burnt Indian plunges headlong into the wave that wafts him to his native shore. Then long-forgotten things, like “sunken wrack and sunless treasures,”⁴ burst upon my eager sight, and I begin to feel, think, and be myself again. Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart which alone is perfect eloquence. No one likes puns, alliterations, antitheses, argument, and analysis better than I do; but I sometimes had rather be without them. “Leave, oh, leave me to my repose!”⁵ I have just now other business in hand, which would seem idle to you, but is with me “very stuff of the con-

science.”⁶ Is not this wild rose sweet without a comment? Does not this daisy leap to my heart set in its coat of emerald? Yet if I were to explain to you the circumstance that has so endeared it to me, you would only smile. Had I not better then keep it to myself, and let it serve me to brood over, from here to yonder craggy point, and from thence onward to the far-distant horizon?

I should be but bad company all that way, and therefore prefer being alone. I have heard it said that you may, when the moody fit comes on, walk or ride on by yourself, and indulge your reveries. But this looks like a breach of manners, a neglect of others, and you are thinking all the time that you ought to rejoin your party. “Out upon such half-faced fellowship,”⁷ say I. I like to be either entirely to myself, or entirely at the disposal of others; to talk or be silent, to walk or sit still, to be sociable or solitary. I was pleased with an observation of Mr Cobbett's, that “he thought it a bad French custom to drink our wine with our meals, and that an Englishman ought to do only one thing at a time.” So I cannot talk and think, or indulge in melancholy musing and lively conversation by fits and starts. “Let me have a companion of my way,” says Sterne, “were it but to remark how the shadows lengthen as the sun declines.”⁸ It is beautifully said: but in my opinion, this continual comparing of notes interferes with the involuntary impression of things upon the mind, and hurts the sentiment. If you only hint what you feel in a kind of dumb show, it is insipid: if you have to explain it, it is making a toil of a pleasure. You cannot read the book of nature, without being perpetually put to the trouble of translating it for the benefit of others. I am for the synthetical method on a journey, in preference to the analytical. I am content to lay in a stock of ideas then, and to examine and anatomize them afterwards. I want to see my vague notions float like the down of the thistle before the breeze, and not to have them entangled in the briars and thorns of controversy. For once, I like to have it all my own way; and this is impossible unless you are alone, or in such company as I do not covet. I have no objection to argue a point with anyone for twenty miles of measured road, but not for pleasure. If you remark the scent of a bean-field crossing the road, perhaps your fellow-traveller has no smell. If you point to a

¹ Cowper, *Retirement*, 741-42.

² *Comus*, 378-80.

³ A kind of two-wheeled carriage without a top. It was named after the inventor, a coach-maker of the early 19th century.

⁴ *Henry V.* I. 2, 165.

⁵ Gray, *The Descent of Odin*, 50 (p. 67).

⁶ *Othello*, I. 2, 2.

⁷ *Henry IV.* I. 3, 208.

⁸ Sterne, *Sermons*, 18.

distant object, perhaps he is short-sighted, and has to take out his glass to look at it. There is a feeling in the air, a tone in the color of a cloud which hits your fancy, but the effect of which you are unable to account for. There is then no sympathy, but an uneasy craving after it, and a dissatisfaction which pursues you on the way, and in the end probably produces ill humor. Now I never quarrel with myself, and take all my own conclusions for granted till I find it necessary to defend them against objections. It is not merely that you may not be of accord on the objects and circumstances that present themselves before you—these may recall a number of objects, and lead to associations too delicate and refined to be possibly communicated to others. Yet these I love to cherish, and sometimes still fondly clutch them, when I can escape from the throng to do so. To give way to our feelings before company, seems extravagance or affectation, and, on the other hand, to have to unravel this mystery of our being at every turn, and to make others take an equal interest in it (otherwise the end is not answered) is a task to which few are competent. We must "give it an understanding, but no tongue."¹ My old friend (—"—,"² however, could do both. He could go on in the most delightful explanatory way over hill and dale, a summer's day, and convert a landscape into a didactic poem or a Pindaric ode. "He talked far above singing."³ If I could so clothe my ideas in sounding and flowing words, I might perhaps wish to have some one with me to admire the swelling theme; or I could be more content, were it possible for me still to hear his echoing voice in the woods of All-Foxden. They had "that fine madness in them which our first poets had;"⁴ and if they could have been caught by some rare instrument, would have breathed such strains as the following:

Here be woods as green
As any, air likewise as fresh and sweet
As when smooth Zephyrus plays on the fleet
Face of the curled streams, with flow'rs as many
As the young spring gives, and as choice as any;
Here be all new delights, cool streams and wells,
Arbors o'ergrown with woodbines, caves and dells;
Choose where thou wilt, whilst I sit by and sing,
Or gather rushes, to make many a ring

¹ *Hamlet*, I, 2, 280² Coleridge.³ Beaumont and Fletcher, *Philaster*, V, 5, 165.⁴ Drayton, *To My Dearly Lored Friend, Henry Reynolds*, No. 109

For thy long fingers; tell thee tales of love;
How the pale Phoebe, hunting in a grove,
First saw the boy Endymion, from whose eyes
She took eternal fire that never dies;
How she convey'd him softly in a sleep,
His temples bound with poppy, to the steep
Head of old Latmos, where she stoops each
night,
Gilding the mountain with her brother's light,
To kiss her sweetest.¹

Had I words and images at command like these, I would attempt to wake the thoughts that he slumbering on golden ridges in the evening clouds: but at the sight of nature my fancy, poor as it is, droops and closes up its leaves, like flowers at sunset. I can make nothing out on the spot:—I must have time to collect myself.—

In general, a good thing spoils out-of-door prospects: it should be reserved for Table-talk. L——² is for this reason, I take it, the worst company in the world out of doors, because he is the best within. I grant, there is one subject on which it is pleasant to talk on a journey, and that is, what one shall have for supper when we get to our inn at night. The open air improves this sort of conversation or friendly altercation, by setting a keener edge on appetite. Every mile of the road heightens the flavor of the viands we expect at the end of it. How fine it is to enter some old town, walled and turreted just at approach of night-fall, or to come to some straggling village, with the lights streaming through the surrounding gloom; and then after inquiring for the best entertainment that the place affords, to "take one's ease at one's inn!"³ These eventful moments in our lives' history are too precious, too full of solid, heart-felt happiness to be frittered and dribbled away in imperfect sympathy. I would have them all to myself, and drain them to the last drop: they will do to talk of or to write about afterwards. What a delicate speculation it is, after drinking whole goblets of tea,

The cups that cheer, but not inebriate,⁴
and letting the fumes ascend into the brain, to sit considering what we shall have for supper—eggs and a rasher, a rabbit smothered in onions, or an excellent veal-cutlet! Sancho in such a situation once fixed on cow-heel;⁵ and his choice, though he could not help it, is not to be disparaged. Then, in the intervals of pictured scenery and Shandean⁶ contemplation, to catch the

¹ Fletcher, *The Faithful Shepherdess*, I, 3, 27-43.² Charles Lamb³ *Henry IV.*, III, 3, 98.⁴ Cowper, *The Task*, 4, 39⁵ See Cervantes's *Don Quixote*, Part 2, ch. 59.⁶ discursive, like that of Tristram Shandy

preparation and the stir in the kitchen—*Procul, O procul este profani!*¹ These hours are sacred to silence and to musing, to be treasured up in the memory, and to feed the source of smiling thoughts hereafter. I would not waste them in idle talk; or if I must have the integrity of fancy broken in upon, I would rather it were by a stranger than a friend. A stranger takes his hue and character from the time and place; he is a part of the furniture and costume of an inn. If he is a Quaker, or from the West Riding of Yorkshire, so much the better. I do not even try to sympathize with him, and he breaks no squares. I associate nothing with my travelling companion but present objects and passing events. In his ignorance of me and my affairs, I in a manner forget myself. But a friend reminds one of other things, rips up old grievances, and destroys the abstraction of the scene. He comes in ungraciously between us and our imaginary character. Something is dropped in the course of conversation that gives a hint of your profession and pursuits, or from having someone with you that knows the less sublime portions of your history, it seems that other people do. You are no longer a citizen of the world but your “unhoused free condition is put into circumspection and confine.”² The *incognito* of an inn is one of its striking privileges—“lord of one’s self, uncumber’d with a name.”³ Oh! it is great to shake off the trammels of the world and of public opinion—to lose our importunate, tormenting, everlasting personal identity in the elements of nature, and become the creature of the moment, clear of all ties—to hold to the universe only by a dish of sweet-breads, and to owe nothing but the score of the evening—and no longer seeking for applause and meeting with contempt, to be known by no other title than the *Gentleman in the parlor!* One may take one’s choice of all characters in this romantic state of uncertainty as to one’s real pretensions, and become indefinitely respectable and negatively right-worshipful. We baffle prejudice and disappoint conjecture; and from being so to others, begin to be objects of curiosity and wonder even to ourselves. We are no more those hackneyed common-places that we appear in the world. An inn restores us to the level of nature, and quits scores with society! I have certainly spent some envi-

able hours at inns—sometimes when I have been left entirely to myself, and have tried to solve some metaphysical problem, as once at Witham-common, where I found out the proof that likeness is not a case of the association of ideas—at other times, when there have been pictures in the room, as at St. Neot’s (I think it was), where I first met with Gribelin’s engravings of the Cartoons,¹ into which I entered at once, and at a little inn on the borders of Wales, where there happened to be hanging some of Westall’s drawings, which I compared triumphantly (for a theory that I had, not for the admired artist) with the figure of a girl who had ferried me over the Severn, standing up in a boat between me and the twilight—at other times I might mention luxuriating in books, with a peculiar interest in this way, as I remember sitting up half the night to read *Paul and Virginia*, which I picked up at an inn at Bridgewater, after being drenched in the rain all day; and at the same place I got through two volumes of Madame D’Arblay’s *Camilla*. It was on the 10th of April, 1798, that I sat down to a volume of *The New Eloise*, at the inn at Llangollen, over a bottle of sherry and a cold chicken. The letter I chose was that in which St. Preux describes his feelings as he first caught a glimpse from the heights of the Jura of the Pays de Vaud,² which I had brought with me as a *bon bouche*³ to crown the evening with. It was my birth-day, and I had for the first time come from a place in the neighborhood to visit this delightful spot. The road to Llangollen turns off between Chirk and Wrexham; and on passing a certain point, you come all at once upon the valley, which opens like an amphitheatre, broad, barren hills rising in majestic state on either side, with “green upland swells that echo to the bleat of flocks”⁴ below, and the river Dee babbling over its stony bed in the midst of them. The valley at this time “glittered green with sunny showers,”⁵ and a budding ash-tree dipped its tender branches in the chiding stream. How proud, how glad I was to walk along the high road that overlooks the delicious prospect, repeating the lines which I have just quoted from Mr. Coleridge’s poems! But besides the prospect which opened be-

¹ Drawings of religious subjects by Raphael (1483-1520), the great Italian painter.

² See Rousseau’s *La Nouvelle Héloïse*, 4, 17. The Jura is a chain of mountains on the border of Pays de Vaud, a canton of Switzerland.

³ dainty morsel

⁴ Coleridge, *Ode on the Departing Year*, 125-26 (p. 333). ⁵ *Ibid.*, 124 (p. 333).

¹ aloof, oh aloof, ye profane (*Æneid*, 6, 258)

² *Othello*, 1, 2, 28.

³ Dryden, *To my Honor’d Kinsman*, 18

neath my feet, another also opened to my inward sight, a heavenly vision, on which were written, in letters large as Hope could make them, these four words, LIBERTY, GENIUS, LOVE, VIRTUE;¹ which have since faded into the light of common day,² or mock my idle gaze.

The beautiful is vanished and returns not.³

Still I would return some time or other to this enchanted spot, but I would return to it alone. What other self could I find to share that influx of thoughts, of regret, and delight, the fragments of which I could hardly conjure up to myself, so much have they been broken and defaced! I could stand on some tall rock, and overlook the precipice of years that separates me from what I then was. I was at that time going shortly to visit the poet whom I have above named. Where is he now?⁴ Not only I myself have changed, the world, which was then new to me, has become old and incorrigible. Yet will I turn to thee in thought, O sylvan Dee, in joy, in youth and gladness as thou then wert, and thou shalt always be to me the river of Paradise, where I will drink of the waters of life freely!⁵

There is hardly anything that shows the short-sightedness or capriciousness of the imagination more than travelling does. With change of place we change our ideas; nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view. The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it: the horizon that shuts it from our sight, also blots it from our memory like a dream. In travelling through a wild barren

country, I can form no idea of a woody and cultivated one. It appears to me that all the world must be barren, like what I see of it. In the country we forget the town, and in town we despise the country. "Beyond Hyde Park," says Sir Fopling Flut-
ter, "all is a desert."⁶ All that part of the map that we do not see before us is a blank. The world in our conceit of it is not much bigger than a nutshell. It is not one prospect expanded into another, county joined to county, kingdom to kingdom, land to seas, making an image voluminous and vast;—the mind can form no larger idea of space than the eye can take in at a single glance. The rest is a name written in a map, a calculation of arithmetic. For instance, what is the true signification of that immense mass of territory and population, known by the name of China to us? An inch of paste-board on a wooden globe, of no more account than a China orange! Things near us are seen of the size of life: things at a distance are diminished to the size of the understanding. We measure the universe by ourselves, and even comprehend the texture of our own being only piecemeal. In this way, however, we remember an infinity of things and places. The mind is like a mechanical instrument that plays a great variety of tunes, but it must play them in succession. One idea recalls another, but it at the same time excludes all others. In trying to renew old recollections, we cannot as it were unfold the whole web of our existence; we must pick out the single threads. So in coming to a place where we have formerly lived and with which we have intimate associations, everyone must have found that the feeling grows more vivid the nearer we approach the spot, from the mere anticipation of the actual impression: we remember circumstances, feelings, persons, faces, names that we had not thought of for years; but for the time all the rest of the world is forgotten!—To return to the question I have quitted above.

I have no objection to go to see ruins, aqueducts, pictures, in company with a friend or a party, but rather the contrary, for the former reason reversed. They are intelligible matters, and will bear talking about. The sentiment here is not tacit, but communicable and overt. Salisbury Plain is barren of criticism, but Stonehenge will bear a discussion antiquarian, picturesque,

¹ At the time referred to, 1798, Haslitt shared with Coleridge and others a belief in the triumph of the principles of the French Revolution.

² See Wordsworth's *Ode Intimations of Immortality*, 76 (p. 303).

³ Coleridge, *The Death of Wallenstein*, V, 1, 68.

⁴ When this essay was first published, in 1822, Coleridge's creative power had waned, and his vigor had been impaired by ill health and the use of laudanum.

⁵ See *Reveries*, 22, 17.

⁶ *Etherege, The Man of Mode*, V, 2 (ed. Verity, p. 361). The quotation is spoken by Harriet, not by Sir Fopling.

and philosophical. In setting out on a party of pleasure, the first consideration always is where we shall go to: in taking a solitary ramble, the question is what we shall meet with by the way. "The mind is its own place;"¹ nor are we anxious to arrive at the end of our journey. I can myself do the honors indifferently well to works of art and curiosity. I once took a party to Oxford with no mean *éclat*²—showed them that seat of the Muses at a distance,

With glistening spires and pinnacles adorn'd—

descanted on the learned air that breathes from the grassy quadrangles and stone walls of halls and colleges—was at home in the Bodleian; and at Blenheim quite superseded the powdered Cicero³ that attended us, and that pointed in vain with his wand to commonplace beauties in matchless pictures.—As another exception to the above reasoning, I should not feel confident in venturing on a journey in a foreign country without a companion. I should want at intervals to hear the sound of my own language. There is an involuntary antipathy in the mind of an Englishman to foreign manners and notions that requires the assistance of social sympathy to carry it off. As the distance from home increases, this relief, which was at first a luxury, becomes a passion and an appetite. A person would almost feel stifled to find himself in the deserts of Arabia without friends and countrymen: there must be allowed to be something in the view of Athens or old Rome that claims the utterance of speech; and I own that the Pyramids are too mighty for any single contemplation. In such situations, so opposite to all one's ordinary train of ideas, one seems a species by one's self, a limb torn off from society, unless one can meet with instant fellowship and support.—Yet I did not feel this want or craving very pressing once, when I first set my foot on the laughing shores of France.⁴ Calais was peopled with novelty and delight. The confused, busy murmur of the place was like oil and wine poured into my ears; nor did the mariners'

hymn, which was sung from the top of an old crazy vessel in the harbor, as the sun went down, send an alien sound into my soul. I only breathed the air of general humanity. I walked over "the vine-covered hills and gay regions of France,"⁵ erect and satisfied; for the image of man was not cast down and chained to the foot of arbitrary thrones: I was at no loss for language, for that of all the great schools of painting was open to me. The whole is vanished like a shade. Pictures, heroes, glory, freedom, all are fled; nothing remains but the Bourbons and the French people!⁶—There is undoubtedly a sensation in travelling into foreign parts that is to be had nowhere else: but it is more pleasing at the time than lasting. It is too remote from our habitual associations to be a common topic of discourse or reference, and, like a dream or another state of existence, does not piece into our daily modes of life. It is an animated but a momentary hallucination. It demands an effort to exchange our actual for our ideal identity; and to feel the pulse of our old transports revive very keenly, we must "jump"⁷ all our present comforts and connections. Our romantic and itinerant character is not to be domesticated. Dr. Johnson remarked how little foreign travel added to the facilities of conversation in those who had been abroad.⁸ In fact, the time we have spent there is both delightful and in one sense instructive; but it appears to be cut out of our substantial, downright existence, and never to join kindly on to it. We are not the same, but another, and perhaps more enviable individual, all the time we are out of our own country. We are lost to ourselves, as well as our friends. So the poet somewhat quaintly sings,

Out of my country and myself I go.

Those who wish to forget painful thoughts, do well to absent themselves for a while from the ties and objects that recall them: but we can be said only to fulfill our destiny in the place that gave us birth. I should on this account like well enough to spend the whole of my life in travelling abroad. if I could anywhere borrow another life to spend afterwards at home!

¹ *Paradise Lost*, I, 254

² display (Hazlitt accompanied Charles and Mary Lamb through Oxford and Blenheim on their way to London, in 1810. See Hazlitt's *On the Conversation of Authors and The Character of Country People*; also Lamb's letter to Hazlitt, Aug. 9, 1810.)

³ *Paradise Lost*, B, 550.

⁴ guides (so named because of their talkativeness)

⁵ In 1802, when he went to Paris to study the masterpieces of art collected there by Napoleon,

⁶ William Roscoe, *Song* (written in 1791), 1.

⁷ The Bourbons ruled France from 1589 to the French Revolution, and from the fall of Napoleon to 1830. They were noted for their policies of conservatism and repression.

⁸ risk (*Macbeth*, I, 7, 7)

⁹ See Boswell's *The Life of Samuel Johnson* (Oxford ed., 1904), 2, 267.

MY FIRST ACQUAINTANCE WITH POETS 1823

My father was a Dissenting Minister at W——m¹ in Shropshire, and in the year 1798 (the figures that compose that date are to me like the "dreaded name of Demogorgon"²) Mr. Coleridge came to Shrewsbury, to succeed Mr. Rowe in the spiritual charge of a Unitarian congregation there. He did not come till late on the Saturday afternoon before he was to preach; and Mr Rowe, who himself went down to the coach in a state of anxiety and expectation, to look for the arrival of his successor, could find no one at all answering the description but a round-faced man in a short black coat (like a shooting-jacket) which hardly seemed to have been made for him, but who seemed to be talking at a great rate to his fellow-passengers. Mr. Rowe had scarce returned to give an account of his disappointment, when the round-faced man in black entered, and dissipated all doubts on the subject by beginning to talk. He did not cease while he staid; nor has he since, that I know of. He held the good town of Shrewsbury in delightful suspense for three weeks that he remained there, "fluttering the proud Salopians like an eagle in a dove-cote;"³ and the Welsh mountains that skirt the horizon with their tempestuous confusion, agree to have heard no such mystic sounds since the days of

High-born Hoel's harp or soft Llewellyn's lay!⁴

As we passed along between W——m and Shrewsbury, and I eyed their blue tops seen through the wintry branches, or the red rustling leaves of the sturdy oak-trees by the roadside, a sound was in my ears as of a Siren's song, I was stunned, startled with it, as from deep sleep, but I had no notion then that I should ever be able to express my admiration to others in motley imagery or quaint allusion, till the light of his genius shone into my soul, like the sun's rays glittering in the puddles of the road. I was at that time dumb, inarticulate, helpless, like a worm by the way-side, crushed, bleeding, lifeless, but now, bursting from the deadly bands that "bound them,

With Styx nine times round them,⁵

¹ Wem.

² *Paradise Lost*, 2, 964.

³ *Coriolanus*, V, 6, 115. Shropshire is sometimes called Salop, from the Latin name *Saloppia*.

⁴ Gray, *The Bard*, 28 (p. 63).

⁵ Pope, *Ode on St. Cecilia's Day*, 90.

my ideas float on winged words, and as they expand their plumes, catch the golden light of other years. My soul has indeed remained in its original bondage, dark, obscure, with longings infinite and unsatisfied, my heart, shut up in the prison-house of this rude clay, has never found, nor will it ever find, a heart to speak to, but that my understanding also did not remain dumb and brutish, or at length found a language to express itself, I owe to Coleridge. But this is not to my purpose.

My father lived ten miles from Shrewsbury, and was in the habit of exchanging visits with Mr Rowe, and with Mr Jenkins of Whitechurch (nine miles farther on) according to the custom of Dissenting Ministers in each other's neighborhood. A line of communication is thus established, by which the flame of civil and religious liberty is kept alive, and nourishes its smouldering fire unquenchable, like the fires in the *Agamemnon* of *Æschylus*, placed at different stations, that waited for ten long years to announce with their blazing pyramids the destruction of Troy. Coleridge had agreed to come over and see my father, according to the courtesy of the country, as Mr. Rowe's probable successor, but in the meantime I had gone to hear him preach the Sunday after his arrival. A poet and a philosopher getting up into a Unitarian pulpit to preach the Gospel, was a romance in these degenerate days, a sort of revival of the primitive spirit of Christianity, which was not to be resisted.

It was in January, 1798, that I rose one morning before daylight, to walk ten miles in the mud, and went to hear this celebrated person preach. Never, the longest day I have to live, shall I have such another walk as this cold, raw, comfortless one, in the winter of the year 1798. *Il y a des impressions que ni le tems ni les circonstances peuvent effacer. Dussé-je vivre des siècles entiers, le doux tems de ma jeunesse ne peut renaitre pour moi, ni s'effacer jamais dans ma mémoire*¹. When I got there, the organ was playing the 100th Psalm, and, when it was done, Mr Coleridge rose and gave out his text, "And he went up into the mountain to pray, HIMSELF, ALONE."² As he gave out this text, his voice "rose like a

¹ There are impressions which neither times nor circumstances can efface. Were I enabled to live entire ages, the sweet days of my youth could not return for me, nor ever be obliterated from my memory.—Rousseau, *Confessions*.

² John, 6, 15.

steam of rich distilled perfumes,"¹ and when he came to the two last words, which he pronounced loud, deep, and distinct, it seemed to me, who was then young, as if the sounds had echoed from the bottom of the human heart, and as if that prayer might have floated in solemn silence through the universe. The idea of St John came into mind, "of one crying in the wilderness, who had his loins girt about, and whose food was locusts and wild honey."² The preacher then launched into his subject, like an eagle dallying with the wind. The sermon was upon peace and war; upon church and state—not their alliance, but their separation—on the spirit of the world and the spirit of Christianity, not as the same, but as opposed to one another. He talked of those who had "inscribed the cross of Christ on banners dripping with human gore." He made a poetical and pastoral excursion, —and to show the fatal effects of war, drew a striking contrast between the simple shepherd boy, driving his team afield, or sitting under the hawthorn, piping to his flock, "as though he should never be old,"³ and the same poor country-lad, cramped, kidnapped, brought into town, made drunk at an ale-house, turned into a wretched drummer-boy, with his hair sticking on end with powder and pomatum, a long cue at his back, and tricked out in the loathsome finery of the profession of blood.

Such were the notes our once-lov'd poet sung.⁴

And for myself, I could not have been more delighted if I had heard the music of the spheres.⁵ Poetry and Philosophy had met together, Truth and Genius had embraced⁶ under the eye and with the sanction of Religion. This was even beyond my hopes. I returned home well satisfied. The sun that was still labouring pale and wan through the sky, obscured by thick mists, seemed an emblem of the *good cause*, and the cold dank drops of dew that hung half melted on the beard of the thistle, had something genial and refreshing in them; for there was a spirit of hope and youth in all nature, that turned everything into good. The face of nature had not then the brand of *Jus Divinum*⁷ on it.

Like to that sanguine flower inscrib'd with woe.¹

On the Tuesday following, the half-inspired speaker came. I was called down into the room where he was, and went half-hoping, half-afraid. He received me very graciously, and I listened for a long time without uttering a word. I did not suffer in his opinion by my silence. "For those two hours," he afterwards was pleased to say, "he was conversing with W H's forehead!" His appearance was different from what I had anticipated from seeing him before. At a distance, and in the dim light of the chapel, there was to me a strange wildness in his aspect, a dusky obscurity, and I thought him pitted with the small-pox. His complexion was at that time clear, and even bright—

As are the children of yon azure sheen.²

His forehead was broad and high, light as if built of ivory, with large projecting eyebrows, and his eyes rolling beneath them like a sea with darkened lustre. "A certain tender bloom his face o'erspread,"³ a purple tinge as we see it in the pale thoughtful complexions of the Spanish portrait-painters, Murillo and Velasquez. His mouth was gross, voluptuous, open, eloquent, his chin good-humored and round, but his nose, the ruler of the face, the index of the will, was small, feeble, nothing—like what he has done. It might seem that the genius of his face as from a height surveyed and projected him (with sufficient capacity and huge aspiration) into the world unknown of thought and imagination, with nothing to support or guide his veering purpose, as if Columbus had launched his adventurous course for the New World in a scallop, without oars or compass. So at least I comment on it after the event. Coleridge in his person was rather above the common size, inclining to the corpulent, or like Lord Hamlet, "somewhat fat and puffy."⁴ His hair (now, alas! gray) was then black and glossy as the raven's, and fell in smooth masses over his forehead. This long pendulous hair is peculiar to enthusiasts, to those whose minds tend heavenward, and is traditionally inseparable (though of a different color) from the pictures of Christ.

¹ *Comus*, 558.

² *Matthew*, 3:3-4.

³ *Sidney, Arcadia*, 1, 2.

⁴ *Pope, Epistle to Robert, Earl of Oxford*, 1.

⁵ The ancients believed that the movement of the celestial spheres produced music.

⁶ See *Psalms*, 85:10.

⁷ divine law.

¹ *Lucidan*, 106. The petals of the hyacinth were supposed to be marked with the exclamation "woe" in lamentation for Hyacinthus, from whose blood the flower was said to have sprung.

² Thomson *The Castle of Indolence*, 2:287.

³ *Ibid.*, 1, 507.

⁴ *Hamlet*, V, 2, 298. Puffy means scant of breath.

It ought to belong, as a character, to all who preach *Christ crucified*, and Coleridge was at that time one of those!

It was curious to observe the contrast between him and my father, who was a veteran in the cause, and then declining into the vale of years. He had been a poor Irish lad, carefully brought up by his parents, and sent to the University of Glasgow (where he studied under Adam Smith) to prepare him for his future destination. It was his mother's proudest wish to see her son a Dissenting Minister. So if we look back to past generations (as far as eye can reach) we see the same hopes, fears, wishes, followed by the same disappointments, throbbing in the human heart; and so we may see them (if we look forward) rising up forever, and disappearing, like vaporish bubbles, in the human breast! After being tossed about from congregation to congregation in the heats of the Unitarian controversy, and squabbles about the American war, he had been relegated to an obscure village, where he was to spend the last thirty years of his life, far from the only converse that he loved, the talk about disputed texts of Scripture and the cause of civil and religious liberty. Here he passed his days, repining but resigned, in the study of the Bible, and the perusal of the Commentators, — huge folios, not easily got through, one of which would outlast a winter! Why did he pore on these from morn to night (with the exception of a walk in the fields or a turn in the garden to gather brocoli-plants¹ or kidney-beans of his own rearing, with no small degree of pride and pleasure)? Here was "no figures nor no fantasies,"² — neither poetry nor philosophy — nothing to dazzle, nothing to excite modern curiosity; but to his lacklustre eyes there appeared, within the pages of the ponderous, unwieldy, neglected tomes, the sacred name of JEHOVAH in Hebrew capitals: pressed down by the weight of the style, worn to the last fading thinness of the understanding, there were glimpses, glimmering notions of the patriarchal wanderings, with palm-trees hovering on the horizon, and processions of camels at the distance of three thousand years; there was Moses with the Burning Bush, the number of the Twelve Tribes, types, shadows, glosses on the law and the prophets; there were discussions (dull enough) on the age of Methuselah, a mighty speculation! there were outlines, rude guesses

at the shape of Noah's Ark and of the riches of Solomon's Temple; questions as to the date of the creation, predictions of the end of all things; the great lapses of time, the strange mutations of the globe were unfolded with the voluminous leaf, as it turned over; and though the soul might slumber with an hieroglyphic veil of inscrutable mysteries drawn over it, yet it was in a slumber ill-exchanged for all the sharpened realities of sense, wit, fancy, or reason. My father's life was comparatively a dream; but it was a dream of infinity and eternity, of death, the resurrection, and a judgment to come!

No two individuals were ever more unlike than were the host and his guest. A poet was to my father a sort of nondescript: yet whatever added grace to the Unitarian cause was to him welcome. He could hardly have been more surprised and pleased, if our visitor had worn wings. Indeed, his thoughts had wings; and as the silken sounds rustled round our little wainscoted parlor, my father threw back his spectacles over his forehead, his white hairs mixing with its sanguine hue; and a smile of delight beamed across his rugged cordial face, to think that Truth had found a new ally in Fancy! Besides, Coleridge seemed to take considerable notice of me, and that of itself was enough. He talked very familiarly, but agreeably, and glanced over a variety of subjects. At dinner-time he grew more animated, and dilated in a very edifying manner on Mary Wolstonecraft and Mackintosh. The last, he said, he considered (on my father's speaking of his *Vindicta Gallica* as a capital performance) as a clever scholastic man — a master of the topics, — or as the ready warehouseman of letters, who knew exactly where to lay his hand on what he wanted, though the goods were not his own. He thought him no match for Burke, either in style or matter. Burke was a metaphysician, Mackintosh a mere logician. Burke was an orator (almost a poet) who reasoned in figures, because he had an eye for nature. Mackintosh, on the other hand, was a rhetorician, who had only an eye to common-places. On this I ventured to say that I had always entertained a great opinion of Burke, and that (as far as I could find) the speaking of him with contempt might be made

¹ "My father was one of those who mistook his talent after all. He used to be very much dissatisfied that I preferred his Letters to his Sermons. The last were forced and dry; the first came naturally from him. For ease, half-plays on words, and a supine, monkish, indolent pleasantness, I have never seen them equalled." — Hazlitt.

² A variety of cauliflower.

³ *Julius Cæsar*, II, 1, 231

the test of a vulgar democratical mind. This was the first observation I ever made to Coleridge, and he said it was a very just and striking one. I remember the leg of Welsh mutton and the turnips on the table that day had the finest flavor imaginable. Coleridge added that Mackintosh and Tom Wedgwood (of whom, however, he spoke highly) had expressed a very indifferent opinion of his friend Mr. Wordsworth, on which he remarked to them—"He strides on so far before you, that he dwindles in the distance!" Godwin had once boasted to him of having carried on an argument with Mackintosh for three hours with dubious success; Coleridge told him—"If there had been a man of genius in the room, he would have settled the question in five minutes." He asked me if I had ever seen Mary Wolstonecraft, and I said, I had once for a few moments, and that she seemed to me to turn off Godwin's objections to something she advanced with quite a playful, easy air. He replied, that "this was only one instance of the ascendancy which people of imagination exercised over those of mere intellect." He did not rate Godwin very high¹ (this was caprice or prejudice, real or affected) but he had a great idea of Mrs. Wolstonecraft's powers of conversation, none at all of her talent for book-making. We talked a little about Holcroft. He had been asked if he was not much struck with him, and he said, he thought himself in more danger of being struck by him. I complained that he would not let me get on at all, for he required a definition of even the commonest word, exclaiming, "What do you mean by a *sensation*, Sir? What do you mean by an *idea*?" This, Coleridge said, was barricading the road to truth:—it was setting up a turnpike-gate at every step we took. I forget a great number of things, many more than I remember; but the day passed off pleasantly, and the next morning Mr. Coleridge was to return to Shrewsbury. When I came down to breakfast, I found that he had just received a letter from his friend, T. Wedgwood, making him an offer of £150 a year if he chose to waive his present pursuit, and devote himself entirely to the study of poetry and philosophy. Coleridge seemed to make up his mind to

close with this proposal in the act of tying on one of his shoes. It threw an additional damp on his departure. It took the wayward enthusiast quite from us to cast him into Deva's winding vales, or by the shores of old romance.¹ Instead of living at ten miles distance, and being the pastor of a Dissenting congregation at Shrewsbury, he was henceforth to inhabit the Hill of Parnassus, to be a Shepherd on the Delectable Mountains.² Alas! I knew not the way thither, and felt very little gratitude for Mr. Wedgwood's bounty. I was pleasantly relieved from this dilemma; for Mr. Coleridge asking for a pen and ink, and going to a table to write something on a bit of card, advanced towards me with undulating step, and giving me the precious document, said that that was his address, *Mr. Coleridge, Nether-Stowey, Somersetshire*; and that he should be glad to see me there in a few weeks' time, and, if I chose, would come half-way to meet me. I was not less surprised than the shepherd-boy (this simile is to be found in *Cassandra*) when he sees a thunder-bolt fall close at his feet. I stammered out my acknowledgments and acceptance of this offer (I thought Mr. Wedgwood's annuity a trifle to it) as well as I could; and this mighty business being settled, the poet-preacher took leave, and I accompanied him six miles on the road. It was a fine morning in the middle of winter, and he talked the whole way. The scholar in Chaucer is described as going

Sounding on his way.³

So Coleridge went on his. In digressing, in dilating, in passing from subject to subject, he appeared to me to float in air, to slide on ice. He told me in confidence (going along) that he should have preached two sermons before he accepted the situation at Shrewsbury, one on Infant Baptism, the other on the Lord's Supper, showing that he could not administer either, which would have effectually disqualified him for the object in view. I observed that he continually crossed me on the way by shifting from one side of the foot-path to the other. This struck me as an odd movement; but I did not at that time connect it with any instability of purpose or involuntary change of principle, as I have done since. He

¹ "He complained in particular of the presumption of his attempting to establish the future immortality of man, 'without' (as he said) 'knowing what Death was, or what Life was'—and the tone in which he pronounced these two words seemed to convey a complete image of both"—Hazlitt

² See Wordsworth's *A Narrow Girdle of Rough Stones and Crags*, 38.

³ In *Pilgrim's Progress*, Christian and Hopeful escape from Giant Despair and come to the Shepherds of the Delectable Mountain.

⁴ Chaucer. *Prologue to the Canterbury Tales*, 307.

seemed unable to keep on in a straight line. He spoke slightly of Hume (whose *Essay on Miracles* he said was stolen from an objection started in one of South's Sermons—*Credat Judæus Apella!*¹) I was not very much pleased at this account of Hume, for I had just been reading, with infinite relish, that completest of all metaphysical choke-pears, his *Treatise on Human Nature*, to which the *Essays*, in point of scholastic subtlety and close reasoning, are mere elegant trifling, light summer-reading. Coleridge even denied the excellence of Hume's general style, which I think betrayed a want of taste or candor. He however made me amends by the manner in which he spoke of Berkeley. He dwelt particularly on his *Essay on Vision* as a masterpiece of analytical reasoning. So it undoubtedly is. He was exceedingly angry with Dr. Johnson for striking the stone with his foot, in allusion to this author's *Theory of Matter and Spirit*, and saying, "Thus I confute him, Sir."² Coleridge drew a parallel (I don't know how he brought about the connection) between Bishop Berkeley and Tom Paine. He said the one was an instance of a subtle, the other of an acute, mind, than which no two things could be more distinct. The one was a shop-boy's quality, the other the characteristic of a philosopher. He considered Bishop Butler as a true philosopher, a profound and conscientious thinker, a genuine reader of nature and his own mind. He did not speak of his *Analogy*, but of his *Sermons at the Rolls' Chapel*, of which I had never heard. Coleridge somehow always contrived to prefer the *unknown* to the *known*. In this instance he was right. The *Analogy* is a tissue of sophistry, of winedrawn, theological special-pleading; the *Sermons* (with the Preface to them) are in a fine vein of deep, matured reflection, a candid appeal to our observation of human nature, without pedantry and without bias. I told Coleridge I had written a few remarks, and was sometimes foolish enough to believe that I had made a discovery on the same subject (the *Natural Disinterestedness of the Human Mind*)³—and I tried to explain my view of it to Coleridge, who listened with great willingness, but I did not succeed in making myself understood. I sat down to the task shortly afterwards

for the twentieth time, got new pens and paper, determined to make clear work of it, wrote a few meagre sentences in the skeleton-style of a mathematical demonstration, stopped half-way down the second page; and, after trying in vain to pump up any words, images, notions, apprehensions, facts, or observations, from that gulf of abstraction in which I had plunged myself for four or five years preceding, gave up the attempt as labor in vain, and shed tears of helpless despondency on the blank unfinished paper. I can write fast enough now. Am I better than I was then? Oh no! One truth discovered, one pang of regret at not being able to express it, is better than all the fluency and flippancy in the world. Would that I could go back to what I then was! Why can we not revive past times as we can revisit old places? If I had the quaint Muse of Sir Philip Sidney to assist me, I would write a *Sonnet to the Road between W—m and Shrewsbury*, and immortalize every step of it by some fond enigmatical conceit. I would swear that the very milestones had ears, and that Harmer-hill stooped with all its pines, to listen to a poet, as he passed! I remember but one other topic of discourse in this walk. He mentioned Paley, praised the naturalness and clearness of his style, but condemned his sentiments, thought him a mere time-serving casuist, and said that "the fact of his work on *Moral and Political Philosophy* being made a text-book in our Universities was a disgrace to the national character." We parted at the six-mile stone; and I returned homeward, pensive but much pleased. I had met with unexpected notice from a person, whom I believed to have been prejudiced against me "Kind and affable to me had been his condescension, and should be honored ever with suitable regard."⁴ He was the first poet I had known, and he certainly answered to that inspired name. I had heard a great deal of his powers of conversation, and was not disappointed. In fact, I never met with anything at all like them, either before or since I could easily credit the accounts which were circulated of his holding forth to a large party of ladies and gentlemen, an evening or two before, on the Berkeleyian Theory, when he made the whole material universe look like a transparency of fine words; and another story (which I believe he has somewhere told himself⁵)—of his being asked to

¹ Let the Jew Apella.—I e., a credulous person, believe it, I shall not (Horace, *Satires*, I, 5, 101).

² See Boswell's *The Life of Samuel Johnson* (Oxford ed.), I, 315.

³ Not published by Hazlitt until 1805.

⁴ *Paradise Lost*, 8, 648-50.

⁵ See Coleridge's *Biographia Literaria*, 10.

a party at Birmingham, of his smoking tobacco and going to sleep after dinner on a sofa, where the company found him, to their no small surprise, which was increased to wonder when he started up of a sudden, and rubbing his eyes, looked about him, and launched into a three-hours' description of the third heaven, of which he had had a dream, very different from Mr. Southey's *Vision of Judgment*¹ and also from that other *Vision of Judgment*,² which Mr. Murray, the Secretary of the Bridge-street Junto, has taken into his especial keeping!

On my way back, I had a sound in my ears, it was the voice of Fancy. I had a light before me, it was the face of Poetry. The one still lingers there, the other has not quitted my side! Coleridge in truth met me half-way on the ground of philosophy, or I should not have been won over to his imaginative creed. I had an uneasy, pleasurable sensation all the time, till I was to visit him. During those months the chill breath of winter gave me a welcoming; the vernal air was balm and inspiration to me. The golden sunsets, the silver star of evening, lighted me on my way to new hopes and prospects. I was to visit Coleridge in the spring. This circumstance was never absent from my thoughts, and mingled with all my feelings. I wrote to him at the time proposed, and received an answer postponing my intended visit for a week or two, but very cordially urging me to complete my promise then. This delay did not damp, but rather increased, my ardor. In the meantime I went to Llangollen Vale, by way of initiating myself in the mysteries of natural scenery; and I must say I was enchanted with it. I had been reading Coleridge's description of England, in his fine *Ode on the Departing Year*,³ and I applied it, *con amore*,⁴ to the objects before me. That valley was to me (in a manner) the cradle of a new existence: in the river that winds through it, my spirit was baptized in the waters of Helicon!

I returned home, and soon after set out on my journey with unworn heart and untired feet. My way lay through Worcester and Gloucester, and by Upton, where I

thought of Tom Jones and the adventure of the muff.¹ I remember getting completely wet through one day, and stopping at an inn (I think it was at Tewkesbury²) where I sat up all night to read *Paul and Virginia*. Sweet were the showers in early youth that drenched my body, and sweet the drops of pity that fell upon the books I read! I recollect a remark of Coleridge's upon this very book, that nothing could show the gross indecency of French manners and the entire corruption of their imagination more strongly than the behavior of the heroine in the last fatal scene, who turns away from a person on board the sinking vessel, that offers to save her life, because he has thrown off his clothes to assist him in swimming. Was this a time to think of such a circumstance? I once hunted to Wordsworth, as we were sailing in his boat on Grasmere lake, that I thought he had borrowed the idea of his *Poems on the Naming of Places*³ from the local inscriptions of the same kind in *Paul and Virginia*. He did not own the obligation, and stated some distinction without a difference, in defence of his claim to originality. Any the slightest variation would be sufficient for this purpose in his mind; for whatever he added or omitted would inevitably be worth all that any one else had done, and contain the marrow of the sentiment. I was still two days before the time fixed for my arrival, for I had taken care to set out early enough. I stopped these two days at Bridgewater, and when I was tired of sauntering on the banks of its muddy river, returned to the inn, and read *Camilla*. So have I loitered my life away, reading books, looking at pictures, going to plays, hearing, thinking, writing on what pleased me best. I have wanted only one thing to make me happy; but wanting that, have wanted everything!

I arrived, and was well received. The country about Nether Stowey is beautiful, green and hilly, and near the sea-shore. I saw it but the other day, after an interval of twenty years, from a hill near Taunton. How was the map of my life spread out before me, as the map of the country lay at my feet! In the afternoon Coleridge took me over to All-Foxden, a romantic old family-mansion of the St. Aubins, where Wordsworth lived. It was then in the possession of a friend of the poet's, who gave

¹ See p. 409.

² By Lord Byron (p. 613). John Murray was publisher of *The Quarterly Review*, and of the works of Byron and other writers. The Bridge-Street Association (called "Gang" by its enemies) was organized in 1821 to prevent seditious publications and acts.

³ See II 121-34 (p. 333).

⁴ with love

¹ In Fielding's *The History of Tom Jones*, 10, 5. This was one of Hazlitt's favorite books.

² See Hazlitt's *On Going a Journey* (p. 1025b, 21).

³ Wordsworth wrote seven poems of this character. See *It Was an April Morning* (p. 273).

him the free use of it.¹ Somehow that period (the time just after the French Revolution) was not a time when *nothing* was given for *nothing*. The mind opened, and a softness might be perceived coming over the heart of individuals, beneath "the scales that fence" our self-interest. Wordsworth himself was from home, but his sister kept house, and set before us a frugal repast; and we had free access to her brother's poems, the *Lyrical Ballads*, which were still in manuscript, or in the form of *Sybilline Leaves*. I dipped into a few of these with great satisfaction, and with the faith of a novice. I slept that night in an old room with blue hangings, and covered with the round-faced family-portraits of the age of George I and II and from the wooded declivity of the adjoining park that over-looked my window, at the dawn of day, could

Hear the loud stag speak.

In the outset of life (and particularly at this time I felt it so) our imagination has a body to it. We are in a state between sleeping and waking, and have indistinct but glorious glimpses of strange shapes, and there is always something to come better than what we see. As in our dreams the fulness of the blood gives warmth and reality to the coinage of the brain, so in youth our ideas are clothed, and fed, and pampered with our good spirits; we breathe thick with thoughtless happiness, the weight of future years presses on the strong pulses of the heart, and we repose with undisturbed faith in truth and good. As we advance, we exhaust our fund of enjoyment and of hope. We are no longer wrapped in *lamb's-wool*, lulled in Elysium. As we taste the pleasures of life, their spirit evaporates, the sense palls, and nothing is left but the phantoms, the lifeless shadows of what *has been!*

That morning, as soon as breakfast was over, we strolled out into the park, and seating ourselves on the trunk of an old ash-tree that stretched along the ground, Coleridge read aloud with a sonorous and musical voice *The Ballad of Betty Foy*. I was not critically or skeptically inclined. I saw touches of truth and nature, and took the rest for granted. But in *The Thorn*,² *The Mad Mother*,³ and *The Complaint of a Poor Indian Woman*, I felt that deeper power and

pathos which have been since acknowledged, In spite of pride, in erring reason's spite,¹

as the characteristics of this author; and the sense of a new style and a new spirit in poetry came over me. It had to me something of the effect that arises from the turning up of the fresh soil, or of the first welcome breath of spring:

While yet the trembling year is unconfirmed.²

Coleridge and myself walked back to Stowey that evening, and his voice sounded high

Of Providence, foreknowledge, will, and fate, Fix'd fate, free-will, foreknowledge absolute,³

as we passed through echoing grove, by fairy stream or waterfall, gleaming in the summer moonlight! He lamented that Wordsworth was not prone enough to believe in the traditional superstitions of the place, and that there was a something corporeal, a *matter-of-fact-ness*,⁴ a clinging to the palpable, or often to the petty, in his poetry, in consequence. His genius was not a spirit that descended to him through the air; it sprung out of the ground like a flower, or unfolded itself from a green spray, on which the gold-finch sang. He said, however (if I remember right) that this objection must be confined to his descriptive pieces, that his philosophic poetry had a grand and comprehensive spirit in it, so that his soul seemed to inhabit the universe like a palace, and to discover truth by intuition, rather than by deduction.⁵ The next day Wordsworth arrived from Bristol at Coleridge's cottage. I think I see him now. He answered in some degree to his friend's description of him, but was more gaunt and Don Quixote-like. He was quaintly dressed (according to the *costume* of that unconstrained period) in a brown fustian jacket and striped pantaloons. There was something of a roll, a lounge, in his gait, not unlike his own Peter Bell. There was a severe, worn pressure of thought about his temples, a fire in his eye (as if he saw something in objects more than the outward appearance), an intense high narrow forehead, a Roman nose, cheeks furrowed by strong purpose and feeling, and a convulsive inclination to laughter about the mouth, a good deal at variance with the solemn,

¹ Pope, *Kassay on Man*, 1, 203.

² Thomson, *The Seasons*, Spring, 293.

³ *Paradise Lost*, 2, 559-60.

⁴ See Coleridge's *Biographia Literaria*, 22 (p. 384a, 38 ff.).

⁵ See *ibid.* (p. 302a, 26 ff.).

¹ Wordsworth paid £23 a year for Alfoxden.

² See p. 225.

³ This poem was later entitled *Her Eyes Are Wild*. See p. 220.

stately expression of the rest of his face. Chantry's bust wants the marking traits; but he was teased into making it regular and heavy: Haydon's head of him, introduced into *The Entrance of Christ into Jerusalem*, is the most like his drooping weight of thought and expression. He sat down and talked very naturally and freely, with a mixture of clear, gushing accents in his voice, a deep guttural intonation, and a strong tincture of the northern *burr*,¹ like the crust on wine. He instantly began to make havoc of the half of a Cheshire cheese on the table, and said triumphantly that "his marriage with experience had not been so productive as Mr. Southey's in teaching him a knowledge of the good things of life." He had been to see *The Castle Spectre*, by Monk Lewis, while at Bristol, and described it very well. He said "it fitted the taste of the audience like a glove." This *ad captandum*² merit was however by no means a recommendation of it, according to the severe principles of the new school,³ which reject rather than court popular effect. Wordsworth, looking out of the low, latticed window, said, "How beautifully the sun sets on that yellow bank!" I thought within myself, "With what eyes these poets see nature!" and ever after, when I saw the sunset stream upon the objects facing it, conceived I had made a discovery, or thanked Mr. Wordsworth for having made one for me! We went over to All-Foxden again the day following, and Wordsworth read us the story of *Peter Bell* in the open air, and the comment made upon it by his face and voice was very different from that of some later critics! Whatever might be thought of the poem, "his face was as a book where men might read strange matters,"⁴ and he announced the fate of his hero in prophetic tones. There is a *chaunt* in the recitation both of Coleridge and Wordsworth, which acts as a spell upon the hearer, and disarms the judgment. Perhaps they have deceived themselves by making habitual use of this ambiguous accompaniment. Coleridge's manner is more full, animated, and varied; Wordsworth's more equable, sustained, and internal. The one might be termed more *dramatic*, the other more *lyrical*. Coleridge has told me that he himself liked to compose in walking over uneven ground, or breaking

through the straggling branches of a copse-wood; whereas Wordsworth always wrote (if he could) walking up and down a straight gravel-walk, or in some spot where the continuity of his verse met with no collateral interruption. Returning that same evening, I got into a metaphysical argument with Wordsworth, while Coleridge was explaining the different notes of the nightingale to his sister, in which we neither of us succeeded in making ourselves perfectly clear and intelligible. Thus I passed three weeks at Nether Stowey and in the neighborhood, generally devoting the afternoons to a delightful chat in an arbor made of bark by the poet's friend Tom Poole, sitting under two fine elm-trees, and listening to the bees humming round us, while we quaffed our *flip*.⁵ It was agreed, among other things, that we should make a jaunt down the Bristol-Channel, as far as Lanton. We set off together on foot, Coleridge, John Chester, and I. This Chester was a native of Nether Stowey, one of those who were attracted to Coleridge's discourse as flies are to honey, or bees in swarming-time to the sound of a brass pan. He "followed in the chase like a dog who hunts, not like one that made up the cry."⁶ He had on a brown cloth coat, boots, and corduroy breeches, was low in stature, bow-legged, had a drag in his walk like a drover, which he assisted by a hazel switch, and kept on a sort of trot by the side of Coleridge, like a running footman by a state coach, that he might not lose a syllable or sound, that fell from Coleridge's lips. He told me his private opinion, that Coleridge was a wonderful man. He scarcely opened his lips, much less offered an opinion the whole way: yet of the three, had I to choose during that journey, I would be John Chester. He afterwards followed Coleridge into Germany,⁷ where the Kantian philosophers were puzzled how to bring him under any of their categories.⁸ When he sat down at table with his idol, John's felicity was complete; Sir Walter Scott's or Mr. Blackwood's, when they sat down at the same table with the King,⁹ was not more so. We passed Dunster on our right, a small town between the brow of a hill and the sea. I remember eying it wistfully as it lay below

¹ A spiced drink ² *Othello*, II, 3, 370

³ Coleridge, Wordsworth, and Dorothy Wordsworth went to Germany in September, 1798

⁴ With Kant, a category, was one of the constitutional forms of the functioning of intellect in all kinds of judgment.

⁵ Probably a reference to the banquet which the magistrates of Edinburgh gave to George IV on Aug. 24, 1822. Scott was present.

¹ A trilled pronunciation of the letter *r*, common in Northumberland.

² designed to catch popular applause

³ The Lake School of poets,—Wordsworth, Coleridge, and Southey,—so called because of their residence in the lake district.

⁴ *Macbeth*, I, 5, 69

us: contrasted with the woody scene around, it looked as clear, as pure, as *embrowned* and ideal as any landscape I have seen since, of Gaspar Poussin's or Domenichino's. We had a long day's march—(our feet kept time to the echoes of Coleridge's tongue)—through Minehead and by the Blue Anchor, and on to Linton, which we did not reach till near midnight, and where we had some difficulty in making a lodgment. We however knocked the people of the house up at last, and we were repaid for our apprehensions and fatigue by some excellent rashers of fried bacon and eggs. The view in coming along had been splendid. We walked for miles and miles on dark brown heaths overlooking the channel, with the Welsh hills beyond, and at times descended into little sheltered valleys close by the sea-side, with a smuggler's face scowling by us, and then had to ascend conical hills with a path winding up through a coppice to a barren top, like a monk's shaven crown, from one of which I pointed out to Coleridge's notice the bare masts of a vessel on the very edge of the horizon and within the red-orbed disk of the setting sun, like his own spectre-ship in *The Ancient Mariner*.¹ At Linton the character of the sea-coast becomes more marked and rugged. There is a place called *The Valley of Rocks* (I suspect this was only the poetical name for it) bedded among precipices overhanging the sea, with rocky caverns beneath, into which the waves dash, and where the sea-gull forever wheels its screaming flight. On the tops of these are huge stones thrown transverse, as if an earthquake had tossed them there, and behind these is a network of perpendicular rocks, something like *The Giant's Causeway*. A thunder-storm came on while we were at the inn, and Coleridge was running out bare-headed to enjoy the commotion of the elements in *The Valley of Rocks*, but as if in spite, the clouds only muttered a few angry sounds, and let fall a few refreshing drops. Coleridge told me that he and Wordsworth were to have made this place the scene of a prose-tale, which was to have been in the manner of, but far superior to, *The Death of Abel*, but they had relinquished the design. In the morning of the second day, we breakfasted luxuriously in an old-fashioned parlor, on tea, toast, eggs, and honey, in the very sight of the bee-hives from which it had been taken, and a garden full of thyme and wild flowers that had produced it. On this occasion Coleridge spoke of Virgil's

¹ See II. 143 ff. (p. 337).

Georgics, but not well. I do not think he had much feeling for the classical or elegant. It was in this room that we found a little worn-out copy of *The Seasons*, lying in a window-seat, on which Coleridge exclaimed, "That is true fame!" He said Thomson was a great poet, rather than a good one, his style was as meretricious as his thoughts were natural. He spoke of Cowper as the best modern poet. He said the *Lyrical Ballads* were an experiment about to be tried by him and Wordsworth, to see how far the public taste would endure poetry written in a more natural and simple style than had hitherto been attempted; totally discarding the artifices of poetical diction, and making use only of such words as had probably been common, in the most ordinary language since the days of Henry II.¹ Some comparison was introduced between Shakespear and Milton. He said "he hardly knew which to prefer. Shakespear appeared to him a mere stripling in the art, he was as tall and as strong, with infinitely more activity than Milton, but he never appeared to have come to man's estate; or if he had, he would not have been a man, but a monster." He spoke with contempt of Gray, and with intolerance of Pope.² He did not like the versification of the latter. He observed that "the ears of these couplet-writers might be charged with having short memories, that could not retain the harmony of whole passages." He thought little of Junius as a writer,³ he had a dislike of Dr Johnson, and a much higher opinion of Burke as an orator and politician, than of Fox or Pitt. He however thought him very inferior in richness of style and imagery to some of our elder prose-writers, particularly Jeremy Taylor. He liked Richardson, but not Fielding, nor could I get him to enter into the merits of *Caleb Williams*.⁴ In short, he was profound and discriminating with respect to those authors whom he liked, and where he gave his judg-

¹ Henry II was King of England 1154-89.

² See Coleridge's *Biographia Literaria*, 1-2.

³ For comments on Junius and the other writers here mentioned, see Coleridge's *Table Talk*, July 3, 1833; July 4, 1833, Apr. 8, 1833, and July 5, 1834. In the latter paper, Coleridge expresses a preference for Fielding over Richardson.

⁴ "He had no idea of pictures, of Claude or Raphael, and at this time I had as little as he. He sometimes gives a striking account at present of the Cartoons at Pisa, by Buffamaleo and others; of one in particular where Death is seen in the air brandishing his scythe, and the great and mighty of the earth shudder at his approach, while the beggars and the wretched kneel to him as their deliverer. He would of course understand so broad and fine a moral as this at any time."—Hazlitt

ment fair play; capricious, perverse, and prejudiced in his antipathies and distastes. We loitered on the "ribbed sea-sands,"¹ in such talk as this, a whole morning, and I recollect met with a curious sea-weed, of which John Chester told us the country name! A fisherman gave Coleridge an account of a boy that had been drowned the day before, and that they had tried to save him at the risk of their own lives. He said "he did not know how it was that they ventured, but, *sm*, we have a *nature* towards one another." This expression, Coleridge remarked to me, was a fine illustration of that theory of disinterestedness which I (in common with Butler) had adopted. I broached to him an argument of mine to prove that *likeness* was not mere association of ideas. I said that the mark in the sand put one in mind of a man's foot, not because it was part of a former impression of a man's foot (for it was quite new) but because it was like the shape of a man's foot. He assented to the justness of this distinction (which I have explained at length elsewhere, for the benefit of the curious), and John Chester listened; not from any interest in the subject, but because he was astonished that I should be able to suggest anything to Coleridge that he did not already know. We returned on the third morning, and Coleridge remarked the silent cottage-smoke curling up the valleys where, a few evenings before, we had seen the lights gleaming through the dark.

In a day or two after we arrived at Stowey, we set out, I on my return home, and he for Germany. It was a Sunday morning, and he was to preach that day for Dr. Toulmin of Taunton. I asked him if he had prepared anything for the occasion? He said he had not even thought of the text, but should as soon as we parted. I did not go to hear him,—this was a fault,—but we met in the evening at Bridgewater. The next day we had a long day's walk to Bristol, and sat down, I recollect, by a well-side on the road, to cool ourselves and satisfy our thirst, when Coleridge repeated to me some descriptive lines of his tragedy of *Remorse*, which I must say became his mouth and that occasion better than they, some years after, did Mr. Elliston's and the Drury-lane boards,—Oh memory! shield me from the world's poor strife,

And give those scenes thine everlasting life.

I saw no more of him for a year or two,

¹ *The Rime of the Ancient Mariner*, 227 (p. 338).

during which period he had been wandering in the Hartz Forest in Germany; and his return was cometary, meteorous, unlike his setting out. It was not till some time after that I knew his friends Lamb and Southey. The last always appears to me (as I first saw him) with a common-place-book under his arm, and the first with a *bon-mot*¹ in his mouth. It was at Godwin's that I met him with Holcroft and Coleridge,² where they were disputing fiercely which was the best—*Man as he was, or man as he is to be*. "Give me," says Lamb, "*man as he is not to be*." This saying was the beginning of a friendship between us, which I believe still continues.—Enough of this for the present.

But there is matter for another rhyme,
And I to this may add a second tale.³

20 ON THE FEELING OF IMMORTALITY IN YOUTH

1827

Life is a pure flame, and we live by an invisible
sun within us.—SIR THOMAS BROWNE.⁴

No young man believes he shall ever die. It was a saying of my brother's,⁵ and a fine one. There is a feeling of Eternity in youth, which makes us amends for everything. To be young is to be as one of the Immortal Gods. One half of time indeed is flown—the other half remains in store for us with all its countless treasures; for there is no line drawn, and we see no limit to our hopes and wishes. We make the coming age our own.—

The vast, the unbounded prospect lies before
us.⁶

Death, old age, are words without a meaning, that pass by us like the idle air which we regard not. Others may have undergone, or may still be liable to them—we "bear a charmed life,"⁷ which laughs to scorn all such sickly fancies. As in setting out on a delightful journey, we strain our eager gaze forward—

Bidding the lovely scene at distance hail,⁸

and see no end to the landscape, new objects presenting themselves as we advance; so, in the commencement of life, we set no bounds to our inclinations, nor to the unrestricted opportunities of gratifying them. We have as yet found no obstacle, no disposition to flag; and it seems that we can go on so for—

¹ clever or witty saying ² This was in 1804.

³ Wordsworth, *Hart-Leap Well*, 95-96.

⁴ *Life and Letters*, ch. 5. ⁵ John Hazlitt (1767-1837).

⁶ Addison, *Cato*, V. 1, 13.

⁷ Macbeth, V. 8, 12.

⁸ Collins, *The Passions*, 32 (p. 51).

ever. We look round in a new world, full of life, and motion, and ceaseless progress; and feel in ourselves all the vigor and spirit to keep pace with it, and do not foresee from any present symptoms how we shall be left behind in the natural course of things, decline into old age, and drop into the grave. It is the simplicity, and as it were *abstractedness* of our feelings in youth, that (so to speak) identifies us with nature, and (our experience being slight and our passions strong) deludes us into a belief of being immortal like it. Our short-lived connection with existence, we fondly flatter ourselves, is an indissoluble and lasting union—a honey-moon that knows neither coldness, jar, nor separation. As infants smile and sleep, we are rocked in the cradle of our wayward fancies, and lulled into security by the roar of the universe around us—we quaff the cup of life with eager haste without draining it, instead of which it only overflows the more—objects press around us, filling the mind with their magnitude and with the throng of desires that wait upon them, so that we have no room for the thoughts of death. From the plenitude of our being, we cannot change all at once to dust and ashes, we cannot imagine “this sensible, warm motion, to become a kneaded clod”¹—we are too much dazzled by the brightness of the waking dream around us to look into the darkness of the tomb. We no more see our end than our beginning: the one is lost in oblivion and vacancy, as the other is hid from us by the crowd and hurry of approaching events. Or the grim shadow is seen lingering in the horizon, which we are doomed never to overtake, or whose last, faint, glimmering outline touches upon Heaven and translates us to the skies! Nor would the hold that life has taken of us permit us to detach our thoughts from the present objects and pursuits, even if we would. What is there more opposed to health, than sickness; to strength and beauty, than decay and dissolution; to the active search of knowledge than mere oblivion? Or is there none of the usual advantage to bar the approach of Death, and mock his idle threats; Hope supplies their place, and draws a veil over the abrupt termination of all our cherished schemes. While the spirit of youth remains unimpaired, ere the “wine of life is drank up,”² we are like people intoxicated or in a fever, who are hurried away by the violence of their own sensations: it is only as present objects begin

to pall upon the sense, as we have been disappointed in our favorite pursuits, cut off from our closest ties, that passion loosens its hold upon the breast, that we by degrees become weaned from the world, and allow ourselves to contemplate, “as in a glass, darkly,”³ the possibility of parting with it for good. The example of others, the voice of experience, has no effect upon us whatever. Casualties we must avoid: the slow and deliberate advances of age we can play at *hide-and-seek* with. We think ourselves too lusty and too nimble for that bleary-eyed decrepid old gentleman to catch us. Like the foolish fat scullion, in Sterne,⁴ when she hears that Master Bobby is dead, our only reflection is—“So am not I!” The idea of death, instead of staggering our confidence, rather seems to strengthen and enhance our possession and our enjoyment of life. Others may fall around like leaves, or be mowed down like flowers by the scythe of Time—these are but tropes and figures to the unreflecting ears and overweening presumption of youth. It is not till we see the flowers of Love, Hope, and Joy, withering around us, and our own pleasures cut up by the roots, that we bring the moral home to ourselves, that we abate something of the wanton extravagance of our pretensions, or that the emptiness and dreariness of the prospect before us reconciles us to the stillness of the grave!

Life! thou strange thing, thou has a power to feel
Thou art, and to perceive that others are.⁵

Well might the poet begin his indignant invective against an art, whose professed object is its destruction, with this animated apostrophe to life. Life is indeed a strange gift, and its privileges are most miraculous. Nor is it singular that when the splendid boon is first granted us, our gratitude, our admiration, and our delight should prevent us from reflecting on our own nothingness, or from thinking it will ever be recalled. Our first and strongest impressions are taken from the mighty scene that is opened to us, and we very innocently transfer its durability as well as magnificence to ourselves. So newly found, we cannot make up our minds to parting with it yet and at least put off that consideration to an indefinite term. Like a clown at a fair, we are full of amaze-

¹ 1 *Corinthians*, 13. 12.

² *The Life and Opinions of Tristram Shandy*, V, 7.

³ “Fawcett’s Art of War, a poem, 1794.”—Hasselt.

⁴ *Measure for Measure*, III, 1, 120.

⁵ *Macbeth*, II, 3, 100.

ment and rapture, and have no thoughts of going home, or that it will soon be night. We know our existence only from external objects, and we measure it by them. We can never be satisfied with gazing; and nature will still want us to look on and applaud. Otherwise, the sumptuous entertainment, "the feast of reason and the flow of soul,"¹ to which they were invited, seems little better than mockery and a cruel insult. We do not go from a play till the scene is ended, and the lights are ready to be extinguished. But the fair face of things still shines on; shall we be called away, before the curtain falls, or ere we have scarce had a glimpse of what is going on? Like children, our step-mother Nature holds us up to see the rare-show² of the universe; and then, as if life were a burthen to support, lets us instantly down again. Yet in that short interval, what "brave sublunary things"³ does not the spectacle unfold; like a bubble, at one minute reflecting the universe, and the next, shook to air!—To see the golden sun and the azure sky, the outstretched ocean, to walk upon the green earth, and to be lord of a thousand creatures, to look down the giddy precipices or over the distant flowery vales, to see the world spread out under one's finger in a map, to bring the stars near, to view the smallest insects in a microscope, to read history, and witness the revolutions of empires and the succession of generations, to hear of the glory of Sidon and Tyre, of Babylon and Susa, as of a faded pageant, and to say all these were, and are now nothing, to think that we exist in such a point of time, and in such a corner of space, to be at once spectators and a part of the moving scene, to watch the return of the seasons of spring and autumn, to hear

The stockdove plain amid the forest deep,
That drowsy rustles to the sighing gale—

to traverse desert wilderness, to listen to the midnight choir, to visit lighted halls, or plunge into the dungeon's gloom, or sit in crowded theatres and see life itself mocked, to feel heat and cold, pleasure and pain, right and wrong, truth and falsehood, to study the works of art and refine the sense of beauty to agony, to worship fame and to dream of immortality, to have read Shakespeare and belong to the same species as Sir

Isaac Newton,⁴ to be and to do all this, and then in a moment to be nothing, to have it

¹ "Lady Wortley Montagu says, in one of her letters, that she would much rather be a rich *effendi*,^a with all his ignorance, than Sir Isaac Newton, with all his knowledge."^b This was not perhaps an impolitic choice, as she had a better chance of becoming one than the other, there being many rich *effendis* to one Sir Isaac Newton. The wish was not a very intellectual one. The same petulance of rank and sex breaks out everywhere in these *Letters*. She is constantly reducing the poets or philosophers who have the misfortune of her acquaintance, to the figure they might make at her Ladyship's levee or toilette, not considering that the public mind does not sympathize with this process of a fastidious imagination. In the same spirit, she declares of Pope and Swift, that 'had it not been for the *good-nature* of mankind, these two superior beings were entitled, by their birth and hereditary fortune, to be only a couple of link-boys,^c *Guillier's Travels*, and *The Rape of the Lock*, go for nothing in this critical estimate, and the world raised the authors to the rank of superior beings, in spite of their disadvantages of birth and fortune, out of *pure good-nature*! So again, she says of Richardson, that he had never got beyond the servant's hall, and was utterly unfit to describe the manners of people of quality, till in the capricious workings of her vanity, she persuades herself that *Clarissa* is very like what she was at her age, and that Sir Thomas and Lady Grandison strongly resembled what she had heard of her mother and remembered of her father.^d It is one of the beauties and advantages of literature, that it is the means of abstracting the mind from the narrowness of local and personal prejudices, and of enabling us to judge of truth and excellence by their inherent merits alone. Were we to the pen that would undo this fine illusion (the only reality), and teach us to regulate our notions of genius and virtue by the circumstances in which they happen to be placed.^e You would not expect a person whom you saw in a servant's hall, or behind a counter, to write *Clarissa*; but after he had written the work, to *pre-judge* it from the situation of the writer, is an unpardonable piece of injustice and folly. His merit could only be the greater from the contrast. If literature is an elegant accomplishment, which none but persons of birth and fashion should be allowed to excel in, or to exercise with advantage to the public, let them by all means take upon them the task of enlightening and refining mankind; if they decline this responsibility as too heavy for their shoulders, let those who do the drudgery in their stead, however inadequately, for want of their polite example, receive the meed that is their due, and not be treated as low pretenders who have encroached upon the provinces of their betters. Suppose Richardson to have been acquainted with the great man's steward, or valet, instead of the great man himself, I will venture to say that there was more difference between him who lived in an *ideal world*, and had the genius and felicity to open that world to others, and his friend the steward, than between the lacquey and the mere lord, or between those who lived in different rooms of the same house, who dined on the same luxuries at different tables, who rode outside or inside of the same coach, and were proud of wearing or of be-

¹ Pope, *Imitations of Horace*, Satire 1, 128.

² cheap street show

³ Drayton, *To My Dear Lydell Friend, Henry Reynolds, Esq.*, 106

⁴ Thomson, *The Castle of Indolence*, 1, 33-34 (p. 25).

^a A Turkish title of respect

^b Letter, May 17, 1717. For her comments on Fielding and Richardson, see letters dated Dec 14, 1780, Dec 8, 1781, Oct. 20, 1782, June 23, 1784, and Sept. 22, 1785.

^c torch-bearers (See Works, 2, 254.)

^d See Works, 2, 223 and 285.

all snatched from one like a juggler's ball or a phantasmagoria; there is something revolting and incredible to sense in the transition, and no wonder that, aided by youth and warm blood, and the flush of enthusiasm, the mind contrives for a long time to reject it with disdain and loathing as a monstrous and improbable fiction, like a monkey on a house-top, that is loath, amidst its fine discoveries and specious antics, to be tumbled headlong into the street, and crushed to atoms, the sport and laughter of the multitude!

The change, from the commencement to the close of life, appears like a fable, after it had taken place; how should we treat it

stowing the same tawdry livery. If the lord is distinguished from his valet by anything else, it is by education and talent, which he has in common with the author. But if the latter shows these in the highest degree, it is asked 'What are his pretensions?' Not birth or fortune, for neither of these would enable him to write *Clorissa*. One man is born with a title and estate, another with genius. That is sufficient, and we have no right to question the genius for want of the *gentility*, unless the former ran in families, or could be bequeathed with a fortune, which is not the case. Were it so, the flowers of literature, like jewels and embroidery, would be confined to the fashionable circles; and there would be no pretenders to taste or elegance but those whose names were found in the court list. No one objects to Claude's Landscapes as the work of a pastry-cook, or withholds from Raphael the epithet of *divine*, because his parents were not rich. This impertinence is confined to men of letters; the evidence of the senses baffles the envy and foppery of mankind. No quarter ought to be given to this aristocratic tone of criticism whenever it appears. People of quality are not contented with carrying all the external advantages for their own share, but would persuade you that all the intellectual ones are packed up in the same bundle. Lord Byron was a later instance of this double and unwarrantable style of pretension—*monstrum ingens, bifforme**. He could not endure a lord who was not a wit, nor a poet who was not a lord. Nobody but himself answered to his own standard of perfection. Mr. Moore carries a proxy in his pocket from some noble persons to estimate literary merit by the same rule. Lady Mary calls Fielding names, but she afterwards makes atonement by doing justice to his frank, free, hearty nature, where she says 'his spirits gave him raptures with his cook-maid, and cheerfulness when he was starving in a garret, and his happy constitution made him forget everything when he was placed before a venison-pasty or over a flask of champagne'. She does not want shrewdness and spirit when her petulance and conceit do not get the better of her, and she has done ample and merited execution on Lord Bolingbroke. She is, however, very angry at the freedoms taken with the Great; *smells a rat* in this indiscriminate scribbling, and the familiarity of writers with the reading public; and inspired by her Turkish costume, foretells a French and English revolution as the consequence of transferring the patronage of letters from the *quality* to the mob, and of supposing that ordinary writers or readers can have any notions in common with their superiors."—Hast

otherwise than as a chimera before it has come to pass. There are some things that happened so long ago, places or persons we have formerly seen, of which such dim traces remain, we hardly know whether it was sleeping or waking they occurred, they are like dreams within the dream of life, a mist, a film before the eye of memory, which, as we try to recall them more distinctly, elude our notice altogether. It is but natural that the lone interval that we thus look back upon, should have appeared long and endless in prospect. There are others so distinct and fresh, they seem but of yesterday—their very vividness might be deemed a pledge of their permanence. Then, however far back our impressions may go, we find others still older (for our years are multiplied in youth); descriptions of scenes that we had read, and people before our time, Priam and the Trojan war; and even then, Nestor was old and dwelt delighted on his youth, and spoke of the race, of heroes that were no more,—what wonder that, seeing this long line of beings pictured in our minds, and reviving as it were in us, we should give ourselves involuntary credit for an indeterminate existence? In the Cathedral at Peterborough there is a monument to Mary, Queen of Scots, at which I used to gaze when a boy, while the events of the period, all that had happened since, passed in review before me. If all this mass of feeling and imagination could be crowded into a moment's compass, what might not the whole of life be supposed to contain? We are heirs of the past, we count on the future as our natural reversion. Besides, there are some of our early impressions so exquisitely tempered, it appears that they must always last—nothing can add or take away from their sweetness and purity—the first breath of spring, the hyacinth dipped in the dew, the mild lustre of the evening-star, the rainbow after a storm—while we have the full enjoyment of these, we must be young, and what can ever alter us in this respect? Truth, friendship, love, books, are also proof against the canker of time; and while we live, but for them, we can never grow old. We take out a new lease of existence from the objects on which we set our affections, and become abstracted, impassive, immortal in them. We cannot conceive how certain sentiments should ever decay or grow cold in our breasts; and, consequently, to maintain them in their first youthful glow and vigor, the flame of life must continue to burn as bright as ever, or rather, they are the fuel that feed the sacred

* a monster, huge, misshaped (*Æneid*, 3, 658)

† See Works, 2, 283

lamp, that kindle "the purple light of love,"¹ and spread a golden cloud around our heads! Again, we not only flourish and survive in our affections (in which we will not listen to the possibility of a change, any more than we foresee the wrinkles on the brow of a mistress), but we have a farther guarantee against the thoughts of death in our favorite studies and pursuits and in their continual advance. Art we know is long, life, we feel, should be so too. We see no end of the difficulties we have to encounter: perfection is slow of attainment, and we must have time to accomplish it in. Rubens complained that when he had just learned his art, he was snatched away from it. we trust we shall be more fortunate! A wrinkle in an old head takes whole days to finish it properly, but to catch "the Raphael grace, the Guido air,"² no limit should be put to our endeavors. What a prospect for the future! What a task we have entered upon! and shall we be arrested in the middle of it? We do not reckon our time thus employed lost, or our pains thrown away, or our progress slow—we do not droop or grow tired, but "gain a new vigor at our endless task,"³—and shall Time grudge us the opportunity to finish what we have auspiciously begun, and have formed a sort of compact with nature to achieve? The fame of the great names we look up to is also imperishable, and shall not we, who contemplate it with such intense yearnings, imbibe a portion of ethereal fire, the *divina particula auræ*,⁴ which nothing can extinguish? I remember to have looked at a print of Rembrandt for hours together, without being conscious of the flight of time, trying to resolve it into its component parts, to connect its strong and sharp gradations, to learn the secret of its reflected lights, and found neither satiety nor pause in the prosecution of my studies. The print over which I was poring would last long enough; why should the idea of my mind, which was finer, more unpalpable, perish before it? At this, I redoubled the ardor of my pursuit, and by the very subtlety and refinement of my inquiries, seemed to bespeak for them an exemption from corruption and the rude grasp of Death.⁵

Objects, on our first acquaintance with

¹ Gray, *The Progress of Poesy*, 41 (p. 82)

² Pope, *Moral Essays*, 8, 30 Raphael (1483-1520) and Guido Reni (1575-1642) were Italian painters

³ Cowper, *Charity*, 104

⁴ portions of the divine breath,—i. e. inspiration

⁵ "Is it not this that frequently keeps artists alive so long, viz. the constant occupation of their minds with vivid images, with little of the wear-and-tear of the body?"—Hazlitt

them, have that singleness and integrity of impression that it seems as if nothing could destroy or obliterate them, so firmly are they stamped and riveted on the brain. We repose on them with a sort of voluptuous indolence, in full faith and boundless confidence. We are absorbed in the present moment, or return to the same point—idling away a great deal of time in youth, thinking we have enough to spare. There is often a local feeling in the air, which is as fixed as if it were marble; we loiter in dim cloisters, losing ourselves in thought and in their glimmering arches; a winding road before us seems as long as the journey of life, and as full of events. Time and experience dissipate this illusion, and by reducing them to detail, circumscribe the limits of our expectations. It is only as the pageant of life passes by and the masques turn their backs upon us, that we see through the deception, or believe that the train will have an end. In many cases, the slow progress and monotonous texture of our lives, before we mingle with the world and are embroiled in its affairs, has a tendency to aid the same feeling. We have a difficulty, when left to ourselves, and without the resource of books or some more lively pursuit, to "beguile the slow and creeping hours of time,"¹ and argue that if it moves on always at this tedious snail's-pace, it can never come to an end. We are willing to skip over certain portions of it that separate us from favorite objects, that irritate ourselves at the unnecessary delay. The young are prodigal of life from a superabundance of it, the old are tenacious on the same score, because they have little left, and cannot enjoy even what remains of it.

For my part, I set out in life with the French Revolution, and that event had considerable influence on my early feelings, as on those of others. Youth was then doubly such. It was the dawn of a new era, a new impulse had been given to men's minds, and the sun of Liberty rose upon the sun of Life in the same day, and both were proud to run their race together. Little did I dream, while my first hopes and wishes went hand in hand with those of the human race, that long before my eyes should close, that dawn would be overcast, and set once more in the night of despotism²—"total eclipse!" Happy that I did not. I felt for years, and during the best part of my existence, *heart-whole* in that cause, and triumphed in the triumphs

¹ As You Like It, II, 7, 112

² A reference to the Reign of Terror and to the accession of Napoleon

over the enemies of man! At that time, while the fairest aspirations of the human mind seemed about to be realized, ere the image of man was defaced and his breast mangled in scorn, philosophy took a higher, poetry could afford a deeper range. At that time, to read *The Robbers*, was indeed delicious,¹ and to hear

From the dungeon of the tower time-rent,
That fearful voice, a famish'd father's cry:²

could be borne only amidst the fulness of hope, the crash of the fall of the strongholds of power, and the exulting sounds of the march of human freedom. What feelings the death-scene in *Don Carlos*³ sent into the soul! In that headlong career of lofty enthusiasm, and the joyous opening of the prospects of the world and our own, the thought of death crossing it, smote doubly cold upon the mind; there was a stifling sense of oppression and confinement, an impatience of our present knowledge, a desire to grasp the whole of our existence in one strong embrace, to sound the mystery of life and death, and in order to put an end to the agony of doubt and dread, to burst through our prison-house, and confront the King of Terrors in his grisly palace!—As I was writing out this passage, my miniature picture when a child lay on the mantle-piece, and I took it out of the case to look at it. I could perceive few traces of myself in it; but there was the same placid brow, the dimpled mouth, the same timid, inquisitive glance as ever. But its careless smile did not seem to reproach me with having become recreant to the sentiments that were then sown in my mind, or with having written a sentence that could call up a blush in this image of ingenuous youth!

"That time is past with all its giddy raptures."⁴ Since the future was barred to my progress, I have turned for consolation to the past, gathering up the fragments of my early recollections, and putting them into form that might live. It is thus, that when we find our personal and substantial identity vanishing from us, we strive to gain a reflected and substituted one in our thoughts: we do not like to perish wholly, and wish to

bequeath our names at least to posterity. As long as we can keep alive our cherished thoughts and nearest interests in the minds of others, we do not appear to have retired altogether from the stage, we still occupy a place in the estimation of mankind, exercise a powerful influence over them, and it is only our bodies that are trampled into dust or dispersed to air. Our darling speculations still find favor and encouragement, and we make as good a figure in the eyes of our descendants, nay, perhaps, a better than we did in our life-time. This is one point gained; the demands of our self-love are so far satisfied. Besides, if by the proofs of intellectual superiority we survive ourselves in this world, by exemplary virtue or unblemished faith, we are taught to ensure an interest in another and a higher state of being, and to anticipate at the same time the applauses of men and angels.

Even from the tomb the voice of nature cries,
Even in our ashes live their wonted fires.⁵

As we advance in life, we acquire a keener sense of the value of time. Nothing else, indeed, seems of any consequence; and we become misers in this respect. We try to arrest its few last tottering steps, and to make it linger on the brink of the grave. We can never leave off wondering how that which has ever been should cease to be, and would still live on, that we may wonder at our own shadow, and when "all the life of life is flown,"⁶ dwell on the retrospect of the past. This is accompanied by a mechanical tenaciousness of whatever we possess, by a distrust and a sense of fallacious hollowness in all we see. Instead of the full, pulpy feeling of youth, everything is flat and insipid. The world is a painted witch, that puts us off with false shows and tempting appearances. The ease, the jocund gaiety, the unsuspecting security of youth are fled: nor can we, without flying in the face of common sense,

From the last dregs of life, hope to receive
What its first sprightly runnings could not give.⁷

If we can slip out of the world without notice or mischance, can tamper with bodily infirmity, and frame our minds to the becoming composure of *still-life*, before we sink into total insensibility, it is as much as we ought to expect. We do not in the regular course of nature die all at once: we have

¹ *The Robbers* is the most strongly revolutionary work of Schiller and of the Storm and Stress period in German literature. In *Don Carlos*, Schiller shows his impatience with the revolutionary struggle in so far as it concerns physical liberty only, and stresses the value of spiritual liberty.

² Coleridge, *To the Author of The Robbers*, 8-4.

³ Act I, 1.

⁴ Wordsworth, *Lines Composed a Few Miles Above Tintern Abbey*, 83-85 (p. 234).

⁵ Gray, *Elegy, Written in a Country Churchyard*, 91-92 (p. 61).

⁶ Burns, *Lament for James, Earl of Glencairn*, 46.

⁷ Dryden, *Aurengzebe*, IV, 1, 41-42.

mouldered away gradually long before; faculty after faculty, attachment after attachment, we are torn from ourselves piece-meal while living; year after year takes something from us; and death only consigns the last remnant of what we were to the grave. The revulsion is not so great, and a quiet *euthanasia*¹ is a winding-up of the plot, that is not out of reason or nature.

That we should thus in a manner outlive ourselves, and dwindle imperceptibly into nothing, is not surprising, when even in our prime the strongest impressions leave so little traces of themselves behind, and the last object is driven out by the succeeding one. How little effect is produced on us at any time by the books we have read, the scenes we have witnessed, the sufferings we have gone through! Think only of the variety of feelings we experience in reading an interesting romance, or being present at a fine play—what beauty, what sublimity, what soothing, what heart-rending emotions! You would suppose these would last forever, or at least subdue the mind to a correspondent tone and harmony—while we turn over the page, while the scene is passing before us, it seems as if nothing could ever after shake our resolution, that “treason domestic, foreign levy, nothing could touch us farther!”² The first splash of mud we get, on entering the street, the first pettifoggish shop-keeper that cheats us out of two-pence, and the whole vanishes clean out of our remembrance, and we become the idle prey of the most petty and annoying circumstances. The mind soars by an effort to the grand and lofty—it is at home, in the grovelling, the disagreeable, and the little. This happens in the height and hey-day of our existence, when novelty gives a stronger impulse to the blood and takes a faster hold of the brain. (I have known the impression on coming out of a gallery of pictures then last half a day)—as we grow old, we become more feeble and querulous, every object “reverbs its own hollowness,”³ and both worlds are not enough to satisfy the peevish importunity and extravagant presumption of our desires! There are a few superior, happy beings, who are born with a temper exempt from every trifling annoyance. This spirit sits serene and smiling as in its native skies, and a divine harmony (whether heard or not) plays around them.⁴ This is to be at peace. Without this, it is in vain to fly into

deserts, or to build a hermitage on the top of rocks, if regret and ill-humor follow us there: and with this, it is needless to make the experiment. The only true retirement is that of the heart; the only true leisure is the repose of the passions. To such persons it makes little difference whether they are young or old; and they die as they have lived, with graceful resignation.

THOMAS DE QUINCEY (1785-1859) CONFESSIONS OF AN ENGLISH OPIUM- EATER

1820-22

1821-22

From PRELIMINARY CONFESSIONS

I have often been asked how I came to be a regular opium-eater; and have suffered, very unjustly, in the opinion of my acquaintance, from being reputed to have brought upon myself all the sufferings which I shall have to record, by a long course of indulgence in this practice purely for the sake of creating an artificial state of pleasurable excitement. This, however, is a misrepresentation of my case. True it is, that for nearly ten years I did occasionally take opium for the sake of the exquisite pleasure it gave me: but, so long as I took it with this view, I was effectually protected from all material bad consequences by the necessity of interposing long intervals between the several acts of indulgence, in order to renew the pleasurable sensations. It was not for the purpose of creating pleasure, but of mitigating pain in the severest degree, that I first began to use opium as an article of daily diet. In the twenty-eighth year of my age, a most painful affection of the stomach, which I had first experienced about ten years before, attacked me in great strength. This affection had originally been caused by extremities of hunger, suffered in my boyish days. During the season of hope and redundant happiness which succeeded (that is, from eighteen to twenty-four) it had slumbered: for the three following years it had revived at intervals: and now, under unfavorable circumstances, from depression of spirits, it attacked me with a violence that yielded to no remedies but opium. As the youthful sufferings which first produced this derangement of the stomach, were interesting in themselves, and in the circumstances that attended them, I shall here briefly retrace them.

My father died when I was about seven years old, and left me to the care of four

¹ easy death² *Woebeith*, III, 2, 24.³ *King Lear*, I, 1, 145.⁴ A reference to the ancient belief that the movement of the celestial spheres produced music

guardians. I was sent to various schools,¹ great and small; and was very early distinguished for my classical attainments, especially for my knowledge of Greek. At thirteen I wrote Greek with ease, and at fifteen my command of that language was so great that I not only composed Greek verses in lyric metres, but could converse in Greek fluently, and without embarrassment—an accomplishment which I have not since met with in any scholar of my times, and which, in my case, was owing to the practice of daily reading off the newspapers into the best Greek I could furnish *extempore* for the necessity of ransacking my memory and invention for all sorts and combinations of periphrastic expressions, as equivalents for modern ideas, images, relations of things, etc., gave me a compass of diction which would never have been called out by a dull translation of moral essays, etc. "That boy," said one of my masters,² pointing the attention of a stranger to me, "that boy could harangue an Athenian mob better than you or I could address an English one." He who honored me with this eulogy, was a scholar, "and a ripe and good one,"³ and, of all my tutors, was the only one whom I loved or revered. Unfortunately for me (and, as I afterwards learned, to this worthy man's great indignation), I was transferred to the care, first of a block-head,⁴ who was in a perpetual panic lest I should expose his ignorance, and finally, to that of a respectable scholar,⁵ at the head of a great school on an ancient foundation. This man had been appointed to his situation by [Brasenose] College, Oxford; and was a sound, well-built scholar, but, like most men whom I have known from that college, coarse, clumsy, and inelegant. A miserable contrast he presented, in my eyes, to the Etonian brilliancy⁷ of my favorite master: and, besides, he could not disguise from my hourly notice the poverty and meagreness of his understanding. It is a bad thing for a boy to be, and to know himself, far beyond his tutors, whether in knowledge or in power of mind. This was the case, so far as regarded knowledge at least, not with myself only for the two boys, who

jointly with myself composed the first form, were better Grecians¹ than the head-master, though not more elegant scholars, nor at all more accustomed to sacrifice to the graces. When I first entered, I remember that we read Sophocles; and it was a constant matter of triumph to us, the learned triumvirate of the first form, to see our *Archididascalus*,² as he loved to be called, conning our lesson before we went up, and laying a regular train, with lexicon and grammar, for blowing up and blasting, as it were, any difficulties he found in the choruses, whilst we never condescended to open our books until the moment of going up, and were generally employed in writing epigrams upon his wig, or some such important matter. My two class-fellows were poor, and dependent for their future prospects at the university, on the recommendation of the head-master. But I, who had a small patrimonial property, the income of which was sufficient to support me at college, wished to be sent thither immediately. I made earnest representations on the subject to my guardians, but all to no purpose. One, who was more reasonable, and had more knowledge of the world than the rest, lived at a distance: two of the other three resigned all their authority into the hands of the fourth,³ and this fourth, with whom I had to negotiate, was a worthy man in his way, but haughty, obstinate, and intolerant of all opposition to his will. After a certain number of letters and personal interviews, I found that I had nothing to hope for, not even a compromise of the matter, from my guardian: unconditional submission was what he demanded: and I prepared myself, therefore, for other measures. Summer was now coming on with hasty steps, and my seventeenth birthday was fast approaching, after which day I had sworn within myself that I would no longer be numbered amongst schoolboys. Money being what I chiefly wanted, I wrote to a woman of high rank,⁴ who, though young herself, had known me from a child, and had latterly treated me with great distinction, requesting that she would "lend" me five guineas. For upwards of a week no answer came; and I was beginning to despond, when, at length,

¹ At Bath, at Winkfield, and at Manchester.

² Mr Morgan, master of Bath School.

³ Henry VIII, IV, 2, 51.

⁴ Mr. Spencer, master of Winkfield School.

⁵ Mr. Lawson, master of Manchester School. The School was founded by Hugh Oldham, Bishop of Exeter, in 1519.

⁷ The bracketed words in the text are supplied from the 1856 edition of the *Confessions*.

⁸ A reference to the emphasis placed upon the classical training at Eton.

¹ That is, had had more Greek.

² The word means head-master.

³ In his *Introduction to the World of Strife*, De Quincey mentions these guardians as R. E. G., and H. The fourth was the Reverend Samuel Hall, curate at Salford, a part of Manchester.

⁴ Lady Carbery, a friend of De Quincey's mother.

a servant put into my hands a double letter, with a coronet on the seal. The letter was kind and obliging: the fair writer was on the sea-coast, and in that way the delay had arisen: she enclosed double of what I had asked, and good-naturedly hinted that if I should *never* repay her it would not absolutely ruin her. Now, then, I was prepared for my scheme: ten guineas, added to about two which I had remaining from my pocket money, seemed to me sufficient for an indefinite length of time: and at that happy age, if no *definite* boundary can be assigned to one's power, the spirit of hope and pleasure makes it virtually infinite.

It is a just remark of Dr. Johnson's, and, what cannot often be said of his remarks, it is a very feeling one, that we never do anything consciously for the last time—of things, that is, which we have long been in the habit of doing—without sadness of heart.¹ This truth I felt deeply, when I came to leave [Manchester], a place which I did not love, and where I had not been happy. On the evening before I left [Manchester] forever, I grieved when the ancient and lofty school-room resounded with the evening service, performed for the last time in my hearing, and at night, when the muster-roll of names was called over, and mine, as usual, was called first, I stepped forward, and, passing the head-master, who was standing by, I bowed to him, and looked earnestly in his face, thinking to myself, "He is old and infirm, and in this world I shall not see him again." I was right. I never *did* see him again, nor ever shall. He looked at me complacently, smiled good-naturedly, returned my salutation, or rather my valediction, and we parted, though he knew it not, forever. I could not reverence him intellectually: but he had been uniformly kind to me, and had allowed me many indulgences: and I grieved at the thought of the mortification I should inflict upon him.

The morning came which was to launch me into the world, and from which my whole succeeding life has, in many important points, taken its coloring. I lodged in the head-master's house, and had been allowed, from my first entrance, the indulgence of a private room, which I used both as a sleeping-room and as a study. At half after three I rose, and gazed with deep emotion at the ancient towers of [the Collegiate Church], "dressed in earliest light," and beginning

to crimson with the radiant lustre of a cloudless July morning. I was firm and immovable in my purpose. but yet agitated by anticipation of uncertain danger and troubles, and, if I could have foreseen the hurricane and perfect hail-storm of affliction which soon fell upon me, well might I have been agitated. To this agitation the deep peace of the morning presented an affecting contrast, and in some degree a medicine. The silence was more profound than that of midnight: and to me the silence of a summer morning is more touching than all other silence,² because, the light being broad and strong, as that of noon-day at other seasons of the year, it seems to differ from perfect day chiefly because man is not yet abroad; and thus the peace of nature, and of the innocent creatures of God, seems to be secure and deep, only so long as the presence of man, and his restless and unquiet spirit, are not there to trouble its sanctity. I dressed myself, took my hat and gloves, and lingered a little in the room. For the last year and a half this room had been my "pensive citadel":³ here I had read and studied through all the hours of night: and, though true it was that for the latter part of this time I, who was framed for love and gentle affections, had lost my gaiety and happiness, during the strife and fever of contention with my guardian; yet, on the other hand, as a boy so passionately fond of books, and dedicated to intellectual pursuits, I could not fail to have enjoyed many happy hours in the midst of general dejection. I wept as I looked round on the chair, hearth, writing-table, and other familiar objects, knowing too certainly that I looked upon them for the last time. Whilst I write this, it is eighteen years ago: and yet, at this moment, I see distinctly as if it were yesterday the lineaments and expression of the object on which I fixed my parting gaze: it was a picture of the lovely —,⁴ which hung over the mantle-piece: the eyes and mouth of which were so beautiful, and the whole countenance so radiant with benignity and divine tranquillity, that I had a thousand times laid down my pen or my book, to gather consolation from it, as a devotee from his patron saint. Whilst I was yet gazing upon it, the deep tones of [Manchester] clock proclaimed that it was four o'clock. I went up to the picture, kissed it,

¹ See p. 1077b, 1-42: also *The English Mail-Coach*, 3, 1 (p. 1225b, 46 ff.).

² Wordsworth, *Waves Fret not at their Convent's Narrow Room*, 3 (p. 300).

³ The name of the subject of this picture is unknown.

⁴ See Johnson's *The Idler*, No. 103 (the last paragraph).

and then gently walked out, and closed the door forever!

So blended and intertwined in this life are occasions of laughter and of tears, that I cannot yet recall, without smiling, an incident which occurred at that time, and which had nearly put a stop to the immediate execution of my plan. I had a trunk of immense weight; for, besides my clothes, it contained nearly all my library. The difficulty was to get this removed to a carrier's: my room was at an aerial elevation in the house, and (what was worse) the staircase, which communicated with this angle of the building, was accessible only by a gallery which passed the head-master's chamber-door. I was a favorite with all the servants; and, knowing that any of them would screen me, and act confidentially, I communicated my embarrassment to a groom of the head-master's. The groom swore he would do anything I wished; and, when the time arrived, went up stairs to bring the trunk down. This I feared was beyond the strength of any one man: however, the groom was a man—

Of Atlantean shoulders, fit to bear
The weight of mightiest monarchies!

and had a back as spacious as Salisbury plain. Accordingly, he persisted in bringing down the trunk alone, whilst I stood waiting at the foot of the last flight, in anxiety for the event. For some time I heard him descending with slow and firm steps: but, unfortunately, from his trepidation as he drew near the dangerous quarter, within a few steps of the gallery, his foot slipped; and the mighty burden, falling from his shoulders, gained such increase of impetus at each step of the descent, that, on reaching the bottom, it tumbled, or rather leaped, right across, with the noise of twenty devils, against the very bedroom door of the Archididascalus. My first thought was that all was lost, and that my only chance for executing a retreat was to sacrifice my baggage. However, on reflection, I determined to abide the issue. The groom was in the utmost alarm, both on his own account and on mine: but, in spite of this, so irresistibly had the sense of the ludicrous, in this unhappy *contretemps*,² taken possession of his fancy, that he sang out a long, loud, and canorous³ peal of laughter, that might have wakened the Seven Sleepers. At the sound

of this resonant merriment, within the very ears of insulted authority, I could not myself forbear joining in it: subdued to this, not so much by the unhappy *étourderie*¹ of the trunk, as by the effect it had upon the groom. We both expected, as a matter of course, that Dr. [Lawson] would sally out of his room: for, in general, if but a mouse stirred, he sprang out like a mastiff from his kennel. Strange to say, however, on this occasion, when the noise of laughter had ceased, no sound, or rustling even, was to be heard in the bedroom. Dr. [Lawson] had a painful complaint, which, sometimes keeping him awake, made his sleep, perhaps, when it *did* come, the deeper. Gathering courage from the silence, the groom hoisted his burden again, and accomplished the remainder of his descent without accident. I waited until I saw the trunk placed on a wheel-barrow, and on its road to the carrier's: then, "with Providence my guide,"² I set off on foot,—carrying a small parcel, with some articles of dress, under my arm, a favorite English poet in one pocket, and a small 12mo volume, containing about nine plays of Euripides, in the other.

It had been my intention originally to proceed to Westmoreland, both from the love I bore to that country, and on other personal accounts.³ Accidents, however, gave a different direction to my wanderings, and I bent my steps towards North Wales.

After wandering about for some time in Denbighshire, Merionethshire, and Carnarvonshire, I took lodgings in a small neat house in B[angor]. Here I might have stayed with great comfort for many weeks; for provisions were cheap at B[angor], from the scarcity of other markets for the surplus produce of a wide agricultural district. An accident, however, in which, perhaps, no offence was designed, drove me out to wander again. I know not whether my reader may have remarked, but I have often remarked, that the proudest class of people in England, or, at any rate, the class whose pride is most apparent, are the families of bishops. Noblemen and their children carry about with them, in their very titles, a sufficient notification of their rank. Nay, their very names, and this applies also to the children of many untitled houses, are often to the English ear adequate exponents of high birth or descent. Sackville, Mannerv, Fitzroy, Paulet, Cavendish, and scores of others, tell their own tale. Such persons,

¹ *Paradise Lost*, 2, 806-7.

² untoward accident

³ resonant; ringing

¹ blunder

² *Paradise Lost*, 12, 647.

³ For the purpose of visiting Wordsworth.

therefore, find everywhere a due sense of their claims already established, except among those who are ignorant of the world by virtue of their own obscurity: "Not to know *them*, argues one's self unknown."¹ Their manners take a suitable tone and coloring; and, for once that they find it necessary to impress a sense of their consequence upon others, they meet with a thousand occasions for moderating and tempering this sense by acts of courteous condescension. With the families of bishops it is otherwise: with them it is all uphill work to make known their pretensions: for the proportion of the episcopal bench taken from noble families is not at any time very large; and the succession to these dignities is so rapid that the public ear seldom has time to become familiar with them, unless where they are connected with some literary reputation. Hence it is, that the children of bishops carry about with them an austere and repulsive air, indicative of claims not generally acknowledged, a sort of *noli me tangere*² manner, nervously apprehensive of too familiar approach, and shrinking with the sensitiveness of a gouty man, from all contact with the *οἱ πολλοί*.³ Doubtless, a powerful understanding, or unusual goodness of nature, will preserve a man from such weakness: but, in general, the truth of my representation will be acknowledged: pride, if not of deeper root in such families, appears, at least, more upon the surface of their manners. The spirit of manners naturally communicates itself to their domestics and other dependents. Now, my landlady had been a lady's maid, or a nurse, in the family of the Bishop of [Bangor]; and had but lately married away and "settled" (as such people express it) for life. In a little town like B[angor] merely to have lived in the bishop's family conferred some distinction: and my good landlady had rather more than her share of the pride I have noticed on that score. What "my lord" said, and what "my lord" did, how useful he was in Parliament, and how indispensable at Oxford, formed the daily burden of her talk. All this I bore very well: for I was too good-natured to laugh in anybody's face, and I could make an ample allowance for the garrulity of an old servant. Of necessity, however, I must have appeared in her eyes very inadequately impressed with the bishop's importance: and, perhaps, to punish me for

my indifference, or possibly by accident, she one day repeated to me a conversation in which I was indirectly a party concerned. She had been to the palace to pay her respects to the family; and, dinner being over, was summoned into the dining-room. In giving an account of her household economy, she happened to mention that she had let her apartments. Thereupon the good bishop (it seemed) had taken occasion to caution her as to her selection of inmates: "for," said he, "you must recollect, Betty, that this place is in the high road to the Head;¹ so that multitudes of Irish swindlers, running away from their debts into England—and of English swindlers, running away from their debts to the Isle of Man, are likely to take this place in their route." This advice was certainly not without reasonable grounds: but rather fitted to be stored up for Mrs. Betty's private meditations, than specially reported to me. What followed, however, was somewhat worse:—"Oh, my lord," answered my landlady (according to her own representation of the matter), "I really don't think this young gentleman is a swindler; because——"
—"You don't think me a swindler?" said I, interrupting her, in a tumult of indignation "for the future I shall spare you the trouble of thinking about it." And without delay I prepared for my departure. Some concessions the good woman seemed disposed to make: but a harsh and contemptuous expression which I fear that I applied to the learned dignitary himself, roused her indignation in turn: and reconciliation then became impossible. I was, indeed, greatly irritated at the bishop's having suggested any grounds of suspicion, however remotely, against a person whom he had never seen: and I thought of letting him know my mind in Greek: which, at the same time that it would furnish some presumption that I was no swindler, would also, I hoped, compel the bishop to reply in the same language; in which case, I doubted not to make it appear, that if I was not so rich as his lordship, I was a better Grecian. Calmer thoughts, however, drove this boyish design out of my mind: for I considered that the bishop was in the right to counsel an old servant; that he could not have designed that his advice should be reported to me; and that the same coarseness of mind which had led Mrs. Betty to repeat the advice at all might have colored it in a way more agreeable to her own style

¹ *Paradise Lost*, 4, 830.

² touch me not

³ many multitude

¹ Probably Holyhead, from which travelers would embark for Ireland or the Isle of Man

of thinking than to the actual expressions of the worthy bishop.

I left the lodgings the same hour, and this turned out a very unfortunate occurrence for me: because, living henceforward at inns, I was drained of my money very rapidly. In a fortnight I was reduced to short allowance; that is, I could allow myself only one meal a day. From the keen appetite produced by constant exercise and mountain air acting on a youthful stomach, I soon began to suffer greatly on this slender regimen; for the single meal which I could venture to order was coffee or tea. Even this, however, was at length withdrawn: and afterwards, so long as I remained in Wales, I subsisted either on blackberries, hips, haws, etc., or on the casual hospitalities which I now and then received, in return for such little service as I had an opportunity of rendering. Sometimes I wrote letters of business for cottagers, who happened to have relatives in Liverpool, or in London: more often I wrote love-letters to their sweethearts for young women who had lived as servants in Shrewsbury, or other towns on the English border. On all such occasions I gave great satisfaction to my humble friends, and was generally treated with hospitality: and once, in particular, near the village of Llan-y-tyndw (or some such name), in a sequestered part of Merionethshire, I was entertained for upwards of three days by a family of young people, with an affectionate and fraternal kindness that left an impression upon my heart not yet impaired. The family consisted, at that time, of four sisters and three brothers, all grown up, and all remarkable for elegance and delicacy of manners. So much beauty, and so much native good-breeding and refinement, I do not remember to have seen before or since in any cottage, except once or twice in Westmoreland and Devonshire. They spoke English, an accomplishment not often met with in so many members of one family, especially in villages remote from the high road. Here I wrote, on my first introduction, a letter about prize-money, for one of the brothers, who had served on board an English man-of-war; and more privately, two love-letters for two of the sisters. They were both interesting looking girls, and one of uncommon loveliness. In the midst of their confusion and blushes, whilst dictating, or rather giving me general instructions, it did not require any great penetration to discover that what they wished was, that their letters should be as

kind as was consistent with proper maidenly pride. I contrived so to temper my expressions as to reconcile the gratification of both feelings: and they were as much pleased with the way in which I had expressed their thoughts, as, in their simplicity, they were astonished at my having so readily discovered them. The reception one meets with from the women of a family generally determines the tenor of one's whole entertainment. In this case I had discharged my confidential duties as secretary so much to the general satisfaction, perhaps also amusing them with my conversation, that I was pressed to stay with a cordiality which I had little inclination to resist. I slept with the brothers, the only unoccupied bed standing in the apartment of the young women: but in all other points they treated me with a respect not usually paid to purses as light as mine; as if my scholarship were sufficient evidence that I was of "gentle blood." Thus I lived with them for three days, and a greater part of a fourth: and from the undiminished kindness which they continued to show me, I believe I might have stayed with them up to this time, if their power had corresponded with their wishes. On the last morning, however, I perceived upon their countenances, as they sat at breakfast, the expression of some unpleasant communication which was at hand, and soon after one of the brothers explained to me that their parents had gone, the day before my arrival, to an annual meeting of Methodists, held at Carnarvon, and were that day expected to return; "and if they should not be so civil as they ought to be," he begged, on the part of all the young people, that I would not take it amiss. The parents returned, with churlish faces, and "*Dym Sassenach*" (no English), in answer to all my addresses. I saw how matters stood; and so, taking an affectionate leave of my kind and interesting young hosts, I went my way. For, though they spoke warmly to their parents in my behalf, and often excused the manner of the old people, by saying that it was "only their way," yet I easily understood that my talent for writing love-letters would do as little to recommend me with two grave sexagenarian Welsh Methodists, as my Greek Sapphics or Alcaics¹ and what had been hospitality, when offered to me with the gracious courtesy of my young friends,

¹ Greek love lyrics written after the manner of Sappho and Alcaeus, famous Greek poets (600 B.C.)

would become charity, when connected with the harsh demeanor of these old people. Certainly, Mr. Shelley is right in his notions about old age:¹ unless, powerfully counteracted by all sorts of opposite agencies, it is a miserable corrupter and blighter to the genial charities of the human heart

Soon after this, I contrived, by means which I must omit for want of room,² to transfer myself to London. And now began the latter and fiercer stage of my long sufferings, without using a disproportionate expression, I might say, of my agony. For I now suffered, for upwards of sixteen weeks, the physical anguish of hunger in various degrees of intensity; but as bitter, perhaps, as ever any human being can have suffered who has survived it I would not needlessly harass my reader's feelings by a detail of all that I endured for extremities such as these, under any circumstances of heaviest misconduct or guilt, cannot be contemplated even in description without a rueful pity that is painful to the natural goodness of the human heart. Let it suffice, at least on this occasion, to say that a few fragments of bread from the breakfast-table of one individual,³ who supposed me to be ill, but did not know of my being in utter want, and these at uncertain intervals, constituted my whole support. During the former part of my sufferings, that is, generally in Wales, and always for the first two months in London, I was houseless, and very seldom slept under a roof. To this constant exposure to the open air I ascribe it mainly that I did not sink under my torments. Latterly, however, when colder and more inclement weather came on, and when, from the length of my sufferings, I had begun to sink into a more languishing condition, it was, no doubt, fortunate for me that the same person to whose breakfast-table I had access allowed me to sleep in a large unoccupied house, of which he was tenant. Unoccupied, I call it, for there was no household or establishment in it; nor any furniture indeed, except for a table and a few chairs. But I found, on taking possession of my new quarters, that the house already contained one single inmate, a poor friendless child, apparently ten years old; but she seemed hunger-bitten; and sufferings of that

sort often make children look older than they are. From this forlorn child I learned that she had slept and lived there alone for some time before I came. and great joy the poor creature expressed, when she found that I was, in future, to be her companion through the hours of darkness. The house was large, and, from the want of furniture, the noise of the rats made a prodigious echoing on the spacious staircase and hall; and, amidst the real fleshly ills of cold, and, I fear, hunger, the forsaken child had found leisure to suffer still more, it appeared, from the self-created one of ghosts. I promised her protection against all ghosts whatsoever but, alas! I could offer her no other assistance. We lay upon the floor, with a bundle of cursed law papers for a pillow but with no other covering than a sort of large horseman's cloak: afterwards, however, we discovered, in a garret, an old sofa-cover, a small piece of rug, and some fragments of other articles, which added a little to our warmth. The poor child crept close to me for warmth, and for security against her ghostly enemies. When I was not more than usually ill, I took her into my arms, so that, in general, she was tolerably warm, and often slept when I could not for, during the last two months of my sufferings, I slept much in the day-time, and was apt to fall into transient dozing at all hours. But my sleep distressed me more than my watching for, besides the tumultuousness of my dreams, which were only not so awful as those which I shall have to describe hereafter as produced by opium, my sleep was never more than what is called *dogsleep*. so that I could hear myself moaning, and was often, as it seemed to me, wakened suddenly by my own voice; and, about this time, a hideous sensation began to haunt me as soon as I fell into a slumber, which has since returned upon me at different periods of my life, viz., a sort of twitching, I know not where, but apparently about the region of the stomach, which compelled me violently to throw out my feet for the sake of relieving it. This sensation coming on as soon as I began to sleep, and the effort to relieve it constantly awaking me, at length I slept only from exhaustion; and from increasing weakness, as I said before, I was constantly falling asleep, and constantly awaking. Meantime, the master of the house sometimes came in upon us suddenly, and very early, sometimes not till ten o'clock, sometimes not at all. He was in constant fear of bailiffs improving on

¹ Shelley says that old age is cold and cruel. See his *The Revolt of Islam*, 2, 33.

² He borrowed twelve guineas from two friends.

³ A Mr. Brunell, an obscure lawyer, who had been recommended to De Quincey by a money-lender named Dell.

the plan of Cromwell,¹ every night he slept in a different quarter of London; and I observed that he never failed to examine through a private window the appearance of those who knocked at the door, before he would allow it to be opened. He breakfasted alone: indeed, his tea equipage would hardly have admitted of his hazard-
 ing an invitation to a second person—any more than the quantity of esculent *matériel*, which, for the most part, was little more than a roll, or a few biscuits, which he had bought on his road from the place where he had slept. Or, if he *had* asked a party, as I once learnedly and facetiously observed to him—the several members of it must have stood in the relation to each other (not *sat* in any relation whatever) of succession, as the metaphysicians have it, and not of co-existence; in the relation of the parts of time, and not of the parts of space. During his breakfast, I generally contrived a reason for lounging in; and, with an air of as much indifference as I could assume, took up such fragments as he had left—sometimes, indeed, there were none at all. In doing this, I committed no robbery except upon the man himself, who was thus obliged, I believe, now and then to send out at noon for an extra biscuit; for, as to the poor child, *she* was never admitted into his study, if I may give that name to his chief depository of parchments, law writings, etc.; that room was to her the Bluebeard room of the house, being regularly locked on his departure to dinner, about six o'clock, which usually was his final departure for the night. Whether this child were an illegitimate daughter of Mr. [Brunell], or only a servant, I could not ascertain; she did not herself know; but certainly she was treated altogether as a menial servant. No sooner did Mr. [Brunell] make his appearance, than she went below stairs, brushed his shoes, coat, etc.; and, except when she was summoned to run an errand, she never emerged from the dismal Tartarus of the kitchens, etc. to the upper air, until my welcome knock at night called up her little trembling footsteps to the front door. Of her life during the daytime, however, I knew little but what I gathered from her own account at night; for, as soon as the

hours of business commenced, I saw that my absence would be acceptable; and, in general, therefore, I went off, and sat in the parks, or elsewhere, until nightfall.

But who, and what, meantime, was the master of the house himself? Reader, he was one of those anomalous practitioners in lower departments of the law, who—what shall I say?—who, on prudential reasons, or from necessity, deny themselves all indulgence in the luxury of too delicate a conscience: (a periphrasis which might be abridged considerably, but *that* I leave to the reader's taste:) in many walks of life, a conscience is a more expensive encumbrance, than a wife or a carriage; and just as people talk of "laying down" their carriages, so I suppose my friend, Mr [Brunell], had "laid down" his conscience for a time, meaning, doubtless, to resume it as soon as he could afford it. The inner economy of such a man's daily life would present a most strange picture, if I could allow myself to amuse the reader at his expense. Even with my limited opportunities for observing what went on, I saw many scenes of London intrigues, and complex chicanery "cycle and epicycle, orb in orb," at which I sometimes smile to this day—and at which I smiled then, in spite of my misery. My situation, however, at that time, gave me little experience, in my own person, of any qualities in Mr. [Brunell]'s character but such as did him honor, and of his whole strange composition I must forget everything but that towards me he was obliging and, to the extent of his power, generous.

That power was not, indeed, very extensive; however, in common with the rats, I sat rent free; and, as Dr Johnson has recorded, that he never but once in his life had as much wall-fruit as he could eat,² so let me be grateful, that on that single occasion I had as large a choice of apartments in a London mansion as I could possibly desire. Except the Bluebeard room, which the poor child believed to be haunted, all others, from the attics to the cellars, were at our service; "the world was all before us";³ and we pitched our tent for the night in any spot we chose. This house I have already described as a large one; it stands in a conspicuous situation, and in a well-known part of London. Many of my read-

¹ A reference to the precautions for safety which Cromwell is said to have taken after the dissolution of his last Parliament. According to Clarendon, Cromwell wore armor under his clothes and "rarely lodged two nights together in one chamber." See Clarendon's *The History of the Rebellion and Civil Wars in England* (Oxford ed.), 7 245

² *Paradise Lost*, 8, 84

³ The incident is recorded in Mrs. Pious's *Anecdotes of the late Samuel Johnson, LL.D., during the last Twenty Years of his Life* (1786), 102

⁴ *Paradise Lost*, 12, 646

ers will have passed it, I doubt not, within a few hours of reading this. For myself, I never fail to visit it when business draws me to London; about ten o'clock, this very night, August 15, 1821, being my birthday, —I turned aside from my evening walk, down Oxford Street, purposely to take a glance at it: it is now occupied by a respectable family; and, by the lights in the front drawing-room, I observed a domestic party, assembled perhaps at tea, and apparently cheerful and gay. Marvellous contrast in my eyes to the darkness—cold—silence—and desolation of that same house eighteen years ago, when its nightly occupants were one famishing scholar, and a neglected child. —Her, by the bye, in after years, I vainly endeavored to trace. Apart from her situation, she was not what would be called an interesting child: she was neither pretty, nor quick in understanding, nor remarkably pleasing in manners. But, thank God! even in those years I needed not the embellishments of novel accessaries to conciliate my affections; plain human nature, in its humblest and most homely apparel, was enough for me: and I loved the child because she was my partner in wretchedness. If she is now living, she is probably a mother, with children of her own; but, as I have said, I could never trace her.

This I regret, but another person there was at that time, whom I have since sought to trace with far deeper earnestness, and with far deeper sorrow at my failure. This person was a young woman, and one of that unhappy class who subsist upon the wages of prostitution. I feel no shame, nor have any reason to feel it, in avowing that I was then on familiar and friendly terms with many women in that unfortunate condition. The reader needs neither smile at this avowal, nor frown. For, not to remind my classical readers of the old Latin proverb—*"Sine Cere, &c."* etc., it may well be supposed that in the existing state of my purse my connection with such women could not have been an impure one. But the truth is, that at no time of my life have I been a person to hold myself polluted by the touch or approach of any creature that wore a human shape: on the contrary, from my very earliest youth it has been my pride to converse familiarly, *more Socratico*,³ with all human beings, man, woman, and child, that chance might fling in my way: a prac-

¹ without food and wine love grows cold (Terence, *Eunucho*, IV, 5, 6)

² after the manner of Socrates.—A. C., by questions and answers

tice which is friendly to the knowledge of human nature, to good feelings, and to that frankness of address which becomes a man who would be thought a philosopher. For a philosopher should not see with the eyes of the poor liminary creature calling himself a man of the world, and filled with narrow and self-regarding prejudices of birth and education, but should look upon himself as a catholic creature, and as standing in an equal relation to high and low—to educated and uneducated, to the guilty and the innocent. Being myself at that time of necessity a peripatetic, or a walker of the streets, I naturally fell in more frequently with those female peripatetics who are technically called street-walkers. Many of these women had occasionally taken my part against watchmen who wished to drive me off the steps of houses where I was sitting. But one amongst them, the one on whose account I have at all introduced this subject—yet no! let me not class thee, oh noble-minded Ann —, with that order of women; let me find, if it be possible, some gentler name to designate the condition of her to whose bounty and compassion, ministering to my necessities when all the world had forsaken me, I owe it that I am at this time alive.—For many weeks I had walked at nights with this poor friendless girl up and down Oxford Street, or had rested with her on steps and under the shelter of porticoes. She could not be so old as myself: she told me, indeed, that she had not completed her sixteenth year. By such questions as my interest about her prompted, I had gradually drawn forth her simple history. Hers was a case of ordinary occurrence (as I have since had reason to think), and one in which, if London beneficence had better adapted its arrangements to meet it, the power of the law might oftener be interposed to protect, and to avenge. But the stream of London charity flows in a channel which, though deep and mighty, is yet noiseless and underground; not obvious or readily accessible to poor houseless wanderers: and it cannot be denied that the outside air and framework of London society is harsh, cruel, and repulsive. In any case, however, I saw that part of her injuries might easily have been redressed; and I urged her often and earnestly to lay her complaint before a magistrate: friendless as she was, I assured her that she would meet with immediate attention; and that English justice, which was no respecter of persons, would speedily and amply avenge her on the brutal ruffian who

had plundered her little property. She promised me often that she would; but she delayed taking the steps I pointed out from time to time: for she was timid and dejected to a degree which showed how deeply sorrow had taken hold of her young heart: and perhaps she thought justly that the most upright judge, and the most righteous tribunals, could do nothing to repair her heaviest wrongs. Something, however, would perhaps have been done: for it had been settled between us at length, but unhappily on the very last time but one that I was ever to see her, that in a day or two we should go together before a magistrate, and that I should speak on her behalf. This little service it was destined, however, that I should never realize. Meantime, that which she rendered to me, and which was greater than I could ever have repaid her, was this:—One night, when we were pacing slowly along Oxford Street, and after a day when I had felt more than usually ill and faint, I requested her to turn off with me into Soho Square: thither we went; and we sat down on the steps of a house, which, to this hour, I never pass without a pang of grief, and an inner act of homage to the spirit of that unhappy girl, in memory of the noble action which she there performed. Suddenly, as we sat, I grew much worse: I had been leaning my head against her bosom; and all at once I sank from her arms and fell backwards on the step. From the sensations I then had, I felt an inner conviction of the liveliest kind that without some powerful and reviving stimulus, I should either have died on the spot—or should at least have sunk to a point of exhaustion from which all re-ascent under my friendless circumstances would soon have become hopeless. Then it was, at this crisis of my fate, that my poor orphan companion—who had herself met with little but injuries in this world—stretched out a saving hand to me. Uttering a cry of terror, but without a moment's delay, she ran off into Oxford Street, and in less time than could be imagined, returned to me with a glass of port wine and spices, that acted upon my empty stomach (which at that time would have rejected all solid food) with an instantaneous power of restoration: and for this glass the generous girl without a murmur paid out of her own humble purse at a time—be it remembered!—when she had scarcely wherewithal to purchase the bare necessities of life, and when she could have no reason to expect that I should ever be

able to reimburse her.—Oh! youthful benefactress! how often in succeeding years, standing in solitary places, and thinking of thee with grief of heart and perfect love, how often have I wished that, as in ancient times the curse of a father was believed to have a supernatural power, and to pursue its object with a fatal necessity of self-fulfilment,—even so the benediction of a heart oppressed with gratitude might have a like prerogative; might have power given it from above to chase—to haunt—to way-lay¹—to overtake—to pursue thee into the central darkness of a London brothel, or, if it were possible, into the darkness of the grave—there to awaken thee with an authentic message of peace and forgiveness, and of final reconciliation!

I do not often weep: for not only do my thoughts on subjects connected with the chief interests of man daily, nay hourly, descend a thousand fathoms “too deep for tears”;² not only does the sternness of my habits of thought present an antagonism to the feelings which prompt tears—wanting of necessity to those who, being protected usually by their levity from any tendency to meditative sorrow, would by that same levity be made incapable of resisting it on any casual access of such feelings.—but also, I believe that all minds which have contemplated such objects as deeply as I have done, must, for their own protection from utter despondency, have early encouraged and cherished some tranquillizing belief as to the future balances and the hieroglyphic meanings of human sufferings. On these accounts, I am cheerful to this hour, and, as I have said, I do not often weep. Yet some feelings, though not deeper or more passionate, are more tender than others, and often, when I walk at this time in Oxford Street by dreamy lamp-light, and hear those airs played on a barrel-organ which years ago solaced me and my dear companion, as I must always call her, I shed tears, and muse with myself at the mysterious dispensation which so suddenly and so critically separated us forever. How it happened, the reader will understand from what remains of this introductory narration.

Soon after the period of the last incident I have recorded, I met, in Albemarle Street, a gentleman of his late majesty's³ household. This gentleman had received hospital-

¹ See Wordsworth's *She was a Phantom of Delight*, 10 (p. 295).

² Wordsworth, *Ode: Intimations of Immortality*, 208 (p. 305).

³ George III, who had recently died (1820).

ities, on different occasions, from my family: and he challenged me upon the strength of my family likeness. I did not attempt any disguise. I answered his questions ingenuously,—and, on his pledging his word of honor that he would not betray me to my guardians, I gave him an address to my friend the attorney's. The next day I received from him a £10 Bank-note. The letter enclosing it was delivered with other letters of business to the attorney; but, though his look and manner informed me that he suspected its contents, he gave it up to me honorably and without demur.

This present, from the particular service to which it was applied, leads me naturally to speak of the purpose which had allured me up to London, and which I had been (to use a forensic word) *soliciting* from the first day of my arrival in London, to that of my final departure.

In so mighty a world as London, it will surprise my readers that I should not have found some means of staving off the last extremities of penury: and it will strike them that two resources at least must have been open to me,—*viz.*, either to seek assistance from the friends of my family, or to turn my youthful talents and attainments into some channel of pecuniary emolument. As to the first course, I may observe, generally, that what I dreaded beyond all other evils was the chance of being reclaimed by my guardians, not doubting that whatever power the law gave them would have been enforced against me to the utmost; that is, to the extremity of forcibly restoring me to the school which I had quitted: a restoration which as it would in my eyes have been a dishonor even if submitted to voluntarily, could not fail, when extorted from me in contempt and defiance of my known wishes and efforts, to have been a humiliation worse to me than death, and which would indeed have terminated in death. I was, therefore, shy enough of applying for assistance even in those quarters where I was sure of receiving it—at the risk of furnishing my guardians with any clue for recovering me. But, as to London in particular, though, doubtless, my father had in his lifetime had many friends there, yet, as ten years had passed since his death, I remembered few of them even by name: and never having seen London before, except once for a few hours, I knew not the address of even those few. To this mode of gaining help, therefore, in part the difficulty, but much more the paramount fear which I have men-

tioned, habitually indisposed me. In regard to the other mode, I now feel half inclined to join my reader in wondering that I should have overlooked it. As a corrector of Greek proofs, if in no other way, I might doubtless have gained enough for my slender wants. Such an office as this I could have discharged with an exemplary and punctual accuracy that would soon have gained me the confidence of my employers. But it must not be forgotten that, even for such an office as this, it was necessary that I should first of all have an introduction to some respectable publisher: and this I had no means of obtaining. To say the truth, however, it had never once occurred to me to think of literary labors as a source of profit. No mode sufficiently speedy of obtaining money had ever occurred to me but that of borrowing it on the strength of my future claims and expectations. This mode I sought by every avenue to compass, and amongst other persons I applied to a Jew named D[ell].¹

To this Jew, and to other advertising money-lenders, some of whom were, I believe, also Jews, I had introduced myself with an account of my expectations; which account, on examining my father's will at Doctor's Commons, they had ascertained to be correct. The person there mentioned as

¹ "To this same Jew, by the way, some eighteen months afterwards, I applied again on the same business, and, dating at that time from a respectable college, I was fortunate enough to gain his serious attention to my proposals. My necessities had not arisen from any extravagance or youthful levities (these my habits and the nature of my pleasures raised me far above), but simply from the vindictive malice of my guardian, who, when he found himself no longer able to prevent me from going to the university, had, as a parting token of his good nature refused to sign an order for granting me a shilling beyond the allowance made to me at school—*viz.*, £100 per annum. Upon this sum it was, in my time, barely possible to have lived in college, and not possible to a man who, though above the paltry affectation of ostentatious disregard for money, and without any expensive tastes, confided nevertheless rather too much in servants, and did not delight in the petty details of minute economy. I soon, therefore, became embarrassed, and at length, after a most voluminous negotiation with the Jew (some parts of which, if I had leisure to rehearse them, would greatly amuse my readers), I was put in possession of the sum I asked for, on the 'regular' terms of paying the Jew seventeen and a half per cent by way of annuity on all the money furnished, Israel, on his part, graciously resuming no more than about ninety guineas of the said money, on account of an attorney's bill (for what services, to whom rendered, and when whether at the siege of Jerusalem—at the building of the Second Temple—or on some earlier occasion, I have not yet been able to discover). How many perches this bill measured I really forget; but I still keep it in a cabinet of natural curiosities, and sometime or other I believe I shall present it to the British Museum."—De Quincey.

the second son of —, was found to have all the claims, or more than all, that I had stated: but one question still remained, which the faces of the Jews pretty significantly suggested,—was I that person? This doubt had never occurred to me as a possible one: I had rather feared, whenever my Jewish friends scrutinized me keenly, that I might be too well known to be that person—and that some scheme might be passing in their minds for entrapping me, and selling me to my guardians. It was strange to me to find my own self, *materialiter*¹ considered (so I expressed it, for I doted on logical accuracy of distinctions), accused, or at least suspected, of counterfeiting my own self, *formaliter*² considered. However, to satisfy their scruples, I took the only course in my power. Whilst I was in Wales, I had received various letters from young friends: these I produced: for I carried them constantly in my pocket—being, indeed, by this time, almost the only relics of my personal incumbrances (excepting the clothes I wore) which I had not in one way or other disposed of. Most of these letters were from the Earl of [Altamont], who was at this time my chief, or rather only, confidential friend. These letters were dated from Eton. I had also some from the Marquess of [Sligo], his father, who, though absorbed in agricultural pursuits, yet having been an Etonian himself, and as good a scholar as a nobleman needs to be—still retained an affection for classical studies, and for youthful scholars. He had, accordingly, from the time that I was fifteen, corresponded with me; sometimes upon the great improvements which he had made, or was meditating, in the counties of M[ayo] and Sl[igo] since I had been there; sometimes upon the merits of a Latin poet; at other times suggesting subjects to me on which he wished me to write verses.

On reading the letters, one of my Jewish friends agreed to furnish two or three hundred pounds on my personal security—provided I could persuade the young Earl, who was, by the way, not older than myself, to guarantee the payment on our coming of age: the Jew's final object being, as I now suppose, not the trifling profit he could expect to make by me, but the prospect of establishing a connection with my noble friend, whose immense expectations were well known to him. In pursuance of this proposal on the part of the Jew, about eight

or nine days after I had received the £10, I prepared to go down to Eton. Nearly £3 of the money I had given to my money-lending friend, on his alleging that the stamps must be bought, in order that the writings might be preparing whilst I was away from London. I thought in my heart that he was lying; but I did not wish to give him any excuse for charging his own delays upon me. A smaller sum I had given to my friend the attorney, who was connected with the money-lenders as their lawyer, to which, indeed, he was entitled for his unfurnished lodgings. About fifteen shillings I had employed in re-establishing, though in a very humble way, my dress. Of the remainder I gave one-quarter to Ann, meaning on my return to have divided with her whatever might remain. These arrangements made,—soon after six o'clock, on a dark winter evening, I set off, accompanied by Ann, towards Piccadilly, for it was my intention to go down as far as Salt Hill on the Bath or Bristol mail. Our course lay through a part of the town which has now all disappeared, so that I can no longer retrace its ancient boundaries: Swallow Street, I think it was called. Having time enough before us, however, we bore away to the left until we came into Golden Square: there, near the corner of Sherrard Street, we sat down, not wishing to part in the tumult and blaze of Piccadilly. I had told her of my plans some time before: and I now assured her again that she should share in my good fortune, if I met with any; and that I would never forsake her, as soon as I had power to protect her. This I fully intended, as much from inclination as from a sense of duty: for, setting aside gratitude, which in any case must have made me her debtor for life, I loved her as affectionately as if she had been my sister: and at this moment, with sevenfold tenderness, from pity at witnessing her extreme dejection. I had, apparently, most reason for dejection, because I was leaving the savior of my life: yet I, considering the shock my health had received, was cheerful and full of hope. She, on the contrary, who was parting with one who had little means of serving her, except by kindness and brotherly treatment, was overcome by sorrow; so that, when I kissed her at our final farewell, she put her arms about my neck, and wept without speaking a word. I hoped to return in a week at farthest, and I agreed with her that on the fifth night from that, and every night afterwards, she should wait for me at six o'clock

¹ with reference to material, or substance

² with reference to form, or appearance

near the bottom of Great Titchfield Street, which had been our customary haven, as it were, of rendezvous, to prevent our missing each other in the great Mediterranean of Oxford Street. This and other measures of precaution I took: one only I forgot. She had either never told me, or (as a matter of no great interest) I had forgotten, her surname. It is a general practice, indeed, with girls of humble rank in her unhappy condition, not (as novel-reading women of higher pretensions) to style themselves—*Miss Douglas, Miss Montague, etc.*, but simply by their Christian names, *Mary, Jane, Frances, etc.* Her surname, as the surest means of tracing her hereafter, I ought now to have inquired: but the truth is, having no reason to think that our meeting could, in consequence of a short interruption, be more difficult or uncertain than it had been for so many weeks, I had scarcely for a moment adverted to it as necessary, or placed it amongst my memoranda against this parting interview: and, my final anxieties being spent in comforting her with hopes, and in pressing upon her the necessity of getting some medicines for a violent cough and hoarseness with which she was troubled, I wholly forgot it until it was too late to recall her.

It was past eight o'clock when I reached the Gloucester coffee-house: and, the Bristol mail being on the point of going off, I mounted on the outside. The fine fluent motion¹ of this mail soon laid me asleep: it is somewhat remarkable that the first easy or refreshing sleep which I had enjoyed for some months was on the outside of a mail-coach—a bed which, at this day, I find rather an uneasy one. Connected with this sleep was a little incident, which served, as hundreds of others did at that time, to convince me how easily a man who has never been in any great distress may pass through life without knowing, in his own person at least, anything of the possible goodness of the human heart—or, as I must add with a sigh, of its possible vileness. So thick a curtain of *manners* is drawn over the features and expression of men's *natures*, that to the ordinary observer the two extremities, and the infinite field of varieties which lie between them, are all confounded—the vast and multitudinous compass of their several harmonies reduced to the meagre outline of

differences expressed in the gamut or alphabet of elementary sounds. The case was this: for the first four or five miles from London, I annoyed my fellow-passenger on the roof by occasionally falling against him when the coach gave a lurch to his side; and indeed, if the road had been less smooth and level than it is, I should have fallen off from weakness. Of this annoyance he complained heavily, as perhaps in the same circumstances most people would; he expressed his complaint, however, more morosely than the occasion seemed to warrant; and, if I had parted with him at that moment, I should have thought of him, if I had considered it worth while to think of him at all, as a surly and almost brutal fellow. However, I was conscious that I had given him some cause for complaint: and, therefore, I apologized to him, and assured him that I would do what I could to avoid falling asleep for the future; and, at the same time, in as few words as possible, I explained to him that I was ill and in a weak state from long suffering; and that I could not afford at that time to take an inside place. The man's manner changed, upon hearing this explanation, in an instant: and when I next woke for a minute from the noise and lights of Hounslow (for in spite of my wishes and efforts I had fallen asleep again within two minutes from the time I had spoken to him), I found that he had put his arm around me to protect me from falling off: and for the rest of my journey he behaved to me with the gentleness of a woman, so that, at length, I almost lay in his arms: and this was the more kind, as he could not have known that I was not going the whole way to Bath or Bristol. Unfortunately, indeed, I *did* go rather farther than I intended: for so genial and refreshing was my sleep, that the next time after leaving Hounslow that I fully awoke, was upon the sudden pulling up of the mail, possibly at a post-office, and on inquiry, I found that we had reached Maidenhead—six or seven miles, I think, ahead of Salt Hill. Here I alighted: and for the half-minute that the mail stopped, I was entreated by my friendly companion, who, from the transient glimpse I had had of him in Piccadilly, seemed to me to be a gentleman's butler—or person of that rank, to go to bed without delay. This I promised, though with no intention of doing so: and in fact, I immediately set forward, or rather backward, on foot. It must then have been nearly midnight: but so slowly did I creep

¹ "The Bristol mail is the best appointed in the kingdom—owing to the double advantages of an unusually good road, and of an extra sum for expenses subscribed by the Bristol merchants."—De Quincey.

along, that I heard a clock in a cottage strike four before I turned down the lane from Slough to Eton. The air and the sleep had both refreshed me; but I was weary nevertheless. I remember a thought, obvious enough, and which has been prettily expressed by a Roman poet,¹ which gave me some consolation at that moment under my poverty. There had been some time before a murder committed on or near Hounslow Heath I think I cannot be mistaken when I say that the name of the murdered person was Steele, and that he was the owner of a lavender² plantation in that neighborhood. Every step of my progress was bringing me nearer to the heath and it naturally occurred to me that I and the accursed murderer, if he were that night abroad, might at every instant be unconsciously approaching each other through the darkness in which case, said I,—supposing that I, instead of being, as indeed I am, little better than an outcast,—

Lord of my learning and no land beside,³
were, like my friend, Lord [Altamont], heir by general repute to £70,000 *per ann*, what a panic should I be under at this moment about my throat!—indeed, it was not likely that Lord [Altamont] should ever be in my situation. But nevertheless, the spirit of the remark remains true—that vast power and possessions make a man shamefully afraid of dying and I am convinced that many of the most intrepid adventurers who, by fortunately being poor, enjoy the full use of their natural courage, would, if at the very instant of going into action news were brought to them that they had unexpectedly succeeded to an estate in England of £50,000 a year, feel their dislike to bullets considerably sharpened⁴—and their efforts at perfect equanimity and self-possession proportionably difficult. So true it is, in the language of a wise man whose own experience had made him acquainted with both fortunes, that riches are better fitted—

To slacken virtue, and abate her edge,
Than tempt her to do aught may merit praise
—*Paradise Regained*.⁵

¹ "An empty-pocketed tramp will sing to the face of a robber"—Juvenal, *Satires*, 10, 22.

² A small shrub cultivated for its perfume

³ *King John*, I, 1, 137

⁴ "It will be objected that many men, of the highest rank and wealth, have in our own day, as well as throughout our history, been amongst the foremost in courting danger in battle. True, but this is not the case supposed, long familiarity with power has to them deadened its effect and attractions"—De Quincey.

⁵ Book 2, 455-56.

I dally with my subject because, to myself, the remembrance of these times is profoundly interesting. But my reader shall not have any further cause to complain for I now hasten to its close.—In the road between Slough and Eton, I fell asleep; and, just as the morning began to dawn, I was awakened by the voice of a man standing over me and surveying me. I know not what he was: he was an ill-looking fellow—but not therefore of necessity an ill-meaning fellow: or, if he were, I suppose he thought that no person sleeping out-of-doors in winter would be worth robbing. In which conclusion, however, as it regarded myself, I beg to assure him, if he should be among my readers, that he was mistaken. After a slight remark he passed on and I was not sorry at his disturbance, as it enabled me to pass through Eton before people were generally up. The night had been heavy and lowering but towards the morning it had changed to a slight frost and the ground and the trees were now covered with rime. I slipped through Eton unobserved, washed myself, and, as far as possible, adjusted my dress at a little public-house in Windsor; and about eight o'clock went down towards Pote's. On my road I met some junior boys of whom I made inquiries: an Etonian is always a gentleman, and, in spite of my shabby habiliments, they answered me civilly. My friend, Lord [Altamont], was gone to the University of [Cambridge]. "Ibi omnis effusus labor!" I had, however, other friends at Eton but it is not to all who wear that name in prosperity that a man is willing to present himself in distress. On recollecting myself, however, I asked for the Earl of D[esart], to whom (though my acquaintance with him was not so intimate as with some others) I should not have shrunk from presenting myself under any circumstances. He was still at Eton, though I believe on the wing for Cambridge. I called, was received kindly, and asked to breakfast.

Here let me stop for a moment to check my reader from any erroneous conclusion: because I have had occasion incidentally to speak of various patrician friends, it must not be supposed that I have myself any pretensions to rank or high blood. I thank God that I have not.—I am the son of a plain English merchant, esteemed during his life for his great integrity, and strongly attached to literary pursuits; indeed, he

² There was all his labor lost.—Virgil, *Georgics*, 4, 400-91.

was himself, anonymously, an author: if he had lived, it was expected that he would have been very rich; but, dying prematurely, he left no more than about £30,000, amongst seven different claimants. My mother I may mention with honor, as still more highly gifted. For, though unpretending to the name and honors of a literary woman, I shall presume to call her (what many literary women are not) an intellectual woman: and I believe that if ever her letters should be collected and published,¹ they would be thought generally to exhibit as much strong and masculine sense, delivered in as pure "mother English," racy and fresh with idiomatic graces, as any in our language—hardly excepting those of Lady M. W. Montagu. —These are my honors of descent: I have no others: and I have thanked God sincerely that I have not, because, in my judgment, a station which raises a man too eminently above the level of his fellow-creatures is not the most favorable to moral, or to intellectual qualities.

Lord D[esart] placed before me a most magnificent breakfast. It was really so; but in my eyes it seemed trebly magnificent—from being the first regular meal, the first "good man's table," that I had sat down to for months. Strange to say, however, I could scarcely eat anything. On the day when I first received my £10 Bank-note, I had gone to a baker's shop and bought a couple of rolls: this very shop I had two months or six weeks before surveyed with an eagerness of desire which it was almost humiliating to me to recollect. I remembered the story about Otway,² and feared that there might be danger in eating too rapidly. But I had no need for alarm, my appetite was quite sunk, and I became sick before I had eaten half of what I had bought. This effect from eating what approached to a meal, I continued to feel for weeks: or, when I did not experience any nausea, part of what I ate was rejected, sometimes with acidity, sometimes immediately, and without any acidity. On the present occasion, at Lord D[esart]'s table, I found myself not at all better than usual: and, in the midst of luxuries, I had no appetite. I had, however, unfortunately, at all times a craving for wine. I explained my situation, therefore,

to Lord D[esart], and gave him a short account of my late sufferings, at which he expressed great compassion, and called for wine. This gave me a momentary relief and pleasure; and on all occasions when I had an opportunity, I never failed to drink wine—which I worshipped then as I have since worshipped opium. I am convinced, however, that this indulgence in wine contributed to strengthen my malady; for the tone of my stomach was apparently quite sunk, but by a better regimen it might sooner, and perhaps effectually, have been revived. I hope that it was not from this love of wine that I lingered in the neighborhood of my Eton friends: I persuaded myself *then* that it was from reluctance to ask of Lord D[esart], on whom I was conscious I had not sufficient claims, the particular service in quest of which I had come down to Eton. I was, however, unwilling to lose my journey, and—I asked it. Lord D[esart], whose good nature was unbounded, and which, in regard to myself had been measured rather by his compassion perhaps for my condition, and his knowledge of my intimacy with some of his relatives, than by an over-rigorous inquiry into the extent of my own direct claims, faltered, nevertheless, at this request. He acknowledged that he did not like to have any dealings with money-lenders, and feared lest such a transaction might come to the ears of his connections. Moreover, he doubted whether *his* signature, whose expectations were so much more bounded than those of [his cousin], would avail with my unchristian friends. However, he did not wish, as it seemed, to mortify me by an absolute refusal: for after a little consideration, he promised, under certain conditions which he pointed out, to give his security. Lord D[esart] was at this time not eighteen years of age: but I have often doubted, on recollecting since the good sense and prudence which on this occasion he mingled with so much urbanity of manner, an urbanity which in him wore the grace of youthful sincerity, whether any statesman—the oldest and the most accomplished in diplomacy—could have acquitted himself better under the same circumstances. Most people, indeed, cannot be addressed on such a business without surveying you with looks as austere and unpropitious as those of a Saracen's head.³

Recomforted by this promise, which was not quite equal to the best, but far above the

¹ A number of Mrs. De Quincey's letters are printed in Japp's *De Quincey Memorials* (1891).

² Thomas Otway (1652-85) is said to have choked to death from eating too rapidly after a period of enforced starvation. The tradition is related in Cibber's *Lives of the Poets* (1753), 2, 335.

³ The head of a Saracen, Turk, or Arab, used as a tavern sign.

worst that I had pictured to myself as possible, I returned in a Windsor coach to London three days after I had quitted it. And now I come to the end of my story:—the Jews did not approve of Lord D[esart]'s terms; whether they would in the end have acceded to them, and were only seeking time for making due inquiries, I know not; but many delays were made—time passed on—the small fragment of my Bank-note had just melted away; and before any conclusion could have been put to the business, I must have relapsed into my former state of wretchedness. Suddenly, however, at this crisis, an opening was made, almost by accident, for reconciliation with my friends.¹ I quitted London, in haste, for a remote part of England:² after some time, I proceeded to the university,³ and it was not until many months had passed away that I had it in my power again to revisit the ground which had become so interesting to me, and to this day remains so, as the chief scene of my youthful sufferings.

Meantime, what had become of poor Ann? For her I have reserved my concluding words: according to our agreement, I sought her daily, and waited for her every night, so long as I stayed in London, at the corner of Titchfield Street. I inquired for her of every one who was likely to know her; and during the last hours of my stay in London I put into activity every means of tracing her that my knowledge of London suggested, and the limited extent of my power made possible. The street where she had lodged I knew, but not the house: and I remembered at last some account which she had given me of ill treatment from her landlord, which made it probable that she had quitted those lodgings before we parted. She had few acquaintance; most people, besides, thought that the earnestness of my inquiries arose from motives which moved their laughter, or their slight regard; and others, thinking I was in chase of a girl who had robbed me of some trifles, were naturally and excusably indisposed to give me any clue to her, if, indeed, they had any to give. Finally, as my despairing resource, on the day I left London I put into the hands of the only person who (I was sure) must know Ann by sight, from having been in company with us once or twice, an address to — in —shire,⁴ at that time the residence of my

family. But, to this hour, I have never heard a syllable about her.¹ This, amongst such troubles as most men meet with in this life, has been my heaviest affliction.—If she lived, doubtless we must have been sometimes in search of each other, at the very same moment, through the mighty labyrinths of London; perhaps even within a few feet of each other—a barrier no wider in a London street often amounting in the end to a separation for eternity! During some years, I hoped that she *did* live; and I suppose that, in the literal and unrhetoical use of the word *myriad*, I may say that on my different visits to London, I have looked into many, many myriads of female faces, in the hope of meeting her. I should know her again amongst a thousand, if I saw her for a moment, for, though not handsome, she had a sweet expression of countenance, and a peculiar and graceful carriage of the head.—I sought her, I have said, in hope. So it was for years; but now I should fear to see her; and her cough, which grieved me when I parted with her, is now my consolation. I now wish to see her no longer, but think of her, more gladly, as one long since laid in the grave; in the grave, I would hope, of a Magdalen; taken away, before injuries and cruelty had blotted out and transfigured her ingenuous nature, or the brutalities of ruffians had completed the ruin they had begun.

So then, Oxford Street, stony-hearted step-mother! thou that listenest to the sighs of orphans, and drinkest the tears of children, at length I was dismissed from thee: the time was come at last that I no more should pace in anguish thy never-ending terraces; no more should dream, and wake in captivity to the pangs of hunger. Successors, too many, to myself and Ann, have, doubtless, since trodden in our footsteps,—inheritors of our calamities. Other orphans than Ann have sighed: tears have been shed by other children: and thou, Oxford Street, hast since, doubtless, echoed to the groans of innumerable hearts. For myself, however, the storm which I had outlived seemed to have been the pledge of a long fair-weather; the premature sufferings which I had paid down to have been accepted as a ransom for many years to come, as a price

¹ He was accidentally discovered by his friends and taken home.

² Liverpool.

³ Manchester College, Oxford.

⁴ St. John's Priory, in Chester.

¹ Another meeting between the Opium-Eater and Anne is depicted by Alfred de Musset (1810-57) in his French continuation of the *Confessions*. See De Quincey's *Confessions of an English Opium-Eater* (ed. Garnett), 168-69. See also De Quincey's dream, p. 1078a, 20 ff.

of long immunity from sorrow: and if again I walked in London, a solitary and contemplative man (as oftentimes I did), I walked for the most part in serenity and peace of mind. And, although it is true that the calamities of my novice in London had struck root so deeply in my bodily constitution that afterwards they shot up and flourished afresh, and grew into a noxious umbrage that has overshadowed and darkened my latter years, yet these second assaults of suffering were met with a fortitude more confirmed, with the resources of a maturer intellect, and with alleviations from sympathizing affection—how deep and tender!

Thus, however, with whatsoever alleviations, years that were far asunder were bound together by subtle links of suffering derived from a common root. And herein I notice an instance of the short-sightedness of human desires, that oftentimes on moonlight nights, during my first mournful abode in London, my consolation was (if such it could be thought) to gaze from Oxford Street up every avenue in succession which pierces through the heart of Marylebone to the fields and the woods; and *that*, said I, travelling with my eyes up the long vistas which lay part in light and part in shade, "*that* is the road to the north, and therefore to [Grasmere], and if I had the wings of a dove, *that* way I would fly for comfort!" Thus I said, and thus I wished, in my blindness, yet, even in that very northern region it was, even in that very valley, nay, in that very house to which my erroneous wishes pointed, that this second birth of my sufferings began;² and that they again threatened to besiege the citadel of life and hope. There it was, that for years I was persecuted by visions as ugly, and as ghastly phantoms as ever haunted the couch of Orestes³ and in this unhappier than he, that sleep which comes to all as a respite and a restoration, and to him especially, as a blessed⁴ balm for his wounded heart and his haunted brain, visited me as my bitterest scourge. Thus blind was I in my desires; yet, if a veil interposes between the dim-sightedness of man and his future calamities, the same veil hides from

him their alleviations; and a grief which had not been feared is met by consolations which had not been hoped. I, therefore, who participated, as it were, in the troubles of Orestes (excepting only in his agitated conscience), participated no less in all his supports: my Eumenides, like his, were at my bed-feet, and stared in upon me through the curtains: but, watching by my pillow, or defrauding herself of sleep to bear me company through the heavy watches of the night, sat my Electra. for thou, beloved [Margaret],¹ dear companion of my later years, thou wast my Electra¹ and neither in nobility of mind nor in long-suffering affection, wouldst permit that a Grecian sister should excel an English wife. For thou thoughtest not much to stoop to humble offices of kindness, and to servile² ministrations of tenderest affection,—to wipe away for years the unwholesome dew upon the forehead, or to refresh the lips when parched and baked with fever; nor, even when thy own peaceful slumbers had by long sympathy become infected with the spectacle of my dread contest with phantoms and shadowy enemies that oftentimes bade me "sleep no more!"³—not even then, didst thou utter a complaint or any murmur, nor withdraw thy angelic smiles, nor shrink from thy service of love more than Electra did of old. For she too, though she was a Grecian woman, and the daughter of the king⁴ of men, yet wept sometimes, and hid her face⁵ in her robe.

But these troubles are past; and thou wilt read these records of a period so dolorous to us both as the legend of some hideous dream that can return no more. Meantime, I am again in London: and again I pace the terraces of Oxford Street by night and oftentimes, when I am oppressed by anxieties that demand all my philosophy and the

¹ De Quincey's wife. She died in 1837.

² "ἡδὺ δουλευμα.—Eurip. *Orest.*"—De Quincey. (sweet service—Euripides, *Orestes*, 221.)

³ *Macbeth*, II. 2. 35.

⁴ "Ἐναεὶς ἀνδρῶν Ἀγαμέμνων"—De Quincey. (Agamemnon king of men—*Iliad*, I. 172.)

⁵ "ὄμμα Οἴει ἐξω πύλων [covering your eye with your garments—Euripides, *Orestes*, 280]. The scholar will know that throughout this passage I refer to the earlier scenes of the *Orestes*, one of the most beautiful exhibitions of the domestic affections which even the dramas of Euripides can furnish. To the English reader, it may be necessary to say that the situation at the opening of the drama is that of a brother attended only by his sister during the demoniacal possession of a suffering conscience (or, in the mythology of the play, haunted by the Furies) and in circumstances of immediate danger from enemies, and of desertion or cold regard from nominal friends"—De Quincey.

¹ See *Psalm*, 55, 6.

² The first period of De Quincey's sufferings was in 1813-14. See p. 1048b, 18 ff.

³ After he had slain his mother and her lover in vengeance for their murder of his father, Orestes was pursued by the Furies (euphemistically called the Eumenides).

⁴ "ὦλον ὕπνῳ θέλητρον ἐπικουρον νόσου"—De Quincey. (O sweet balm of sleep, cure of disease.—Euripides, *Orestes*, 211.)

comfort of thy presence to support, and yet remember that I am separated from thee by three hundred miles, and the length of three dreary months,—I look up the streets that run northwards from Oxford Street, upon moonlight nights, and recollect my youthful ejaculation of anguish;—and remembering that thou art sitting alone in that same valley, and mistress of that very house to which my heart turned in its blindness nineteen years ago, I think that, though blind indeed, and scattered to the winds of late, the promptings of my heart may yet have had reference to a remoter time, and may be justified if read in another meaning:—and, if I could allow myself to descend again to the impotent wishes of childhood, I should again say to myself, as I look to the north, “Oh, that I had the wings of a dove—” and with how just a confidence in thy good and gracious nature might I add the other half of my early ejaculation—“And *that* way I would fly for comfort”

THE PLEASURES OF OPIUM

It is so long since I first took opium that if it had been a trifling incident in my life I might have forgotten its date: but cardinal events are not to be forgotten; and from circumstances connected with it I remember that it must be referred to the autumn of 1804. During that season I was in London, having come thither for the first time since my entrance at college. And my introduction to opium arose in the following way. From an early age I had been accustomed to wash my head in cold water at least once a day: being suddenly seized with toothache, I attributed it to some relaxation caused by an accidental intermission of that practice; jumped out of bed; plunged my head into a basin of cold water; and with hair thus wetted went to sleep. The next morning, as I need hardly say, I awoke with excruciating rheumatic pains of the head and face, from which I had hardly any respite for about twenty days. On the twenty-first day, I think it was, and on a Sunday, that I went out into the streets, rather to run away, if possible, from my torments, than with any distinct purpose. By accident I met a college acquaintance who recommended opium. Opium! dread agent of unimaginable pleasure and pain! I had heard of it as I had of manna or of ambrosia, but no further: how unmeaning a sound was it at that time! what solemn chords does it now strike upon my heart!

what heart-quaking vibrations of sad and happy remembrances! Reverting for a moment to these, I feel a mystic importance attached to the minutest circumstances connected with the place and the time, and the man, if man he was, that first laid open to me the Paradise of Opium-eaters. It was a Sunday afternoon, wet and cheerless: and a duller spectacle this earth of ours has not to show than a rainy Sunday in London. My road homewards lay through Oxford Street; and near “the stately Pantheon,” as Mr. Wordsworth has obligingly called it, I saw a druggist’s shop. The druggist, unconscious minister of celestial pleasures!—as if in sympathy with the rainy Sunday, looked dull and stupid, just as any mortal druggist might be expected to look on a Sunday: and, when I asked for the tincture of opium, he gave it to me as any other man might do: and furthermore, out of my shilling, returned me what seemed to be real copper halfpence, taken out of a real wooden drawer. Nevertheless, in spite of such indications of humanity, he has ever since existed in my mind as the beatific vision of an immortal druggist, sent down to earth on a special mission to myself. And it confirms me in this way of considering him, that, when I next came up to London, I sought him near the stately Pantheon, and found him not: and thus to me, who knew not his name (if indeed he had one), he seemed rather to have vanished from Oxford Street than to have removed in any bodily fashion. The reader may choose to think of him as, possibly, no more than a sublunary druggist: it may be so: but my faith is better: I believe him to have evanesced,² or evaporated. So unwillingly would I connect any mortal remembrances with that hour, and place, and creature, that first brought me acquainted with the celestial drug.

¹ Wordsworth, *Power of Music*, 3 (p. 290). The Pantheon was a concert room or theatre.

² “*Evanesced*—This way of going off the stage of life appears to have been well known in the seventeenth century, but at that time to have been considered a peculiar privilege of blood-royal, and by no means to be allowed to druggists. For about the year 1680, a poet of rather ominous name (and who, by the by, did ample justice to his name)—*viz.*, Mr. Flatman, in speaking of the death of Charles II, expresses his surprise that any prince should commit so absurd an act as dying: because, says he,

‘Kings should disdain to die, and only
disappear.’

They should *abscond*, that is, into the other world.”—De Quincey. For the line quoted, see Thomas Flatman’s *On the Much lamented Death of our late Sovereign Lord King Charles II of Blessed Memory*, 14, 25

Arrived at my lodgings, it may be supposed that I lost not a moment in taking the quantity prescribed. I was necessarily ignorant of the whole art and mystery of opium-taking: and, what I took, I took under every disadvantage. But I took it:—and in an hour, oh! heavens! what a revulsion! what an upheaving, from its lowest depths, of the inner spirit! what an apocalypse of the world within me! That my pains had vanished, was now a trifle in my eyes.—this negative effect was swallowed up in the immensity of those positive effects which had opened before me—in the abyss of divine enjoyment thus suddenly revealed. Here was a panacea—a *φάρμακον ὑπερβολῆς*¹ for all human woes: here was the secret of happiness, about which philosophers had disputed for so many ages, at once discovered: happiness might now be bought for a penny, and carried in the waistcoat pocket: portable ecstasies might be had corked up in a pint bottle: and peace of mind could be sent down in gallons by the mail-coach. But, if I talk in this way, the reader will think I am laughing: and I can assure him, that nobody will laugh long who deals much with opium: its pleasures even are of a grave and solemn complexion; and in his happiest state, the opium-eater cannot present himself in the character of “*L’Allegro*”:² even then, he speaks and thinks as becomes “*Il Penseroso*.”³ Nevertheless, I have a very reprehensible way of jesting at times in the midst of my own misery: and, unless when I am checked by some more powerful feelings, I am afraid I shall be guilty of this indecent practice even in these annals of suffering or enjoyment. The reader must allow a little to my infirm nature in this respect: and with a few indulgences of that sort, I shall endeavor to be as grave, if not drowsy, as fits a theme like opium, so anti-mercurial as it really is, and so drowsy as it is falsely reputed.

And, first, one word with respect to its bodily effects: for upon all that has been hitherto written on the subject of opium, whether by travellers in Turkey, who may plead their privilege of lying as an old immemorial right, or by professors of medicine, writing *ex cathedra*,⁴—I have but one emphatic criticism to pronounce—Lies! lies! lies! I remember once, in passing a book-

stall, to have caught these words from a page of some satiric author:—“By this time I became convinced that the London newspapers spoke truth at least twice a week, viz., on Tuesday and Saturday, and might safely be depended upon for—the list of bankrupts.” In like manner, I do by no means deny that some truths have been delivered to the world in regard to opium: thus it has been repeatedly affirmed by the learned that opium is a dusky brown in color, and thus, take notice, I grant: secondly, that it is rather dear; which I also grant, for in my time, East-India opium has been three guineas a pound, and Turkey eight: and, thirdly, that if you eat a good deal of it, most probably you must do what is particularly disagreeable to any man of regular habits, viz., die.⁵ These weighty propositions are, all and singular, true: I cannot gainsay them: and truth ever was, and will be, commendable. But in these three theorems, I believe we have exhausted the stock of knowledge as yet accumulated by man on the subject of opium. And therefore, worthy doctors, as there seems to be room for further discoveries, stand aside, and allow me to come forward and lecture on this matter.

First, then, it is not so much affirmed as taken for granted by all who ever mention opium, formally or incidentally, that it does, or can, produce intoxication. Now, reader, assure yourself, *meo periculo*,² that no quantity of opium ever did, or could intoxicate. As to the tincture of opium (commonly called laudanum) that might certainly intoxicate if a man could bear to take enough of it; but why? because it contains so much proof spirit, and not because it contains so much opium. But crude opium, I affirm peremptorily, is incapable of producing any state of body at all resembling that which is produced by alcohol: and not in degree only incapable, but even in kind: it is not in the quantity of its effects merely, but in the quality, that it differs altogether. The pleasure given by wine is always mounting, and tending to a crisis, after which it declines: that from opium, when once generated, is stationary for eight or ten hours: the first, to borrow a technical distinction from medi-

¹“Of this, however, the learned appear latterly to have doubted for in a pirated edition of Buchan’s *Domestic Medicine*, which I once saw in the hands of a farmer’s wife who was studying it for the benefit of her health, the Doctor was made to say—‘Be particularly careful never to take above five-and-twenty ounces of laudanum at once’: the true reading being probably five-and-twenty drops, which are held equal to about one grain of crude opium.”—De Quincey.

² at my own risk

¹ sorrow-banishing drug (See the *Odyssey*, 4, 220-21.)

² In Milton’s *L’Allegro*; the title means the cheerful man

³ In Milton’s *Il Penseroso*; the title means the thoughtful man.

⁴ with authority

cine, is a case of acute—the second, of chronic pleasure: the one is a flame, the other a steady and equable glow. But the main distinction lies in this, and whereas wine disorders the mental faculties, opium, on the contrary, if taken in a proper manner, introduces amongst them the most exquisite order, legislation, and harmony. Wine robs a man of his self-possession: opium greatly invigorates it. Wine unsettles and clouds the judgment, and gives a preternatural brightness and a vivid exaltation to the contempts and the admirations, the loves and the hatreds, of the drinker: opium on the contrary communicates serenity and equipoise to all the faculties, active or passive: and with respect to the temper and moral feelings in general, it gives simply that sort of vital warmth which is approved by the judgment, and which would probably always accompany a bodily constitution of primeval or antediluvian health. Thus, for instance, opium, like wine, gives an expansion to the heart and the benevolent affections: but then, with this remarkable difference, that in the sudden development of kind-heartedness which accompanies inebriation, there is always more or less of a maudlin character, which exposes it to the contempt of the bystander. Men shake hands, swear eternal friendship, and shed tears—no mortal knows why: and the sensual creature is clearly uppermost. But the expansion of the benigner feelings incident to opium, is no feverish access, but a healthy restoration to that state which the mind would naturally recover upon the removal of any deep-seated irritation of pain that had disturbed and quarrelled with the impulses of a heart originally just and good. True it is, that even wine, up to a certain point, and with certain men, rather tends to exalt and to steady the intellect: I myself, who have never been a great wine-drinker, used to find that half a dozen glasses of wine advantageously affected the faculties—brightened and intensified the consciousness—and gave to the mind a feeling of being "*ponderibus librata suis*":¹ and certainly it is most absurdly said in popular language of any man that he is *disguised* in liquor: for, on the contrary, most men are disguised by sobriety; and it is when they are drinking (as some old gentleman says in *Athenæus*), that men *ἐαυτοὺς ἐμφανίζουσιν ὀλίγῳ εἰσι*²—display

¹ balanced with its own weight; self-poised (See Ovid's *Metamorphoses*, I, 13)

² Quoted from the historian Philochorus (3rd cent B.C.) by *Athenæus* (200) in his *Deipnosophists*, 37 E

themselves in their true complexion of character,—which surely is not disguising themselves. But still, wine constantly leads a man to the brink of absurdity and extravagance; and, beyond a certain point, it is sure to volatilize and to disperse the intellectual energies: whereas opium always seems to compose what has been agitated, and to concentrate what had been distracted. In short, to sum up all in one word, a man who is inebriated, or tending to inebriation, is, and feels that he is, in a condition which calls up into supremacy the merely human, too often the brutal, part of his nature: but the opium-eater (I speak of him who is not suffering from any disease, or other remote effects of opium) feels that the diviner part of his nature is paramount, that is, the moral affections are in a state of cloudless serenity; and over all is the great light of the majestic intellect.

This is the doctrine of the true church on the subject of opium of which church I acknowledge myself to be the only member—the alpha and the omega—but then it is to be recollected that I speak from the ground of a large and profound personal experience: whereas most of the unscientific authors who have at all treated of opium, and even of those who have written expressly on the *materia medica*, make it evident, from the horror they express of it, that their experimental knowledge of its action is none at all. I will, however,

¹ "Amongst the great herd of travellers, etc., who show sufficiently by their stupidity that they never held any intercourse with opium, I must caution my readers especially against the brilliant author of *Anastasis*. This gentleman, whose wit would lead one to presume him an opium eater, has made it impossible to consider him in that character from the grievous misrepresentation which he gives of its effects, at pp 215-17 of vol I. Upon consideration, it must appear such to the author himself, for, waiving the errors I have insisted on in the text, which (and others) are adopted in the fullest manner, he will himself admit, that an old gentleman, 'with a snow-white beard,' who eats 'ample doses of opium,' and is yet able to deliver what is meant and received as very weighty counsel on the bad effects of that practice, is but an indifferent evidence that opium either kills people prematurely, or sends them into a mad-house. But for my part, I see into this old gentleman and his motives; the fact is, he was enamored of 'the little golden receptacle of the pernicious drug' which *Anastasis* carried about him; and no way of obtaining it so safe and so feasible occurred as that of frightening its owner out of his wits (which, by the by, are none of the strongest). This commentary throws a new light upon the case, and greatly improves it as a story: for the old gentleman's speech, considered as a lecture on pharmacy, is highly absurd, but, considered as a hoax on *Anastasis*, it reads excellently." De Quincey. The author of *Anastasis*, or *Memoirs of a Greek* (1819) is Thomas Hope (1770-1831).

candidly acknowledge that I have met with one person who bore evidence to its intoxicating power, such as staggered my own incredulity: for he was a surgeon, and had himself taken opium largely. I happened to say to him that his enemies, as I had heard, charged him with talking nonsense on politics, and that his friends apologized for him by suggesting that he was constantly in a state of intoxication from opium. Now the accusation, said I, is not *prima facie*,¹ and of necessity, an absurd one: but the defence is. To my surprise, however, he insisted that both his enemies and his friends were in the right: "I will maintain," said he, "that I *do* talk nonsense, and secondly, I will maintain that I do not talk nonsense upon principle, or with any view to profit, but solely and simply," said he, "solely and simply,—solely and simply" (repeating it three times over), "because I am drunk with opium; and *that* daily." I replied that, as to the allegation of his enemies, as it seemed to be established upon such respectable testimony, seeing that the three parties concerned all agreed in it, it did not become me to question it; but the defence set up I must demur to. He proceeded to discuss the matter, and to lay down his reasons; but it seemed to me so impolite to pursue an argument which must have presumed a man mistaken in a point belonging to his own profession, that I did not press him even when his course of argument seemed open to objection: not to mention that a man who talks nonsense, even though "with no view to profit," is not altogether the most agreeable partner in a dispute, whether as opponent or respondent. I confess, however, that the authority of a surgeon, and one who was reputed a good one, may seem a weighty one to my prejudice: but still I must plead my experience, which was greater than his greatest by 7000 drops a day; and, though it was not possible to suppose a medical man unacquainted with the characteristic symptoms of vinous intoxication, it yet struck me that he might proceed on a logical error of using the word intoxication with too great latitude, and extending it generally to all modes of nervous excitement, instead of restricting it as the expression for a specific sort of excitement, connected with certain diagnostics. Some people have maintained, in my hearing, that they have been drunk upon green tea: and a medical student in London, for whose knowledge in his profession I

¹ at first view

have reason to feel great respect, assured me, the other day, that a patient, in recovering from an illness, had got drunk on a beef-steak

5 Having dwelt so much on this first and leading error in respect to opium, I shall notice very briefly a second and a third; which are, that the elevation of spirits produced by opium is necessarily followed by a proportionate depression, and that the natural and even immediate consequence of opium is torpor and stagnation, animal and mental. The first of these errors I shall content myself with simply denying, assuring my reader that for ten years, during which I took opium at intervals, the day succeeding to that on which I allowed myself this luxury was always a day of unusually good spirits

20 With respect to the torpor supposed to follow, or rather, if we were to credit the numerous pictures of Turkish opium-eaters, to accompany the practice of opium-eating, I deny that also. Certainly, opium is classed under the head of narcotics, and some such effect it may produce in the end: but the primary effects of opium are always, and in the highest degree, to excite and stimulate the system. This first stage of its action always lasted with me, during my noviciate, for upwards of eight hours; so that it must be the fault of the opium eater himself if he does not so time his exhibition of the dose, to speak medically, as that the whole weight of its narcotic influence may descend upon his sleep. Turkish opium-eaters, it seems, are absurd enough to sit, like so many equestrian statues, on logs of wood as stupid as themselves. But that the reader may judge of the degree in which opium is likely to stupify the faculties of an Englishman, I shall, by way of treating the question illustratively, rather than argumentatively, describe the way in which I myself often passed an opium evening in London, during the period between 1804 and 1812. It will be seen that at least opium did not move me to seek solitude, and much less to seek inactivity, or the torpid state of self-involvement ascribed to the Turks. I give this account at the risk of being pronounced a crazy enthusiast or visionary: but I regard *that* little. I must desire my reader to bear in mind that I was a hard student, and at severe studies for all the rest of my time: and certainly I had a right occasionally to relaxations as well as other people: these, however, I allowed myself but seldom.

The late Duke of [Norfolk] used to say,

"Next Friday, by the blessing of Heaven, I purpose to be drunk": and in like manner I used to fix beforehand how often, within a given time, and when, I would commit a debauch of opium. This was seldom more than once in three weeks: for at that time I could not have ventured to call every day (as I did afterwards) for "*a glass of laudanum negus*,¹ warm, and without sugar." No: as I have said, I seldom drank laudanum, at that time, more than once in three weeks: this was usually on a Tuesday or a Saturday night; my reason for which was this. In those days Grassini sang at the Opera: and her voice was delightful to me beyond all that I had ever heard. I know not what may be the state of the Opera-house now, having never been within its walls for seven or eight years, but at that time it was by much the most pleasant place of public resort in London for passing an evening. Five shillings admitted one to the gallery, which was subject to far less annoyance than the pit of the theatres: the orchestra was distinguished by its sweet and melodious grandeur from all English orchestras, the composition of which, I confess, is not acceptable to my ear, from the predominance of the clangorous instruments, and the absolute tyranny of the violin. The choruses were divine to hear: and when Grassini appeared in some interlude,² as she often did, and poured forth her passionate soul as Andromache at the tomb of Hector,³ etc., I question whether any Turk, of all that ever entered the paradise of opium-eaters, can have had half the pleasure I had. But, indeed, I honor the Barbarians too much by supposing them capable of any pleasures approaching to the intellectual ones of an Englishman. For music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. And, by the by, with the exception of the fine extravaganza on that subject in *Twelfth Night*,⁴ I do not recollect more than one thing said adequately on the subject of music in all literature: it is a passage in the *Religio Medici*⁵ of Sir T. Brown; and,

¹ Negus is a beverage of wine, hot water, sugar, nutmeg, and lemon juice; it is said to be named after its first maker, Col. Francis Negus (d. 1732).

² Probably a vocal solo sung between the parts of some formal program.

³ In Grétry's *Andromaque*, which was produced at Paris in 1780.

⁴ Act I, 1.

⁵ "I have not the book at this moment to consult: but I think the passage begins—'And even that tavern music, which makes one man merry, another mad, in me strikes a deep fit of devotion,' etc."—De Quincey. The passage occurs in Part 2, Sec 9.

though chiefly remarkable for its sublimity, has also a philosophic value, inasmuch as it points to the true theory of musical effects. The mistake of most people is to suppose that it is by the ear they communicate with music, and, therefore, that they are purely passive to its effects. But this is not so: it is by the reaction of the mind upon the notices of the ear (the matter coming by the senses, the form from the mind) that the pleasure is constructed: and therefore it is that people of equally good ear differ so much in this point from one another. Now opium, by greatly increasing the activity of the mind generally, increases, of necessity, that particular mode of its activity by which we are able to construct out of the raw material of organic sound an elaborate intellectual pleasure. But, says a friend, a succession of musical sounds is to me like a collection of Arabic characters. I can attach no ideas to them. Ideas! my good sir? there is no occasion for them: all that class of ideas which can be available in such a case has a language of representative feelings. But this is a subject foreign to my present purposes: it is sufficient to say that a chorus, etc., of elaborate harmony, displayed before me, as in a piece of arras work, the whole of my past life—not as if recalled by an act of memory, but as if present and incarnated in the music—no longer painful to dwell upon: but the detail of its incidents removed, or blended in some hazy abstraction; and its passions exalted, spiritualized, and sublimed. All this was to be had for five shillings. And over and above the music of the stage and the orchestra, I had all around me, in the intervals of the performance, the music of the Italian language talked by Italian women: for the gallery was usually crowded with Italians: and I listened with a pleasure such as that with which Weld the traveller lay and listened, in Canada, to the sweet laughter of Indian women;¹ for the less you understand of a language the more sensible you are to the melody or harshness of its sounds: for such a purpose, therefore, it was an advantage to me that I was a poor Italian scholar, reading it but little, and not speaking it at all, nor understanding a tenth part of what I heard spoken.

These were my Opera pleasures: but another pleasure I had which, as it could be

¹ The incident is recorded by I. Weld, Jr., in his *Travels through the States of North Carolina and the Provinces of Upper and Lower Canada during the Years 1795, 1796, and 1797* (ed 1800), 2, 288.

had only on a Saturday night, occasionally struggled with my love of the Opera; for, at that time, Tuesday and Saturday were the regular Opera nights. On this subject I am afraid I shall be rather obscure, but, I can assure the reader, not at all more so than Marinus in his *Life of Proclus*, or many other biographers and autobiographers of fair reputation. This pleasure, I have said, was to be had only on a Saturday night. What then was Saturday night to me more than any other night? I had no labors that I rested from; no wages to receive: what needed I to care for Saturday night, more than as it was a summons to hear Grassini? True, most logical reader: what you say is unanswerable. And yet so it was and is, that, whereas different men throw their feelings into different channels, and most are apt to show their interest in the concerns of the poor, chiefly by sympathy, expressed in some shape or other, with their distresses and sorrows, I, at that time, was disposed to express my interest by sympathizing with their pleasures. The pains of poverty I had lately seen too much of, more than I wished to remember: but the pleasures of the poor, their consolations of spirit, and their repose from bodily toil, can never become oppressive to contemplate. Now Saturday night is the season for the chief, regular, and periodic return of rest to the poor: in this point the most hostile sects unite, and acknowledge a common link of brotherhood: almost all Christendom rests from its labors. It is a rest introductory to another rest: and divided by a whole day and two nights from the renewal of toil. On this account I feel always, on a Saturday night, as though I also were released from some yoke of labor, had some wages to receive, and some luxury of repose to enjoy. For the sake, therefore, of witnessing, upon as large a scale as possible, a spectacle with which my sympathy was so entire, I used often, on Saturday nights, after I had taken opium, to wander forth, without much regarding the direction or the distance, to all the markets and other parts of London to which the poor resort on a Saturday night for laying out their wages. Many a family party, consisting of a man, his wife, and sometimes one or two of his children, have I listened to, as they stood consulting on their ways and means, or the strength of their exchequer, or the price of household articles. Gradually I became familiar with their wishes, their difficulties, and their opinions. Sometimes there might be heard

murmurs of discontent. but far oftener expressions on the countenance, or uttered in words, of patience, hope, and tranquillity. And taken generally, I must say that, in this point at least, the poor are far more philosophic than the rich—that they show a more ready and cheerful submission to what they consider as irremediable evils, or irreparable losses. Whenever I saw occasion, or could do it without appearing to be intrusive, I joined their parties; and gave my opinion upon the matter in discussion, which, if not always judicious, was always received indulgently. If wages were a little higher, or expected to be so, or the quartern loaf¹ a little lower, or it was reported that onions and butter were expected to fall, I was glad: yet, if the contrary were true, I drew from opium some means of consoling myself. For opium, like the bee, that extracts its materials indiscriminately from roses and from the soot of chimneys, can overrule all feelings into a compliance with the master key. Some of these rambles led me to great distances: for an opium-eater is too happy to observe the motion of time. And sometimes in my attempts to steer homewards upon nautical principles, by fixing my eye on the pole-star, and seeking ambitiously for a northwest passage, instead of circumnavigating all the capes and headlands I had doubled in my outward voyage, I came suddenly upon such knotty problems of alleys, such enigmatical entries, and such sphinx's riddles² of streets without thoroughfares, as must, I conceive, baffle the audacity of porters, and confound the intellects of hackney-coachmen. I could almost have believed, at times, that I must be the first discoverer of some of these *terra incognita*,³ and doubted whether they had yet been laid down in the modern charts of London. For all this, however, I paid a heavy price in distant years, when the human face tyrannized over my dreams, and the perplexities of my steps in London came back and haunted my sleep with the feeling of perplexities, moral or intellectual, that brought confusion to the reason, or anguish and remorse to the conscience.

Thus I have shown that opium does not, of necessity, produce inactivity or torpor; but that, on the contrary, it often led me into markets and theatres. Yet, in candor, I will admit that markets and theatres are

¹ A loaf of bread weighting about 4 lbs.

² The sphinx propounded a riddle to the Thebans and killed all passers-by who could not solve it. See De Quincey's *The Sphinx's Riddle*.

³ unknown lands

not the appropriate haunts of the opium-eater, when in the divinest state incident to his enjoyment. In that state, crowds become an oppression to him; music even, too sensual and gross. He naturally seeks solitude and silence, as indispensable conditions of those trances and profoundest reveries which are the crown or consummation of what opium can do for human nature. I, whose disease it was to meditate too much, and to observe too little, and who upon my first entrance at college was nearly falling into a deep melancholy from brooding too much on the sufferings which I had witnessed in London, was sufficiently aware of the tendencies of my own thoughts to do all I could to counteract them.—I was, indeed, like a person who, according to the old legend, had entered the cave of Trophonius;¹ and the remedies I sought were to force myself into society, and to keep my understanding in continual activity upon matters of science. But for these remedies, I should certainly have become hypochondriacally melancholy. In after years, however, when my cheerfulness was more fully re-established, I yielded to my natural inclination for a solitary life. And, at that time, I often fell into these reveries upon taking opium; and more than once it has happened to me, on a summer night, when I have been at an open window, in a room from which I could overlook the sea at a mile below me, and could command a view of the great town of L[iverpool], at about the same distance, that I have sat, from sunset to sun-rise, motionless, and without wishing to move.

I shall be charged with mysticism, Behmenism,² quietism,³ etc., but *that* shall not alarm me. Sir H. Vane, the Younger,⁴ was one of our wisest men: and let my readers see if he, in his philosophical works, be half as unmystical as I am.—I say, then, that it has often struck me that the scene itself was somewhat typical of what took place in such a reverie. The town of L[iverpool] represented the earth, with its sorrows and its graves left behind, yet not out of sight, nor wholly forgotten. The ocean, in everlasting but gentle agitation,

¹ It was supposed that a visitor to this cave never smiled again.

² The teachings of the German Mystic, Jacob Behman (Böhme), who held that everything manifested its divine origin; that the material and moral powers were one; etc.

³ A system of religious mysticism based on indifference to worldly interests, and on passive contemplation of spiritual interests.

⁴ See Wordsworth's *Great Men Have Been Among Us* (p. 287).

and brooded over by a dove-like calm,¹ might not unfitly typify the mind and the mood which then swayed it. For it seemed to me as if then first I stood at a distance, and aloof from the uproar of life, as if the tumult, the fever, and the strife, were suspended; a respite granted from the secret burthens of the heart, a sabbath of repose; a resting from human labors. Here were the hopes which blossom in the paths of life, reconciled with the peace which is in the grave; motions of the intellect as unwearied as the heavens, yet for all anxieties a halcyon calm;² a tranquillity that seemed no product of inertia, but as if resulting from mighty and equal antagonisms; infinite activities, infinite repose.

Oh! just, subtle, and mighty opium! that to the hearts of poor and rich alike, for the wounds that will never heal, and for "the pangs that tempt the spirit to rebel,"³ bringest an assuaging balm, eloquent opium! that with thy potent rhetoric stealst away the purposes of wrath, and to the guilty man for one night givest back the hopes of his youth, and hands washed pure from blood; and to the proud man a brief oblivion for

Wrongs unredress'd and insults unavenged,⁴

that summonest to the chancery of dreams, for the triumphs of suffering innocence, false witnesses; and confoundest perjury; and dost reverse the sentences of unrighteous judges:—thou buildest upon the bosom of darkness, out of the fantastic imagery of the brain, cities and temples beyond the splendor of Babylon and Hekatompylos;⁵ and "from the anarchy of dreaming sleep,"⁶ callest into sunny light the faces of long-buried beauties, and the blessed household countenances, cleansed from the "dishonors of the grave."⁷ Thou only givest these gifts to man; and thou hast the keys of Paradise, oh, just, subtle, and mighty opium!⁸

¹ See *Paradise Lost*, 1, 21.

² The halcyon or kingfisher was fabled to nest on the sea and to calm the waves.

³ Wordsworth, *The White Doe of Rylstone*, Dedication, 38.

⁴ Wordsworth, *The Excursion*, 3, 374.

⁵ The hundred-gated, an epithet applied by De Quincey to Thebes, the capital of Egypt. The Hanging Gardens at Babylon were regarded as one of the seven wonders of the world. See *Daniel* 4:29-30.

⁶ Wordsworth, *The Excursion*, 4, 87.

⁷ See 1 *Corinthians*, 15:43. This verse is a portion of the lesson read at the burial service of the Church of England.

⁸ Adapted from the address to Death with which Raleigh closes his *History of the World*.

FROM INTRODUCTION TO THE PAINS OF OPIUM

If any man, poor or rich, were to say that he would tell us what had been the happiest day in his life, and the why, and the wherefore, I suppose that we should all cry out—Hear him! Hear him!—As to the happiest day, that must be very difficult for any wise man to name because any event, that could occupy so distinguished a place in a man's retrospect of his life, or be entitled to have shed a special felicity on any one day, ought to be of such an enduring character, as that, accidents apart, it should have continued to shed the same felicity, or one not distinguishably less, on many years together. To the happiest *lustrum*,¹ however, or even to the happiest *year*, it may be allowed to any man to point without discountenance from wisdom. This year, in my case, reader, was the one which we have now reached,² though it stood, I confess, as a parenthesis between years of a gloomier character. It was a year of brilliant water, to speak after the manner of jewelers, set as it were, and insulated, in the gloom and cloudy melancholy of opium. Strange as it may sound, I had a little before this time descended suddenly, and without any considerable effort, from 320 grains of opium (i.e., eight³ thousand drops of laudanum) per day, to forty grains, or one-eighth part. Instantaneously, and as if by magic, the cloud of profoundest melancholy which rested upon my brain, like some black vapors that I have seen roll away from the summits of mountains, drew off in one day (*νυχθημερον*⁴); passed off with its murky banners as simultaneously as a ship that has been stranded, and is floated off by a spring tide—

That moveth altogether, if it move at all.⁵

Now, then, I was again happy: I now took only 1000 drops of laudanum per day: and what was that? A latter spring had

¹ period of five years

² That is, 1816.

³ "I here reckon twenty five drops of laudanum as equivalent to one grain of opium, which, I believe, is the common estimate. However, as both may be considered variable quantities (the crude opium varying much in strength, and the tincture still more), I suppose that no infinitesimal accuracy can be had in such a calculation. Tea-spoons vary as much in size as opium in strength. Small ones hold about 100 drops, so that 8000 drops are about eighty times a tea-spoonful. The reader sees how much I kept within Dr. Buchanan's indulgent allowance."—De Quincey. On Dr. Buchanan's allowance, see p 1061b, n 1.

⁴ a day and a night

⁵ Wordsworth, *Resolution and Independence*, 77 (p. 284).

come to close up the season of youth: my brain performed its functions as healthily as ever before: I read Kant again; and again I understood him, or fancied that I did. Again my feelings of pleasure expanded themselves to all around me: and if any man from Oxford or Cambridge, or from neither, had been announced to me in my unpretending cottage, I should have welcomed him with as sumptuous a reception as so poor a man could offer. Whatever else was wanting to a wise man's happiness, —of laudanum I would have given him as much as he wished, and in a golden cup. And, by the way, now that I speak of giving laudanum away, I remember, about this time, a little incident, which I mention, because, trifling as it was, the reader will soon meet it again in my dreams, which it influenced more fearfully than could be imagined. One day a Malay knocked at my door. What business a Malay could have to transact amongst English mountains, I cannot conjecture: but possibly he was on his road to a seaport about forty miles distant.

The servant who opened the door to him was a young girl¹ born and bred amongst the mountains, who had never seen an Asiatic dress of any sort: his turban, therefore, confounded her not a little and, as it turned out that his attainments in English were exactly of the same extent as hers in the Malay, there seemed to be an impassable gulf fixed between all communication of ideas, if either party had happened to possess any. In this dilemma, the girl, recollecting the reputed learning of her master, and doubtless giving me credit for a knowledge of all the languages of the earth, besides, perhaps, a few of the lunar ones, came and gave me to understand that there was a sort of demon below, whom she clearly imagined that my art could exorcise from the house. I did not immediately go down: but, when I did, the group which presented itself, arranged as it was by accident, though not very elaborate, took hold of my fancy and my eye in a way that none of the statuesque attitudes exhibited in the ballets at the Opera-house, though so ostentatiously complex, had ever done. In a cottage kitchen, but panelled on the wall with dark wood that from age and rubbing resembled oak, and looking more like a rustic hall of entrance than a kitchen, stood the Malay—his turban and loose trousers of dingy white relieved upon the dark panel—

¹ Barbara Lewthwaite. See Wordsworth's *The Pet Lamb*.

ling: he had placed himself nearer to the girl than she seemed to relish; though her native spirit of mountain intrepidity contended with the feeling of simple awe which her countenance expressed as she gazed upon the tiger-cat before her. And a more striking picture there could not be imagined, than the beautiful English face of the girl, and its exquisite fairness, together with her erect and independent attitude, contrasted with the sallow and bilious skin of the Malay, enamelled or veneered with mahogany, by marine air, his small, fierce, restless eyes, thin lips, slavish gestures and adorations. Half-hidden by the ferocious looking Malay was a little child from a neighboring cottage who had crept in after him, and was now in the act of reverting its head, and gazing upwards at the turban and the fiery eyes beneath it, whilst with one hand he caught at the dress of the young woman for protection. My knowledge of the Oriental tongues is not remarkably extensive, being indeed confined to two words—the Arabic word for barley, and the Turkish for opium (madjoon), which I have learnt from Anastasius. And, as I had neither a Malay dictionary, nor even Adelung's *Mithridates*, which might have helped me to a few words, I addressed him in some lines from the *Ihad*, considering that, of such languages as I possessed, Greek, in point of longitude, came geographically nearest to an Oriental one. He worshipped me in a most devout manner, and replied in what I suppose was Malay. In this way I saved my reputation with my neighbors for the Malay had no means of betraying the secret. He lay down upon the floor for about an hour, and then pursued his journey. On his departure, I presented him with a piece of opium. To him, as an Orientalist, I concluded that opium must be familiar: and the expression of his face convinced me that it was. Nevertheless, I was struck with some little consternation when I saw him suddenly raise his hand to his mouth, and, in the schoolboy phrase, bolt the whole, divided into three pieces, at one mouthful. The quantity was enough to kill three dragoons and their horses: and I felt some alarm for the poor creature: but what could be done? I had given him the opium in compassion for his solitary life, on recollecting that if he had travelled on foot from London it must be nearly three weeks since he could have exchanged a thought with any human being. I could not think of violating the laws of hospitality by having him seized

and drenched with an emetic, and thus frightening him into a notion that we were going to sacrifice him to some English idol. No: there was clearly no help for it:—he took his leave: and for some days I felt anxious: but as I never heard of any Malay being found dead, I became convinced that he was used¹ to opium: and that I must have done him the service I designed, by giving him one night of respite from the pains of wandering.

This incident I have digressed to mention, because this Malay, partly from the picturesque exhibition he assisted to frame, partly from the anxiety I connected with his image for some days, fastened afterwards upon my dreams, and brought other Malays with him worse than himself, that ran "a-muck"² at me, and led me into a world of troubles.—But to quit this episode, and to return to my intercalary³ year of happiness. I have said already, that on a subject so important to us all as happiness, we should listen with pleasure to any man's experience or experiments, even though he were but a plough-boy, who cannot be supposed to have ploughed very deep into such an intractable soil as that of human pains and pleasures, or to have conducted his researches upon any very enlightened principles. But I, who have taken happiness, both in a solid and a liquid shape, both boiled and unboiled, both East India and Turkey—who have conducted my experiments upon this interesting subject with a sort of galvanic battery—and have, for the general benefit of the world, inoculated myself, as it were, with the poison of 8000 drops of laudanum per day (just for the same reason as a French surgeon inoculated himself lately with cancer—an English one, twenty years ago, with plague—and a third,

¹ "This, however, is not a necessary conclusion: the varieties of effect produced by opium on different constitutions are infinite. A London Magistrate (Harriott's *Struggles through Life*, vol. iii, p. 301, Third Edition) has recorded that, on the first occasion of his trying laudanum for the gout, he took *forty* drops, the next night *eleven*, and on the fifth night *eighty*, without any effect whatever: and this at an advanced age. I have an anecdote from a country surgeon, however, which sinks Mr Harriott's case into a trifle: and in my projected medical treatise on opium, which I will publish, provided the College of Surgeons will pay me for enlightening their benighted understandings upon this subject, I will relate it: but it is far too good a story to be published gratis."—De Quincey.

² "See the common accounts in any Eastern traveller or voyager of the frantic excesses committed by Malays who have taken opium, or are reduced to desperation by ill luck at gambling."—De Quincey.

³ inserted among others in the calendar

I know not of what nation,¹ with hydrophobia).—I, it will be admitted, must surely know what happiness is, if anybody does. And, therefore, I will here lay down an analysis of happiness; and as the most interesting mode of communicating it, I will give it, not didactically, but wrapt up and involved in a picture of one evening, as I spent every evening during the intercalary year when laudanum, though taken daily, was to me no more than the elixir of pleasure. This done, I shall quit the subject of happiness altogether, and pass to a very different one—the *pains of opium*.

Let there be a cottage, standing in a valley, eighteen miles from any town—no spacious valley, but about two miles long, by three-quarters of a mile in average width, the benefit of which provision is that all the families resident within its circuit will compose, as it were, one larger household personally familiar to your eye, and more or less interesting to your affections. Let the mountains be real mountains, between three and four thousand feet high; and the cottage, a real cottage; not, as a witty author has it, “a cottage, with a double coach-house”;² let it be, in fact—for I must abide by the actual scene—a white cottage, embowered with flowering shrubs, so chosen as to unfold a succession of flowers upon the walls, and clustering round the windows through all the months of spring, summer, and autumn—beginning, in fact, with May roses, and ending with jasmine. Let it, however, *not* be spring, nor summer, nor autumn—but winter, in his sternest shape. This is a most important point in the science of happiness. And I am surprised to see people overlook it, and think it matter of congratulation that winter is going; or, if coming, is not likely to be a severe one. On the contrary, I put up a petition annually for as much snow, hail, frost, or storm, of one kind or other, as the skies can possibly afford us. Surely everybody is aware of the divine pleasures which attend a winter fire-side: candles at four o’clock, warm hearth-rugs, tea, a fair tea-maker, shutters closed, curtains flowing in ample draperies on the floor, whilst the wind and rain are raging audibly without,

And at the doors and windows seemed to call,
As heav’n and earth they would together melt:³

¹ In the enlarged edition of the *Confessions*, De Quincey says that the third was an English surgeon at Brighton, in Sussex.

² Southey, *The Devil’s Walk*, 37; Coleridge, *The Devil’s Thoughts*, 21

³ mingle

Yet the least entrance find they none at all
Whence sweeter grows our rest secure in massy
hall. —*Castle of Indolence*.¹

All these are items in the description of a winter evening, which must surely be familiar to everybody born in a high latitude. And it is evident that most of these delicacies, like ice-cream, require a very low temperature of the atmosphere to produce them: they are fruits which cannot be ripened without weather stormy or inclement, in some way or other. I am not “particular,” as people say, whether it be snow, or black frost, or wind so strong that (as Mr. [Anti-Slavery Clarkson] says) “you may lean your back against it like a post.” I can put up even with rain, provided it rains cats and dogs: but something of the sort I must have: and, if I have it not, I think myself in a manner ill-used: for why am I called on to pay so heavily for winter, in coals, and candles, and various privations that will occur even to gentlemen, if I am not to have the article good of its kind? No: a Canadian winter for my money: or a Russian one, where every man is but a co-proprietor with the north wind in the fee-simple² of his own ears. Indeed, so great an epicure am I in this matter, that I cannot relish a winter night fully if it be much past St. Thomas’s day,³ and have degenerated into disgusting tendencies to vernal appearances: no: it must be divided by a thick wall of dark nights from all return of light and sunshine—From the latter weeks of October to Christmas-eve, therefore, is the period during which happiness is in season, which, in my judgment, enters the room with the tea-tray: for tea, though ridiculed by those who are naturally of coarse nerves, or are become so from wine-drinking, and are not susceptible of influence from so refined a stimulant, will always be the favorite beverage of the intellectual: and, for my part, I would have joined Dr. Johnson in a *bellum internecinum*⁴ against Jonas Hanway, or any other impious person who should presume to disparage it.—But here, to save myself the trouble of too much verbal description, I will introduce a painter, and give him directions for the rest of the picture. Painters do not like white cottages, unless

¹ Thomson, *The Castle of Indolence*, 1, 393 87 (p. 31)

² unrestricted ownership (literally, an estate of inheritance in land, without restriction as to heirs)

³ Dec 21.

⁴ civil war (See Boswell’s *The Life of Samuel Johnson* [Oxford ed., 1904], 1, 209 and 281)

a good deal weather-stained: but as the reader now understands that it is a winter night, his services will not be required, except for the inside of the house.

Paint me, then, a room seventeen feet by twelve, and not more than seven and a half feet high. This, reader, is somewhat ambitiously styled, in my family, the drawing-room: but, being contrived "a double debt to pay,"¹ it is also, and more justly, termed the library; for it happens that books are the only article of property in which I am richer than my neighbors. Of these, I have about five thousand, collected gradually since my eighteenth year. Therefore, painter, put as many as you can into this room. Make it populous with books: and, furthermore, paint me a good fire; and furniture, plain and modest, befitting the unpretending cottage of a scholar. And, near the fire, paint me a tea-table; and, as it is clear that no creature can come to see one such a stormy night, place only two cups and saucers on the tea-tray: and, if you know how to paint such a thing symbolically, or otherwise, paint me an eternal tea-pot—eternal *a parte ante*, and a *parte post*;² for I usually drink tea from eight o'clock at night to four o'clock in the morning. And, as it is very unpleasant to make tea, or to pour it out for oneself, paint me a lovely young woman, sitting at the table. Paint her arms like Aurora's, and her smiles like Hebe's—But no, dear M[argaret],³ not even in jest let me insinuate that thy power to illuminate my cottage rests upon a tenure so perishable as mere personal beauty; or that the witchcraft of angelic smiles lies within the empire of any earthly pencil. Pass, then, my good painter, to something more within its power and the next article brought forward should naturally be myself—a picture of the Opium-eater with his "little golden receptacle of the pernicious drug,"⁴ lying beside him on the table. As to the opium, I have no objection to see a picture of *that*, though I would rather see the original: you may paint it, if you choose; but I apprise you, that no "little" receptacle would, even in 1816, answer *my* purpose, who was at a distance from the "stately Pantheon,"⁵ and all druggists (mortal or otherwise). No: you may as well paint the real receptacle, which was not of gold, but of glass, and as much like a wine-decanter as possible. Into

this you may put a quart of ruby-colored laudanum: that, and a book of German metaphysics¹ placed by its side, will sufficiently attest my being in the neighborhood; but, as to myself,—there I demur. I admit that, naturally, I ought to occupy the foreground of the picture, that being the hero of the piece, or (if you choose) the criminal at the bar, my body should be had into court. This seems reasonable: but why should I confess, on this point, to a painter? or why confess at all? If the public (into whose private ear I am confidentially whispering my confessions, and not into any painter's) should chance to have framed some agreeable picture for itself, of the Opium-eater's exterior,—should have ascribed to him, romantically, an elegant person, or a handsome face, why should I barbarously tear from it so pleasing a delusion—pleasing both to the public and to me? No: paint me, if at all, according to your own fancy; and, as a painter's fancy should teem with beautiful creations, I cannot fail, in that way, to be a gainer. And now, reader, we have run through all the ten categories of my condition, as it stood about 1816-17. up to the middle of which latter year I judge myself to have been a happy man: and the elements of that happiness I have endeavored to place before you, in the above sketch of the interior of a scholar's library, in a cottage among the mountains, on a stormy winter evening.

But now farewell—a long farewell to happiness—winter or summer! farewell to smiles and laughter! farewell to peace of mind! farewell to hope and to tranquil dreams, and to the blessed consolations of sleep! for more than three years and a half I am summoned away from these. I am now arrived at an *Iliad* of woes.² For I have now to record

THE PAINS OF OPIUM

——as when some great painter dips
His pencil in the gloom of earthquake and eclipse
—SHELLEY'S *Revolt of Islam*¹

Readers, who have thus far accompanied me, I must request your attention to a brief explanatory note on three points:

1. For several reasons, I have not been able to compose the notes for this part of my narrative into any regular and connected shape. I give the notes disjointed as I find

¹ He means by Kant, Fichte, or Schelling

² That is, unnumbered woes. See the opening lines of Homer's *Iliad*.

³ Canto 5, et 23

¹ Goldsmith, *The Deserted Village*, 229

² From the part before and from the part after

³ De Quincey's wife

⁴ See p 1062b, n 1

⁵ See p 1060b, 11-4', and n 1.

them, or have now drawn them up from memory. Some of them point to their own date; some I have dated, and some are undated. Whenever it could answer my purpose to transplant them from the natural or chronological order, I have not scrupled to do so. Sometimes I speak in the present, sometimes in the past tense. Few of the notes, perhaps, were written exactly at the period of time to which they relate, but this can little affect their accuracy, as the impressions were such that they can never fade from my mind. Much has been omitted I could not, without effort, constrain myself to the task of either recalling, or constructing into a regular narrative, the whole burthen of horrors which lies upon my brain. This feeling partly I plead in excuse, and partly that I am now in London, and am a helpless sort of person, who cannot even arrange his own papers without assistance, and I am separated from the hands which are wont to perform for me the offices of an amanuensis.

2 You will think, perhaps, that I am too confidential and communicative of my own private history. It may be so. But my way of writing is rather to think aloud, and follow my own humors, than much to consider who is listening to me, and, if I stop to consider what is proper to be said to this or that person, I shall soon come to doubt whether any part at all is proper. The fact is, I place myself at a distance of fifteen or twenty years ahead of this time, and suppose myself writing to those who will be interested about me hereafter, and wishing to have some record of a time, the entire history of which no one can know but myself, I do it as fully as I am able with the efforts I am now capable of making, because I know not whether I can ever find time to do it again.

3. It will occur to you often to ask why did I not release myself from the horrors of opium, by leaving it off, or diminishing it. To this I must answer briefly: it might be supposed that I yielded to the fascinations of opium too easily; it cannot be supposed that any man can be charmed by its terrors. The reader may be sure, therefore, that I made attempts innumerable to reduce the quantity. I add that those who witnessed the agonies of those attempts, and not myself, were the first to beg me to desist. But could not I have reduced it a drop a day, or by adding water, have bisected or trisected a drop? A thousand drops bisected would thus have taken nearly six

years to reduce; and that way would certainly not have answered. But this is a common mistake of those who know nothing of opium experimentally; I appeal to those who do, whether it is not always found that down to a certain point it can be reduced with ease and even pleasure, but that, after that point, further reduction causes intense suffering. Yes, say many thoughtless persons, who know not what they are talking of, you will suffer a little low spirits and dejection for a few days. I answer, no, there is nothing like low spirits; on the contrary, the mere animal spirits are uncommonly raised: the pulse is improved. the health is better. It is not there that the suffering lies. It has no resemblance to the sufferings caused by renouncing wine. It is a state of unutterable irritation of stomach (which surely is not much like dejection), accompanied by intense perspirations, and feelings such as I shall not attempt to describe without more space at my command.

I shall now enter *in medias res*,¹ and shall anticipate, from a time when my opium pains might be said to be at their *acme*, an account of their palsyng effects on the intellectual faculties.

My studies have now been long interrupted. I cannot read to myself with any pleasure, hardly with a moment's endurance. Yet I read aloud sometimes for the pleasure of others, because reading is an accomplishment of mine; and, in the slang use of the word *accomplishment* as a superficial and ornamental attainment, almost the only one I possess: and formerly, if I had any vanity at all connected with any endowment or attainment of mine, it was with this; for I had observed that no accomplishment was so rare. Players are the worst readers of all. John Kemble reads vilely: and Mrs. Siddons, who is so celebrated, can read nothing well but dramatic compositions. Milton she cannot read sufferably. People in general either read poetry without any passion at all, or else overstep the modesty of nature,² and read not like scholars. Of late, if I have felt moved by anything in books, it has been by the grand lamentations of Samson Agonistes, or the great harmonies of the Satanic speeches in *Paradise Regained*, when read aloud by myself. A young lady³ sometimes comes and drinks tea with us: at

¹ Into the midst of things (Horace, *Ars Poetica*, 148).

² See *Hamlet*, III. 2. 22.

³ Probably Dorothy Wordsworth.

her request and M[argaret]'s I now and then read Wordsworth's poems to them (Wordsworth, by the by, is the only poet I ever met who could read his own verses: often indeed he reads admirably.)

For nearly two years I believe that I read no book but one ¹ and I owe it to the author, in discharge of a great debt of gratitude, to mention what that was. The sublimer and more passionate poets I still read, as I have said, by snatches, and occasionally. But my proper vocation, as I well knew, was the exercise of the analytic understanding. Now, for the most part, analytic studies are continuous, and not to be pursued by fits and starts, or fragmentary efforts. Mathematics, for instance, intellectual philosophy, etc., were all become insupportable to me; and I shrunk from them with a sense of powerless and infantine feebleness that gave me an anguish the greater from remembering the time when I grappled with them to my own hourly delight; and for this further reason, because I had devoted the labor of my whole life, and had dedicated my intellect, blossoms and fruits, to the slow and elaborate toil of constructing one single work, to which I had presumed to give the title of an unfinished work of Spinoza's; viz., *De emendatione humani intellectus* ² This was now lying locked up, as by frost, like any Spanish bridge or aqueduct, begun upon too great a scale for the resources of the architect; and, instead of surviving me as a monument of wishes at least, and aspirations, and a life of labor dedicated to the exaltation of human nature in that way in which God had best fitted me to promote so great an object, it was likely to stand a memorial to my children of hopes defeated, of baffled efforts, of materials uselessly accumulated, of foundations laid that were never to support a superstructure,—of the grief and the ruin of the architect. In this state of imbecility, I had, for amusement, turned my attention to political economy; my understanding, which formerly had been as active and restless as a hyena, could not, I suppose (so long as I lived at all), sink into utter lethargy; and political economy offers this advantage to a person in my state, that though it is eminently an organic science (no part, that is to say, but what acts on the whole, as the whole again reacts on each part), yet the several parts may be detached and contemplated singly. Great as was the

¹ *Political Economy*, by David Ricardo (1772-1823), a noted English Jewish political economist.

² of the amendment of the human mind

prostration of my powers at this time, yet I could not forget my knowledge; and my understanding had been for too many years intimate with severe thinkers, with logic, and the great masters of knowledge, not to be aware of the utter feebleness of the main herd of modern economists. I had been led in 1811 to look into loads of books and pamphlets on many branches of economy; and, at my desire, M[argaret] sometimes read to me chapters from more recent works, or parts of parliamentary debates. I saw that these were generally the very dregs and rinsings of the human intellect and that any man of sound head, and practiced in wielding logic with a scholastic adroitness, might take up the whole academy of modern economists, and throttle them between heaven and earth with his finger and thumb, or bray their fungus heads to powder with a lady's fan. At length, in 1819, a friend in Edinburgh sent me down Mr. Ricardo's book and recurring to my own prophetic anticipation of the advent of some legislator for this science, I said, before I had finished the first chapter, "Thou art the man!" Wonder and curiosity were emotions that had long been dead in me. Yet I wondered once more. I wondered at myself that I could once again be stimulated to the effort of reading: and much more I wondered at the book. Had this profound work been really written in England during the nineteenth century? Was it possible? I supposed thinking had been extinct in England. Could it be that an Englishman, and he not in academic bowers, but oppressed by mercantile and senatorial cares, had accomplished what all the universities of Europe, and a century of thought, had failed even to advance by one hair's breadth? All other writers had been crushed and overlaid by the enormous weight of facts and documents; Mr. Ricardo had deduced, *a priori*, from the understanding itself, laws which first gave a ray of light into the unwieldy chaos of materials, and had constructed what had been but a collection of tentative discussions into a science of regular proportions, now first standing on an eternal basis.

Thus did one single work of a profound understanding avail to give me a pleasure and an activity which I had not known for years:—it roused me even to write, or, at least, to dictate what M[argaret] wrote for me. It seemed to me that some important truths had escaped even "the inevitable eye" of Mr. Ricardo: and, as these were, for the

most part, of such a nature that I could express or illustrate them more briefly and elegantly by algebraic symbols than in the usual clumsy and loitering diction of economists, the whole would not have filled a pocket-book; and being so brief, with M[argaret] for my amanuensis, even at this time, incapable as I was of all general exertion, I drew up my *Prolegomena to all Future Systems of Political Economy*.¹ I hope it will not be found redolent of opium; though, indeed, to most people, the subject itself is a sufficient opiate.

This exertion, however, was but a temporary flash, as the sequel showed—for I designed to publish my work: arrangements were made at a provincial press, about eighteen miles distant, for printing it. An additional compositor was retained, for some days, on this account. The work was even twice advertised: and I was, in a manner, pledged to the fulfilment of my intention. But I had a preface to write; and a dedication, which I wished to make a splendid one, to Mr. Ricardo. I found myself quite unable to accomplish all this. The arrangements were countermanded: the compositor dismissed: and my *Prolegomena* rested peacefully by the side of its elder and more dignified brother.

I have thus described and illustrated my intellectual torpor, in terms that apply, more or less, to every part of the four years during which I was under the Circean² spells of opium. But for misery and suffering, I might, indeed, be said to have existed in a dormant state. I seldom could prevail on myself to write a letter; an answer of a few words, to any that I received, was the utmost that I could accomplish; and often *that* not until the letter had lain weeks, or even months, on my writing table. Without the aid of M[argaret] all records of bills paid, or to be paid, must have perished: and my whole domestic economy, whatever became of Political Economy, must have gone into irretrievable confusion. I shall not afterwards allude to this part of the case: it is one, however, which the opium-eater will find, in the end, as oppressive and tormenting as any other, from the sense of incapacity and feebleness, from the direct embarrassments incident to the neglect or procrastination of each day's appropriate duties, and from the remorse which must often exasperate the stings of these evils to

a reflective and conscientious mind. The opium-eater loses none of his moral sensibilities, or aspirations: he wishes and longs, as earnestly as ever, to realize what he believes possible, and feels to be exacted by duty; but his intellectual apprehension of what is possible infinitely outruns his power, not of execution only, but even of power to attempt. He lies under the weight of incubus and night-mare: he lies in the sight of all that he would fain perform, just as a man forcibly confined to his bed by the mortal languor of a relaxing disease, who is compelled to witness injury or outrage offered to some object of his tenderest love—he endures the spells which chain him down from motion:—he would lay down his life if he might but get up and walk; but he is powerless as an infant, and cannot even attempt to rise.

I now pass to what is the main subject of these latter confessions, to the history and journal of what took place in my dreams, for these were the immediate and proximate cause of my acutest suffering.

The first notice I had of any important change going on in this part of my physical economy, was from the reawakening of a state of eye generally incident to childhood, or exalted states of irritability. I know not whether my reader is aware that many children, perhaps most, have a power of painting, as it were, upon the darkness, all sorts of phantoms; in some, that power is simply a mechanic affection of the eye; others have a voluntary, or a semi-voluntary power to dismiss or to summon them, or, as a child once said to me when I questioned him on this matter, "I can tell them to go, and they go; but sometimes they come when I don't tell them to come." Whereupon I told him that he had almost as unlimited command over apparitions as a Roman centurion over his soldiers.—In the middle of 1817, I think it was, that this faculty became positively distressing to me: at night, when I lay awake in bed, vast processions passed along in mournful pomp: friezes of never-ending stories, that to my feelings were as sad and solemn as if they were stories drawn from times before Ædipus or Priam—before Tyre—before Memphis. And, at the same time, a corresponding change took place in my dreams; a theatre seemed suddenly opened and lighted up within my brain, which presented nightly spectacles of more than earthly splendor. And the four following facts may be mentioned, as noticeable at this time:

¹ A lost work.

² pleasing but harmful (Circe was the sorceress in the *Odyssey* who feasted mariners and then turned them into beasts)

1. That, as the creative state of the eye increased, a sympathy seemed to arise between the waking and the dreaming states of the brain in one point—that whatsoever I happened to call up and to trace by a voluntary act upon the darkness was very apt to transfer itself to my dreams; so that I feared to exercise this faculty, for, as Midas turned all things to gold, that yet baffled his hopes and defrauded his human desires, so whatever things capable of being visually represented I did but think of in the darkness, immediately shaped themselves into phantoms of the eye, and, by a process apparently no less inevitable, when thus once traced in faint and visionary colors, like writings in sympathetic ink,¹ they were drawn out by the fierce chemistry of my dreams, into insufferable splendor that fretted my heart.

2. For this and all other changes in my dreams were accompanied by deep-seated anxiety and gloomy melancholy, such as are wholly incommunicable by words. I seemed every night to descend, not metaphorically, but literally to descend, into chasms and sunless abysses, depths below depths, from which it seemed hopeless that I could ever reascend. Nor did I, by waking, feel that I had reascended. This I do not dwell upon, because the state of gloom which attended these gorgeous spectacles, amounting at least to utter darkness, as of some suicidal despondency, cannot be approached by words.

3. The sense of space, and in the end, the sense of time, were both powerfully affected. Buildings, landscapes, etc., were exhibited in proportions so vast as the bodily eye is not fitted to receive. Space swelled, and was amplified to an extent of unutterable infinity. This, however, did not disturb me so much as the vast expansion of time, I sometimes seemed to have lived for 70 or 100 years in one night, nay, sometimes had feelings representative of a millennium passed in that time, or, however, of a duration far beyond the limits of any human experience.

4. The minutest incidents of childhood, or forgotten scenes of later years, were often revived. I could not be said to recollect them; for if I had been told of them when waking, I should not have been able to acknowledge them as parts of my past experience. But placed as they were before me, in dreams like intuitions, and clothed in all their evanescent circumstances and accom-

panying feelings, I *recognized* them instantaneously. I was once told by a near relative of mine, that having in her childhood fallen into a river, and being on the very verge of death but for the critical assistance which reached her, she saw in a moment her whole life, in its minutest incidents, arrayed before her simultaneously as in a mirror; and she had a faculty developed as suddenly for comprehending the whole and every part. Thus, from some opium experiences of mine, I can believe; I have, indeed, seen the same thing asserted twice in modern books, and accompanied by a remark which I am convinced is true; *viz.*, that the dread book of account² which the Scriptures speak of is, in fact, the mind itself of each individual. Of this, at least, I feel assured, that there is no such thing as *forgetting* possible to the mind; a thousand accidents may and will interpose a veil between our present consciousness and the secret inscriptions on the mind, accidents of the same sort will also rend away this veil, but alike, whether veiled or unveiled, the inscription remains forever, just as the stars seem to withdraw before the common light of day, whereas, in fact, we all know that it is the light which is drawn over them as a veil—and that they are waiting to be revealed, when the obscuring daylight shall have withdrawn.

Having noticed these four facts as memorably distinguishing my dreams from those of health, I shall now cite a case illustrative of the first fact, and shall then cite any others that I remember, either in their chronological order, or any other that may give them more effect as pictures to the reader.

I had been in youth, and even since, for occasional amusement, a great reader of Livy, whom I confess that I prefer, both for style and matter, to any other of the Roman historians; and I had often felt as most solemn and appalling sounds, and most emphatically representative of the majesty of the Roman people, the two words so often occurring in Livy—*Consul Romanus*; especially when the consul is introduced in his military character. I mean to say that the words *king—sultan—regent*, etc., or any other titles of those who embody in their own persons the collective majesty of a great people, had less power over my reverential feelings. I had also, though no great reader of history, made myself minutely and critically familiar with one period of English history; *viz.*, the period of the Parliamen-

¹ A fluid used for invisible writing, which becomes visible when heated

² *Revelation*, 20:12.

tary War,¹ having been attracted by the moral grandeur of some who figured in that day, and by the many interesting memoirs which survive these unquiet times. Both these parts of my lighter reading, having furnished me often with matter of reflection, now furnished me with matter for my dreams. Often I used to see, after painting upon the blank darkness a sort of rehearsal whilst waking, a crowd of ladies, and perhaps a festival, and dances. And I heard it said, or I said to myself, "These are English ladies from the unhappy times of Charles I. These are the wives and the daughters of those who met in peace, and sat at the same tables, and were allied by marriage or by blood, and yet, after a certain day in August, 1642,² never smiled upon each other again, nor met but in the field of battle; and at Marston Moor, at Newbury, or at Naseby, cut asunder all ties of love by the cruel sabre, and washed away in blood the memory of ancient friendship."—The ladies danced, and looked as lovely as the court of George IV. Yet I knew, even in my dream, that they had been in the grave for nearly two centuries—This pageant would suddenly dissolve and, at a clapping of hands, would be heard the heart-quaking sound of *Consul Romanus* and immediately came "sweeping by,"³ in gorgeous paludaments,⁴ Paulus, or Marius, gut round by a company of centurions, with the crimson tunic hoisted on a spear,⁵ and followed by the *alalagmos*⁶ of the Roman legions.

Many years ago, when I was looking over Piranesi's Antiquities of Rome, Mr. Coleridge, who was standing by, described to me a set of plates by that artist, called his *Dreams*, and which record the scenery of his own visions during the delirium of a fever: some of them (I describe only from memory of Mr. Coleridge's account) representing vast Gothic halls, on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, catapults, etc., etc., expressive of enormous power put forth, and resistance overcome. Creeping along the sides of the walls, you perceived a staircase; and upon it, groping his way upwards, was Piranesi himself: follow the stairs a little further, and you perceive it come to a sudden abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. Whatever

is to become of poor Piranesi, you suppose, at least, that his labors must in some way terminate here. But raise your eyes, and behold a second flight of stairs still higher: on which again Piranesi is perceived, but this time standing on the very brink of the abyss. Again elevate your eye, and a still more aerial flight of stairs is beheld: and again is poor Piranesi busy on his aspiring labors: and so on, until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall.—With the same power of endless growth and self-reproduction did my architecture proceed in dreams. In the early stage of my malady, the splendors of my dreams were indeed chiefly architectural and I beheld such pomp of cities and palaces as was never yet beheld by the waking eye, unless in the clouds. From a great modern poet I cite part of a passage which describes, as an appearance actually beheld in the clouds, what in many of its circumstances I saw frequently in sleep:

The appearance, instantaneously disclosed,
Was of a mighty city—boldly say
A wilderness of building, sinking far
And self-withdrawn into a wondrous depth,
Far sinking into splendor—without end!
Fabric it seem'd of diamond, and of gold,
With alabaster domes, and silver spires,
And glazing terrace upon terrace, high
Uplifted, here, serene pavilions bright
In avenues disposed, there, towers begirt
With battlements that on their restless fronts
Bore stars—illumination of all gems!
By earthly nature had the effect been wrought
Upon the dark materials of the storm
Now pacified on them, and on the coves,
And mountain-steeps and summits, whereunto
The vapors had receded,—taking there
Their station under a cerulean sky, etc., etc.⁷

The sublime circumstance—"battlements that on their restless fronts bore stars,"—might have been copied from my architectural dreams, for it often occurred.—We hear it reported of Dryden, and of Fuseli in modern times, that they thought proper to eat raw meat for the sake of obtaining splendid dreams: how much better for such a purpose to have eaten opium, which yet I do not remember that any poet is recorded to have done, except the dramatist Shadwell and in ancient days, Homer is, I think, rightly reputed to have known the virtues of opium.⁸

To my architecture succeeded dreams of lakes and silvery expanses of water:—these

¹ The war between Charles I. and the Parliamentary party began Aug. 22, 1642.

² *Il Penseroso*, 98.

³ Military cloaks.

⁴ A signal for battle.

⁵ Battle cry (originally of the Greeks).

⁷ Wordsworth, *The Excursion* 2 814 ff.

⁸ In Homer's *Odyssey*, 4, 220 21, Helen gives to Telemachus a drug which banishes sorrow. This is thought by many persons to be opium. See p. 1061a, 16 and n. 1.

haunted me so much that I feared, though possibly it will appear ludicrous to a medical man, that some dropsical state or tendency of the brain might thus be making itself, to use a metaphysical word, *objective*; and the sentient organ *project* itself as its own object.—For two months I suffered greatly in my head—a part of my bodily structure which had hitherto been so clear from all touch or taint of weakness, physically, I mean, that I used to say of it, as the last Lord Orford said of his stomach, that it seemed likely to survive the rest of my person.—Till now I had never felt headache even, or any the slightest pain, except rheumatic pains caused by my own folly. However, I got over this attack, though it must have been verging on something very dangerous.

The waters now changed their character,—from translucent lakes, shining like mirrors, they now became seas and oceans. And now came a tremendous change, which, unfolding itself slowly like a scroll, through many months, promised an abiding torment; and, in fact, never left me until the winding up of my case. Hitherto the human face had mixed often in my dreams, but not despotically, nor with any special power of tormenting. But now that which I have called the tyranny of the human face began to unfold itself. Perhaps some part of my London life might be answerable for this. Be that as it may, now it was that upon the rocking waters of the ocean the human face began to appear: the sea appeared paved with innumerable faces, upturned to the heavens: faces, imploring, wrathful, despairing, surged upwards by thousands, by myriads, by generations, by centuries:—my agitation was infinite,—my mind tossed—and surged with the ocean.

May, 1818.

The Malay has been a fearful enemy for months. I have been every night, through his means, transported into Asiatic scenes. I know not whether others share in my feelings on this point; but I have often thought that if I were compelled to forego England, and to live in China, and among Chinese manners and modes of life and scenery, I should go mad. The causes of my horror lie deep and some of them must be common to others. Southern Asia, in general, is the seat of awful images and associations. As the cradle of the human race, it would alone have a dim and reverential feeling connected with it. But there are other reasons. No man can pretend that the wild,

barbarous, and capricious superstitions of Africa, or of savage tribes elsewhere, affect him in the way that he is affected by the ancient, monumental, cruel, and elaborate religions of Indostan, etc. The mere antiquity of Asiatic things, of their institutions, histories, modes of faith, etc., is so impressive, that to me the vast age of the race and name overpowers the sense of youth in the individual. A young Chinese seems to me an antediluvian man renewed. Even Englishmen, though not bred in any knowledge of such institutions, cannot but shudder at the mystic sublimity of *castes* that have flowed apart, and refused to mix, through such immemorial tracts of time; nor can any man fail to be awed by the names of the Ganges or the Euphrates. It contributes much to these feelings that southern Asia is, and has been for thousands of years, the part of the earth most swarming with human life, the great *officina gentium*.¹ Man is a weed in those regions. The vast empires also, into which the enormous population of Asia has always been cast, give a further sublimity to the feelings associated with all Oriental names or images. In China, over and above what it has in common with the rest of southern Asia, I am terrified by the modes of life, by the manners, and the barrier of utter abhorrence, and want of sympathy, placed between us by feelings deeper than I can analyze. I could sooner live with lunatics, or brute animals. All this, and much more than I can say, or have time to say, the reader must enter into before he can comprehend the unimaginable horror which these dreams of Oriental imagery, and mythological tortures, impressed upon me. Under the connecting feeling of tropical heat and vertical sunlights, I brought together all creatures, birds, beasts, reptiles, all trees and plants, usages and appearances, that are found in all tropical regions, and assembled them together in China or Indostan. From kindred feelings, I soon brought Egypt and all her gods under the same law. I was stared at, hooted at, grinned at, chattered at, by monkeys, by paroquets, by cockatoos. I ran into pagodas: and was fixed for centuries at the summit, or in secret rooms; I was the idol; I was the priest; I was worshipped; I was sacrificed. I fled from the wrath of Brama² through all the forests of

¹ beehive of nations

² Brahma, the creator, Vishnu, the protector, and Siva the destroyer, constitute the so-called Triad of Hindu mythology. Osiris, the creator, and Isis, his sister and wife, were Egyptian deities. The ibis and the crocodile were sacred animals among the Egyptians.

June, 1819.

Asia: Vishnu hated me: Seeva laid wait for me. I came suddenly upon Isis and Osiris: I had done a deed, they said, which the ibis and the crocodile trembled at. I was buried for a thousand years in stone coffins, with mummies and sphinxes, in narrow chambers at the heart of eternal pyramids. I was kissed, with cancerous kisses, by crocodiles; and laid, confounded with all unutterable slimy things, amongst reeds and Nilotic¹ mud.

I thus give the reader some slight abstraction of my Oriental dreams, which always filled me with such amazement at the monstrous scenery, that horror seemed absorbed, for a while, in sheer astonishment. Sooner or later, came a reflux of feeling that swallowed up the astonishment, and left me, not so much in terror, as in hatred and abomination of what I saw. Over every form, and threat, and punishment, and dim sightless incarceration, brooded a sense of eternity and infinity that drove me into an oppression as of madness. Into these dreams only, it was, with one or two slight exceptions, that any circumstances of physical horror entered. All before had been moral and spiritual terrors. But here the main agents were ugly birds, or snakes, or crocodiles; especially the last. The cursed crocodile became to me the object of more horror than almost all the rest. I was compelled to live with him; and (as was always the case almost in my dreams) for centuries. I escaped sometimes, and found myself in Chinese houses, with cane tables, etc. All the feet of the tables, sofas, etc., soon became instinct with life: the abominable head of the crocodile, and his leering eyes, looked out at me, multiplied into a thousand repetitions: and I stood loathing and fascinated. And so often did this hideous reptile haunt my dreams, that many times the very same dream was broken up in the very same way: I heard gentle voices speaking to me (I hear everything when I am sleeping); and instantly I awoke: it was broad noon; and my children were standing, hand in hand, at my bedside; come to show me their colored shoes, or new frocks, or to let me see them dressed for going out. I protest that so awful was the transition from the damned crocodile, and the other unutterable monsters and abortions of my dreams, to the sight of innocent human natures and of infancy, that, in the mighty and sudden revulsion of mind, I wept, and could not forbear it, as I kissed their faces.

¹ belonging to the Nile

I have had occasion to remark, at various periods of my life, that the deaths of those whom we love, and indeed the contemplation of death generally, is (*cæteris paribus*)¹ more affecting in summer than in any other season of the year.² And the reasons are these three, I think: first, that the visible heavens in summer appear far higher, more distant, and (if such a solecism may be excused) more infinite; the clouds, by which chiefly the eye expounds the distance of the blue pavilion stretched over our heads, are in summer more voluminous, massed, and accumulated in far grander and more towering piles: secondly, the light and the appearance of the declining and the setting sun are much more fitted to be types and characters of the Infinite: and, thirdly, which is the main reason, the exuberant and riotous prodigality of life naturally forces the mind more powerfully upon the antagonist thought of death, and the wintry sterility of the grave. For it may be observed, generally, that wherever two thoughts stand related to each other by a law of antagonism, and exist, as it were, by mutual repulsion, they are apt to suggest each other. On these accounts it is that I find it impossible to banish the thought of death when I am walking alone in the endless days of summer; and any particular death, if not more affecting, at least haunts my mind more obstinately and besiegingly in that season. Perhaps this cause, and a slight incident which I omit, might have been the immediate occasion of the following dream, to which, however, a predisposition must always have existed in my mind; but having been once roused, it never left me, and split into a thousand fantastic varieties, which often suddenly reunited, and composed again the original dream.

I thought that it was a Sunday morning in May, that it was Easter Sunday, and as yet very early in the morning I was standing, as it seemed to me, at the door of my own cottage. Right before me lay the very scene which could really be commanded from that situation, but exalted, as was usual, and solemnized by the power of dreams. There were the same mountains, and the same lovely valley at their feet; but the mountains were raised to more than Alpine height, and there was interspace far larger between them of meadows and forest lawns; the hedges were rich with white roses; and no

¹ other conditions being the same² See p. 1045b, 12-22: also, *Autobiographic Sketches* (p. 1002a, 26 E.), and *The English Mail-Coach*, 3 1 (p. 1125b 45 F.)

living creature was to be seen, excepting that in the green churchyard there were cattle tranquilly reposing upon the verdant graves, and particularly round about the grave of a child whom I had tenderly loved,¹ just as I had really beheld them, a little before sunrise in the same summer, when that child died. I gazed upon the well-known scene, and I said aloud (as I thought) to myself, "It yet wants much of sunrise; and it is Easter Sunday; and that is the day on which they celebrate the first-fruits of resurrection. I will walk abroad; old griefs shall be forgotten today; for the air is cool and still, and the hills are high, and stretch away to heaven; and the forest-glades are as quiet as the churchyard; and with the dew I can wash the fever from my forehead, and then I shall be unhappy no longer." And I turned, as if to open my garden gate, and immediately I saw upon the left a scene far different; but which yet the power of dreams had reconciled into harmony with the other. The scene was an Oriental one, and there also it was Easter Sunday, and very early in the morning. And at a vast distance were visible, as a stain upon the horizon, the domes and cupolas of a great city—an image or faint abstraction, caught perhaps in childhood from some picture of Jerusalem. And not a bowshot from me, upon a stone, and shaded by Judean palms, there sat a woman, and I looked; and it was—Ann!² She fixed her eyes upon me earnestly; and I said to her at length: "So then I have found you at last." I waited: but she answered me not a word. Her face was the same as when I saw it last, and yet again how different! Seventeen years ago, when the lamplight fell upon her face, as for the last time I kissed her lips (lips, Ann, that to me were not polluted), her eyes were streaming with tears. the tears were now wiped away; she seemed more beautiful than she was at that time, but in all other points the same, and not older. Her looks were tranquil, but with unusual solemnity of expression; and I now gazed upon her with some awe, but suddenly her countenance grew dim, and, turning to the mountains, I perceived vapors rolling between us; in a moment, all had vanished; thick darkness came on; and, in the twinkling of an eye, I was far away from mountains, and by lamplight in Oxford Street, walking again with Ann—just as we walked seventeen years before, when we were both children.

¹ Catherine Wordsworth

² See pp 1051-60.

As a final specimen, I cite one of a different character, from 1820.

The dream commenced with a music which now I often heard in dreams—a music of preparation and of awakening suspense; a music like the opening of the Coronation Anthem, and which, like *that*, gave the feeling of a vast march—of infinite cavalcades filing off—and the tread of innumerable armies. The morning was come of a mighty day—a day of crisis and of final hope for human nature, then suffering some mysterious eclipse, and laboring in some dread extremity. Somewhere, I knew not where—somehow, I knew not how—by some beings, I knew not whom—a battle, a strife, an agony, was conducting,—was evolving like a great drama, or piece of music; with which my sympathy was the more unsupportable from my confusion as to its place, its cause, its nature, and its possible issue. I, as is usual in dreams (where, of necessity, we make ourselves central to every movement), had the power, and yet had not the power, to decide it. I had the power, if I could raise myself, to will it, and yet again had not the power, for the weight of twenty Atlantes was upon me, or the oppression of inexorable guilt. "Deeper than ever plummet sounded,"¹ I lay inactive. Then, like a chorus, the passion deepened. Some greater interest was at stake, some mightier cause than ever yet the sword had pleaded, or trumpet had proclaimed. Then came sudden alarms: hurrys to and fro: trepidations of unnumbered fugitives, I knew not whether from the good cause or the bad—darkness and lights. tempest and human faces: and at last, with the sense that all was lost, female forms, and the features that were worth all the world to me, and but a moment allowed, —and clasped hands, and heart-breaking partings, and then—everlasting farewells!² and with a sigh, such as the caves of hell sighed when the incestuous mother³ uttered the abhorred name of death, the sound was reverberated—everlasting farewells! and again, and yet again reverberated—everlasting farewells!

And I awoke in struggles, and cried aloud—"I will sleep no more!"⁴

But I am now called upon to wind up a narrative which has already extended to an unreasonable length. Within more spacious limits, the materials which I have used might

¹ *The Tempest*, V, 1, 56

² *Min* (See *Paradise Lost*, 2, 787 ff.)

³ See *Macbeth*, II, 2, 35

have been better unfolded; and much which I have not used might have been added with effect. Perhaps, however, enough has been given. It now remains that I should say something of the way in which this conflict of horrors was finally brought to its crisis. The reader is already aware (from a passage near the beginning of the introduction to the first part) that the opium-eater has, in some way or other, "unwound, almost to its final links, the accursed chain which bound him."¹ By what means? To have narrated this, according to the original intention, would have far exceeded the space which can now be allowed. It is fortunate, as such a cogent reason exists for abridging it, that I should, on a maturer view of the case, have been exceedingly unwilling to injure, by any such unaffecting details, the impression of the history itself, as an appeal to the prudence and the conscience of the yet unconfirmed opium-eater—or even, though a very inferior consideration, to injure its effect as a composition. The interest of the judicious reader will not attach itself chiefly to the subject of the fascinating spells, but to the fascinating power. Not the opium-eater, but the opium, is the true hero of the tale; and the legitimate center on which the interest revolves. The object was to display the marvellous agency of opium, whether for pleasure or for pain: if that is done, the action of the piece has closed.

However, as some people, in spite of all laws to the contrary, will persist in asking what became of the opium-eater, and in what state he now is, I answer for him thus. The reader is aware that opium had long ceased to found its empire on spells of pleasure; it was solely by the tortures connected with the attempt to abjure it, that it kept its hold. Yet, as other tortures, no less it may be thought, attended the non-abjuration of such a tyrant, a choice only of evils was left; and that might as well have been adopted, which, however terrific in itself, held out a prospect of final restoration to happiness. This appears true; but good logic gave the author no strength to act upon it. However, a crisis arrived for the author's life, and a crisis for other objects still dearer to him—and which will always be far dearer to him than his life, even now that it is again a happy one—I saw that I must die if I continued the opium. I determined, therefore, if that should be required, to die in throwing it off. How much I was at that time taking I cannot

say; for the opium which I used had been purchased for me by a friend who afterwards refused to let me pay him; so that I could not ascertain even what quantity I had used within the year. I apprehend, however, that I took it very irregularly: and that I varied from about fifty or sixty grains, to 150 a day. My first task was to reduce it to forty, to thirty, and, as fast as I could, to twelve grains.

I triumphed: but think not, reader, that therefore my sufferings were ended; nor think of me as of one sitting in a *dejected* state. Think of me as of one, even when four months had passed, still agitated, writhing, throbbing, palpitating, shattered; and much, perhaps, in the situation of him who has been racked, as I collect the torments of that state from the affecting account of them left by the most innocent sufferer¹ of the times of James I. Meantime, I derived no benefit from any medicine, except one prescribed to me by an Edinburgh surgeon of great eminence, *viz*, ammoniated tincture of valerian. Medical account, therefore, of my emancipation I have not much to give: and even that little, as managed by a man so ignorant of medicine as myself, would probably tend only to mislead. At all events, it would be misplaced in this situation. The moral of the narrative is addressed to the opium-eater; and, therefore, of necessity, limited in its application. If he is taught to fear and tremble, enough has been effected. But he may say, that the issue of my case is at least a proof that opium, after a seventeen years' use, and an eight years' abuse of its powers, may still be renounced: and that he may chance to bring to the task greater energy than I did, or that with a stronger constitution than mine he may obtain the same results with less. This may be true. I would not presume to measure the efforts of other men by my own. I heartily wish him more energy: I wish him the same success. Nevertheless, I had motives external to myself which he may unfortunately want: and these supplied me with conscientious supports which mere personal interests might fail to supply to a mind debilitated by opium.

Jeremy Taylor conjectures that it may be as painful to be born as to die:² I think

¹ "William Lithgow his book (*Travels*, etc.) i. iii and pedantically written: but the account of his own sufferings on the rack at Malaga is overpoweringly affecting."—De Quincey

² In the enlarged *Confessions*, De Quincey changes the name to Lord Bacon, and in a note refers to Bacon's *Essay on Death*.

¹ Quoted from the passage addressed to the reader, at the beginning of the *Confessions*.

it probable: and, during the whole period of diminishing the opium, I had the torments of a man passing out of one mode of existence into another. The issue was not death, but a sort of physical regeneration: and I may add, that ever since, at intervals, I have had a restoration of more than youthful spirits, though under the pressure of difficulties, which, in a less happy state of mind, I should have called misfortunes.

One memorial of my former condition still remains: my dreams are not yet perfectly calm: the dread swell and agitation of the storms have not wholly subsided: the legions that encamped in them are drawing off, but not all departed: my sleep is still tumultuous, and, like the gates of Paradise to our first parents when looking back from afar, it is still, in the tremendous line of Milton—

With dreadful faces throng'd and fiery arms.¹

ON THE KNOCKING AT THE GATE IN MACBETH² 1823

From my boyish days I had always felt a great perplexity on one point in *Macbeth*. It was this:—the knocking at the gate which succeeds to the murder of Duncan produced to my feelings an effect for which I never could account. The effect was that it reflected back upon the murderer a peculiar awfulness and a depth of solemnity; yet, however obstinately I endeavored with my understanding to comprehend this, for many years I never could see *why* it should produce such an effect.

Here I pause for one moment to exhort the reader never to pay any attention to his understanding when it stands in opposition to any other faculty of his mind. The mere understanding, however useful and indispensable, is the meanest faculty in the human mind and the most to be distrusted; and yet the great majority of people trust to nothing else,—which may do for ordinary life, but not for philosophical purposes. Of this, out of ten thousand instances that I might produce, I will cite one. Ask of any person whatsoever who is not previously prepared for the demand by a knowledge of perspective, to draw in the rudest way the commonest appearance which depends upon the laws of that science,—as, for instance, to represent the effect of two walls standing at right angles to each other, or the appearance of

the houses on each side of a street, as seen by a person looking down the street from one extremity. Now, in all cases, unless the person has happened to observe in pictures how it is that artists produce these effects, he will be utterly unable to make the smallest approximation to it. Yet why? For he has actually seen the effect every day of his life. The reason is that he allows his understanding to overrule his eyes. His understanding, which includes no intuitive knowledge of the laws of vision, can furnish him with no reason why a line which is known and can be proved to be a horizontal line should not *appear* a horizontal line: a line that made any angle with the perpendicular less than a right angle would seem to him to indicate that his houses were all tumbling down together. Accordingly he makes the line of his houses a horizontal line, and fails of course to produce the effect demanded. Here then is one instance out of many in which not only the understanding is allowed to overrule the eyes, but where the understanding is positively allowed to obliterate the eyes, as it were; for not only does the man believe the evidence of his understanding in opposition to that of his eyes, but (which is monstrous) the idiot is not aware that his eyes ever gave such evidence. He does not know that he has seen (and therefore, *quoad*,¹ his consciousness has *not* seen) that which he *has* seen every day of his life. But to return from this digression,—my understanding could furnish no reason why the knocking at the gate in *Macbeth* should produce any effect, direct or reflected. In fact, my understanding said positively that it could *not* produce any effect. But I knew better; I felt that it did; and I waited and clung to the problem until further knowledge should enable me to solve it. At length, in 1812,² Mr. Williams made his *début* on the stage of Ratchiffe Highway, and executed those unparalleled murders which have procured for him such a brilliant and undying reputation. On which murders, by the way, I must observe, that in one respect they have had an ill effect, by making the connoisseur in murder very fastidious in his taste, and dissatisfied with anything that has been since done in that line. All other murders look pale by the deep crimson of his; and, as an amateur³ once said to me in a querulous tone, “There has been absolutely nothing *doing* since his time, or noth-

¹ therefore

² It was in December, 1811.

³ A person fond of something

¹ *Paradise Lost*, 12, 644.

² Act II, 2-3

ing that's worth speaking of." But this is wrong, for it is unreasonable to expect all men to be great artists, and born with the genius of Mr. Williams. Now it will be remembered that in the first of these murders (that of the Marrs) the same incident (of a knocking at the door soon after the work of extermination was complete) did actually occur which the genius of Shakspeare has invented; and all good judges, and the most eminent dilettanti, acknowledged the felicity of Shakspeare's suggestion as soon as it was actually realized. Here then was a fresh proof that I had been right in relying on my own feeling in opposition to my understanding; and again I set myself to study the problem. At length I solved it to my own satisfaction; and my solution is this:—Murder, in ordinary cases, where the sympathy is wholly directed to the case of the murdered person, is an incident of coarse and vulgar horror; and for this reason—that it flings the interest exclusively upon the natural but ignoble instinct by which we cleave to life: an instinct which, as being indispensable to the primal law of self-preservation, is the same in kind (though different in degree) amongst all living creatures. This instinct, therefore, because it annihilates all distinctions, and degrades the greatest of men to the level of "the poor beetle that we tread on,"¹ exhibits human nature in its most abject and humiliating attitude. Such an attitude would little suit the purposes of the poet. What then must he do? He must throw the interest on the murderer. Our sympathy must be with *him* (of course I mean a sympathy of comprehension, a sympathy by which we enter into his feelings, and are made to understand them—not a sympathy of pity or approbation).² In the murdered person all strife of thought, all flux and reflux of passion and of purpose, are crushed by one overwhelming panic; the fear of instant death smites him "with its petrific³ mace." But in the murderer, such a murderer as a poet will condescend to, there must

¹ *Measure for Measure*, III, 1, 78.

² "It seems almost ludicrous to guard and explain my use of a word in a situation where it would naturally explain itself. But it has become necessary to do so, in consequence of the unscholar-like use of the word *sympathy*, at present so general, by which, instead of taking it in its proper sense, as the act of reproducing in our minds the feelings of another, whether for hatred, indignation, love, pity, or approbation, it is made a mere synonym of the word *pity*; and hence, instead of saying, 'sympathy with another,' many writers adopt the monstrous barbarism of 'sympathy for another.'"—De Quincey.

³ petrifying (*Paradise Lost*, 10, 293 &c.)

be raging some great storm of passion—jealousy, ambition, vengeance, hatred—which will create a hell within him; and into this hell we are to look.

In *Macbeth*, for the sake of gratifying his own enormous and teeming faculty of creation, Shakspeare has introduced two murderers: and, as usual in his hands, they are remarkably discriminated: but—though in *Macbeth* the strife of mind is greater than in his wife, the tiger spirit not so awake, and his feelings caught chiefly by contagion from her—yet, as both were finally involved in the guilt of murder, the murderous mind of necessity is finally to be presumed in both. This was to be expressed, and on its own account, as well as to make it a more proportionable antagonist to the unoffending nature of their victim, "the gracious Duncan,"¹ and adequately to expound "the deep damnation of his taking off,"² this was to be expressed with peculiar energy. We were to be made to feel that the human nature,—i. e., the divine nature of love and mercy, spread through the hearts of all creatures, and seldom utterly withdrawn from man—was gone, vanished, extinct, and that the fiendish nature had taken its place. And, as this effect is marvellously accomplished in the *dialogues* and *soloques* themselves, so it is finally consummated by the expedient under consideration; and it is to this that I now solicit the reader's attention. If the reader has ever witnessed a wife, daughter, or sister, in a fainting fit, he may chance to have observed that the most affecting moment in such a spectacle is *that* in which a sigh and a stirring announce the recommencement of suspended life. Or, if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and, chancing to walk near the course through which it passed, has felt powerfully, in the silence and desertion of the streets and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man—if all at once he should hear the death-like stillness broken up by the sound of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of

¹ *Macbeth*, III, 1, 65.

² *Ibid.*, I, 7, 20

human life are suddenly resumed. All action in any direction is best expounded, measured, and made apprehensible, by reaction. Now apply this to the case in *Macbeth*. Here, as I have said, the retiring of the human heart and the entrance of the fiendish heart was to be expressed and made sensible. Another world has stepped in, and the murderers are taken out of the region of human things, human purposes, human desires. They are transfigured: Lady Macbeth is "unsexed";¹ Macbeth has forgot that he was born of woman; both are conformed to the image of devils; and the world of devils is suddenly revealed. But how shall this be conveyed and made palpable? In order that a new world may step in, this world must for a time disappear. The murderers, and the muider, must be insulated—cut off by an immeasurable gulf from the ordinary tide and succession of human affairs—locked up and sequestered in some deep recess, we must be made sensible that the world of ordinary life is suddenly arrested—laid asleep—tranced—racked into a dread armistice; time must be annihilated, relation to things without abolished, and all must pass self-withdrawn into a deep syncope and suspension of earthly passion. Hence it is that, when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds the knocking at the gate is heard, and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish: the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them

O mighty poet! Thy works are not as those of other men, simply and merely great works of art, but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert, but that, the farther we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident!

From RECOLLECTIONS OF CHARLES LAMB
1838

Amongst the earliest literary acquaintances I made was that with the inimitable Charles Lamb: inimitable, I say, but the word is too limited in its meaning, for, as is said of Milton in that well-known life of him attached to all common editions of the *Paradise Lost* (Fenton's, I think), "in both senses he was above imitation." Yes; it was as impossible to the moral nature of Charles Lamb that he should imitate another as, in an intellectual sense, it was impossible that any other should successfully imitate him. To write with patience even, not to say genially, for Charles Lamb it was a very necessity of his constitution that he should write from his own wayward nature; and that nature was so peculiar that no other man, the ablest at mimicry, could counterfeited its voice. But let me not anticipate, for these were opinions about Lamb which I had not when I first knew him, nor could have had by any reasonable title "Eha,"¹ be it observed, the exquisite "Eha," was then unborn, Lamb had as yet published nothing to the world which proclaimed him in his proper character of a most original man of genius;² at best, he could have been thought no more than a man of talent—and of talent moving in a narrow path, with a power rather of mimicking the quaint and the fantastic than any large grasp over catholic beauty. And, therefore, it need not offend the most doting admirer of Lamb as he is now known to us, a brilliant star forever

¹ The pseudonym of Charles Lamb.

² "Man of genius" — "man of talent" — I have, in another place, laid down what I conceive to be the true ground of distinction between *genius* and *talent*: which lies mainly in this—that genius is intellectual power impregnated with the moral nature, and expresses a synthesis of the active in man with his original organic capacity of pleasure and pain. Hence the very word *genius*, because the *genial* nature in its whole organisation is expressed and involved in it. Hence, also, arises the reason that genius is always peculiar and individual, one man's genius never exactly repeats another man's. But talent is the same in all men; and that which is effected by talent can never serve to identify or indicate its author. Hence, too, that, although talent is the object of respect, it never conciliates love, you love a man of talent perhaps *in concreto*, but not talent; whereas genius, even for itself, is idolised. I am the more proud of this distinction since I have seen the utter failure of Mr. Coleridge, judging from his attempt in his *Table-Talk* — De Quincey. For the other discussions referred to, see De Quincey's *Autobiographic Sketches*, The Nation of London (Works, ed. Masson, 1, 184 n.), and John Keats (Works, ed. Masson, 11, 382); also Coleridge's *Table Talk*, May 21, 1830, and Aug. 20, 1833.

¹ Macbeth, I, 5, 42.

fixed in the firmament of English Literature, that I acknowledge myself to have sought his acquaintance rather under the reflex honor he had enjoyed of being known as Coleridge's friend than for any which he yet held directly and separately in his own person. My earliest advances towards this acquaintance had an inauspicious aspect; and it may be worth while reporting the circumstances, for they were characteristic of Charles Lamb; and the immediate result was—that we parted, not perhaps (as Lamb says of his philosophic friend R. and the Parisians) “with mutual contempt,” but at least with coolness, and, on my part, with something that might have even turned to disgust—founded, however, entirely on my utter misapprehension of Lamb's character and his manners—had it not been for the winning goodness of Miss Lamb,¹ before which all resentment must have melted in a moment.

It was either late in 1804 or early in 1805, according to my present computations, that I had obtained from a literary friend a letter of introduction to Mr. Lamb. All that I knew of his works was his play of *John Woodvil*, which I had bought in Oxford, and perhaps I only had bought throughout that great University, at the time of my matriculation there, about the Christmas of 1803. Another book fell into my hands on that same morning, I recollect—the *Gebir* of Mr. Walter Savage Landor, which astonished me by the splendor of its descriptions (for I had opened accidentally upon the sea-nymph's marriage with Tamor, the youthful brother of Gebir—and I bought this also. Afterwards, when placing these two most unpopular of books on the same shelf with the other far holier idols of my heart, the joint poems of Wordsworth and Coleridge as then associated in the *Lyrical Ballads*—poems not equally unknown, perhaps a little better known, but only with the result of being more openly scorned, rejected—I could not but smile internally at the fair prospect I had of congregating a library which no man had read but myself. *John Woodvil* I had almost studied, and Miss Lamb's pretty *High-Born Helen*, and the ingenious imitations of Burton;² these I had read, and, to a certain degree, must have admired, for some parts of them had settled without effort in my memory. I

had read also the *Edinburgh*³ notice of them; and with what contempt may be supposed from the fact that my veneration for Wordsworth transcended all that I felt for any created being, past or present; in-somuch that, in the summer, or spring rather, of that same year, and full eight months before I first went to Oxford, I had ventured to address a letter to him, through his publishers, the Messrs. Longman (which letter, Miss Wordsworth in after years assured me they believed to be the production of some person much older than I represented myself), and that in due time I had been honored by a long answer from Wordsworth; an honor which, I well remember, kept me awake, from mere excess of pleasure, through a long night in June, 1803. It was not to be supposed that the very feeblest of admirations could be shaken by mere scorn and contumely, unsupported by any shadow of a reason. Wordsworth, therefore, could not have suffered in any man's opinion from the puny efforts of this new autocrat amongst reviewers; but what was said of Lamb, though not containing one iota of criticism, either good or bad, had certainly more point and cleverness. The supposition that *John Woodvil* might be a lost drama, recovered from the age of Theopis,⁴ and entitled to the *hircus*,⁵ etc, must, I should think, have won a smile from Lamb himself; or why say “Lamb himself,” which means “even Lamb,” when he would have been the *very* first to laugh (as he was afterwards among the first to hoot at his own farce),⁶ provided only he could detach his mind from the ill-nature and hard contempt which accompanied the wit. This wit had certainly not dazzled my eyes in the slightest degree. So far as I was left at leisure by a more potent order of poetry to think of the *John Woodvil* at all, I had felt and acknowledged a delicacy and tenderness in the situations as well as the sentiments, but disfigured, as I thought, by quaint, grotesque, and *mimetic* phraseology. The main defect, however, of which I complained, was defect of power. I thought Lamb had no right to take his station amongst the inspired writers who had just then risen to throw new blood into

¹ The *Edinburgh Review*, April, 1803 (vol. 2, 90-98).

² That is, from the rudest age of the drama. Theopis (8th cent. B. C.) is the reputed founder of tragedy.

³ goat (said to have been the prize of tragedy in the time of Theopis).

⁴ Lamb's farce, *Mr H*, was hooted off the stage at its first appearance, in 1806.

¹ Lamb's sister Mary.

² See p. 959. The marriage of Tamar and the sea-nymph is described in Book 6.

³ Lamb's imitations were called *Curious Fragments*.

our literature, and to breathe a breath of life through the worn-out, or, at least, torpid organization of the national mind. He belonged, I thought, to the old literature; and, as a poet, he certainly does. There were in his verses minute scintillations of genius—now and then, even a subtle sense of beauty; and there were shy graces, lurking half-unseen, like violets in the shade. But there was no power on a colossal scale; no breadth; no choice of great subjects; no wrestling with difficulty; no creative energy. So I thought then; and so I should think now, if Lamb were viewed chiefly as a poet. Since those days he has established his right to a seat in any company. But why? and in what character? As “Elia”.—the essays of “Elia” are as exquisite a gem amongst the jewelry of literature as any nation can show. They do not, indeed, suggest to the typifying imagination a *Last Supper* of da Vinci or a *Group from the Sistine Chapel*, but they suggest some exquisite cabinet painting; such, for instance, as that Carlo Dolce known to all who have visited Lord Exeter’s place of Burleigh (by the way, I bar the allusion to Charles Lamb which a shameless punster suggests in the name *Carlo Dolce*¹); and in this also resembling that famous picture—that many critics (Hazlitt amongst others) can see little or nothing in it. *Quam nihil ad genium, Papinianus, tuum?*² Those, therefore, err, in my opinion, who present Lamb to our notice amongst the poets. Very pretty, very elegant, very tender, very beautiful verses he has written; nay, twice he has written verses of extraordinary force, almost demoniac force—viz., *The Three Graves*, and *The Gipsy’s Melison*.³ But speaking generally, he writes verses as one to whom that function was a secondary and occasional function, not his original and natural vocation—not an *épre*, but a *répéter*.⁴

For the reasons, therefore, I have given, never thinking of Charles Lamb as a poet, and, at that time, having no means for judging of him in any other character, I had requested the letter of introduction to him rather with a view to some further knowledge of Coleridge (who was then ab-

sent from England) than from any special interest about Lamb himself. However, I felt the extreme discourtesy of approaching a man and asking for his time and civility under such an avowal: and the letter, therefore, as I believe, or as I requested, represented me in the light of an admirer. I hope it did; for that character might have some excuse for what followed, and heal the unpleasant impression likely to be left by a sort of *fracas* which occurred at my first meeting with Lamb. This was so characteristic of Lamb that I have often laughed at it since I came to know what *was* characteristic of Lamb.

But first let me describe my brief introductory call upon him at the India House. I had been told that he was never to be found at home except in the evenings; and to have called then would have been, in a manner, forcing myself upon his hospitalities, and at a moment when he might have confidential friends about him; besides that, he was sometimes tempted away to the theatres. I went, therefore, to the India House; made inquiries amongst the servants; and, after some trouble (for that was early in his Leadenhall Street career, and possibly he was not much known), I was shown into a small room, or else a small section of a large one (thirty-four years affects one’s remembrance of some circumstances), in which was a very lofty writing desk, separated by a still higher railing from that part of the floor on which the profane—the laity, like myself—were allowed to approach the *clerus*, or clerical rulers of the room. Within the railing sat, to the best of my remembrance, six quill-driving gentlemen; not gentlemen whose duty or profession it was merely to drive the quill, but who were then driving it—*gens de plume*,⁵ such in *esset*, as well as in *posset*—in act as well as habit, for, as if they supposed me a spy sent by some superior power to report upon the situation of affairs as surprised by me, they were all too profoundly immersed in their oriental studies to have any sense of my presence. Consequently, I was reduced to a necessity of announcing myself and my errand. I walked, therefore, into one of the two open doorways of the railing, and stood closely by the high stool of him who occupied the first place within the little aisle. I touched his arm, by way of recalling him from his lofty Leadenhall speculation to this sublimary world; and, presenting my letter,

¹ Italian for “sweet Charles.”

² How not at all in accord with your taste, Papinianus. Papinianus (175-212) was a famous Roman lawyer and jurist. De Quincey means Hazlitt. The expression is found on the title page of the 2nd, 3rd, and 4th editions of Wordsworth and Coleridge’s *Lyrical Ballads*.

³ For these poems, see p. 917.

⁴ Not a vocation, but an avocation.

⁵ men of the pen

asked if that gentleman (pointing to the address) were really a citizen of the present room; for I had been repeatedly mislead, by the directions given me, into wrong rooms. The gentleman smiled; it was a smile not to be forgotten. This was Lamb. And here occurred a *very, very* little incident—one of those which pass so fugitively that they are gone and hurrying away into Lethe almost before your attention can have arrested them; but it was an incident which, to me, who happened to notice it, served to express the courtesy and delicate consideration of Lamb's manner. The seat upon which he sat was a very high one; so absurdly high, by the way, that I can imagine no possible use or sense in such an altitude, unless it were to restrain the occupant from playing truant at the fire by opposing Alpine difficulties to his descent.

Whatever might be the original purpose of this aspiring seat, one serious dilemma arose from it, and this it was which gave the occasion to Lamb's act of courtesy. Somewhere there is an anecdote, meant to illustrate the ultra-obsequiousness of the man,—either I have heard of it in connection with some actual man known to myself, or it is told in a book of some historical coxcomb,—that, being on horseback, and meeting some person or other whom it seemed advisable to flatter, he actually dismounted, in order to pay his court by a more ceremonious bow. In Russia, as we all know, this was, at one time, upon meeting any of the Imperial family, an act of legal necessity: and there, accordingly, but there only, it would have worn no ludicrous aspect. Now, in this situation of Lamb's, the act of descending from his throne, a very elaborate process, with steps and stages analogous to those on horseback—of slipping your right foot out of the stirrup, throwing your leg over the crupper, etc.—was, to all intents and purposes, the same thing as dismounting from a great elephant or a horse. Therefore it both was, and was felt to be by Lamb, supremely ludicrous. On the other hand, to have sat still and stately upon this aerial station, to have bowed condescendingly from this altitude, would have been—not ludicrous indeed; performed by a very superb person and supported by a superb bow, it might have been vastly fine, and even terrifying to many young gentlemen under sixteen; but it would have had an air of ungentlemanly assumption. Between these extremes, therefore, Lamb had to choose:—

between appearing ridiculous himself for a moment, by going through a ridiculous evolution which no man could execute with grace; or, on the other hand, appearing lofty and assuming, in a degree which his truly humble nature (for he was the humblest of men in the pretensions which he put forward for himself) must have shrunk from with horror. Nobody who knew Lamb can doubt how the problem was solved: he began to dismount instantly; and, as it happened that the very first *round* of his descent obliged him to turn his back upon me as if for a sudden purpose of flight, he had an excuse for laughing; which he did heartily—saying, at the same time, something to this effect: that I must not judge from first appearances; that he should revolve upon me; that he was not going to fly; and other facetiæ, which challenged a general laugh from the clerical brotherhood.

When he had reached the basis of *tertia firma* on which I was standing, naturally, as a mode of thanking him for his courtesy, I presented my hand; which, in a general case, I should certainly not have done; for I cherished, in an ultra-English degree, the English custom (a wise custom) of bowing in frigid silence on a first introduction to a stranger; but, to a man of literary talent, and one who had just practiced so much kindness in my favor at so probable a hazard to himself of being laughed at for his pains, I could not maintain that frosty reserve. Lamb took my hand; did not absolutely reject it: but rather repelled my advance by his manner. This, however, long afterwards I found, was only a habit derived from his too great sensitiveness to the variety of people's feelings, which run through a gamut so infinite of degrees and modes as to make it unsafe for any man who respects himself to be too hasty in his allowances of familiarity. Lamb had, as he was entitled to have, a high self-respect; and me he probably suspected (as a young Oxonian) of some aristocratic tendencies. The letter of introduction, containing (I imagine) no matters of business, was speedily run through; and I instantly received an invitation to spend the evening with him. Lamb was not one of those who catch at the chance of escaping from a bore by fixing some distant day, when accidents (in duplicate proportion, perhaps, to the number of intervening days) may have carried you away from the place: he sought to benefit by no luck of that kind; for he was, with his limited income—and I say it deliberately—

positively the most hospitable man I have known in this world. That night, the same night, I was to come and spend the evening with him. I had gone to the India House with the express purpose of accepting whatever invitation he should give me, and, therefore, I accepted this, took my leave, and left Lamb in the act of resuming his aerial position.

I was to come so early as to drink tea with Lamb; and the hour was seven. He lived in the Temple; and I, who was not then, as 'afterwards I became, a student and member of "the Honorable Society of the Middle Temple," did not know much of the localities. However, I found out his abode, not greatly beyond my time: nobody had been asked to meet me,—which a little surprised me, but I was glad of it; for, besides Lamb, there was present his sister, Miss Lamb, of whom, and whose talents and sweetness of disposition, I had heard. I turned the conversation, upon the first opening which offered, to the subject of Coleridge; and many of my questions were answered satisfactorily, because seriously, by Miss Lamb. But Lamb took a pleasure in baffling me, or in throwing ridicule upon the subject. Out of this grew the matter of our affray. We were speaking of *The Ancient Mariner*.¹ Now, to explain what followed, and a little to excuse myself, I must beg the reader to understand that I was under twenty years of age, and that my admiration for Coleridge (as, in perhaps a still greater degree, for Wordsworth) was literally in no respect short of a religious feeling: it had, indeed, all the sanctity of religion, and all the tenderness of a human veneration. Then, also, to imagine the strength which it would derive from circumstances that do not exist now, but did then, let the reader further suppose a case—not such as he may have known since that era about Sir Walter Scott's and Lord Byron's, where every man you could possibly fall foul of, early or late, night or day, summer or winter, was in perfect readiness to feel and express his sympathy with the admirer—but when no man, beyond one or two in each ten thousand, had so much as heard of either Coleridge or Wordsworth, and that one, or those two, knew them only to scorn them, trample on them, spit upon them. Men so subject in public estimation, I maintain, as that Coleridge and that Wordsworth, had not existed before, have not existed since,

will not exist again. We have heard in old times of donkeys insulting effete or dying lions by kicking them; but in the case of Coleridge and Wordsworth it was effete donkeys that kicked living lions. They, Coleridge and Wordsworth, were the Pariahs² of literature in those days. as much scorned wherever they were known; but escaping that scorn only because they were as little known as Pariahs, and even more obscure.

Well, after this bravura,³ by way of conveying my sense of the real position then occupied by these two authors—a position which thirty and odd years have altered, by a revolution more astonishing and total than ever before happened in literature or in life—let the reader figure to himself the sensitive horror with which a young person, carrying his devotion about with him, of necessity, as the profoundest of secrets, like a primitive Christian amongst a nation of Pagans, or a Roman Catholic convert amongst the bloody idolators of Japan⁴—in Oxford, above all places, hoping for no sympathy, and feeling a daily grief, almost a shame, in harboring this devotion to that which, nevertheless, had done more for the expansion and sustenance of his own inner mind than all literature besides—let the reader figure, I say, to himself, the shock with which such a person must recoil from hearing the very friend and associate of these authors utter what seemed at that time a burning ridicule of all which belonged to them—their books, their thoughts, their places, their persons. This had gone on for some time before we came upon the ground of *The Ancient Mariner*; I had been grieved, perplexed, astonished, and how else could I have felt reasonably, knowing nothing of Lamb's propensity to mystify a stranger; he, on the other hand, knowing nothing of the depth of my feelings on these subjects, and that they were not so much mere literary preferences as something that went deeper than life or household affections? At length, when he had given utterance to some ferocious canon of judgment, which seemed to question the entire value of the poem, I said, perspiring (I dare say) in this detestable crisis—"But, Mr. Lamb, good heavens! how is it possible you can allow yourself in such

¹ outcasts (A Pariah properly is a member of a very extensive low caste in Southern India, but the name was extended to members of any low Hindu caste, and by Europeans applied to persons of no caste.)

² Bravura is a brilliant style of music

³ Japan persecuted Christians until the middle of the 19th century

¹ See p. 335.

opinions? What instance could you bring from the poem that would bear you out in these insinuations?"—"Instances?" said Lamb: "oh, I'll instance you, if you come to that. Instance, indeed! Pray, what do you say to this—

The many men so beautiful,
And they all dead did lie!

So beautiful, indeed! Beautiful! Just think of such a gang of Wapping vagabonds,² all covered with pitch, and chewing tobacco; and the old gentleman himself—what do you call him?—the bright-eyed fellow!"³ What more might follow I never heard; for, at this point, in a perfect rapture of horror, I raised my hands—both hands—to both ears, and, without stopping to think or to apologize, I endeavored to restore equanimity to my disturbed sensibilities by shutting out all further knowledge of Lamb's impieties. At length he seemed to have finished; so I, on my part, thought I might venture to take off the embargo and in fact he *had* ceased, but no sooner did he find me restored to my hearing than he said with a most sarcastic smile—which he could assume upon occasion—"If you please, sir, we'll say grace before we begin." I know not whether Lamb were really piqued or not at the mode by which I had expressed my disturbance. Miss Lamb certainly was not; her goodness led her to pardon me, and to treat me—in whatever light she might really view my almost involuntary rudeness—as the party who had suffered wrong; and, for the rest of the evening, she was so pointedly kind and conciliatory in her manner that I felt greatly ashamed of my boyish failure in self-command. Yet, after all, Lamb necessarily appeared so much worse, in my eyes, as a traitor is worse than an open enemy.

Lamb, after this one visit—not knowing at that time any particular reason for continuing to seek his acquaintance—I did not trouble with my calls for some years. At length, however, about the year 1808, and for the six or seven following years, in my evening visits to Coleridge, I used to meet him again; not often, but sufficiently to correct the altogether very false impression I had received of his character and manners.

¹ *The Rime of the Ancient Mariner*, 236-7 (p. 338).

² The district of Wapping along the Thames in London, is the favorite haunt of sailors.

³ *The Rime of the Ancient Mariner*, 20 (p. 335).

STYLE 1840-41

From PART I

It is a fault, amongst many faults, of such works as we have on this subject of style, that they collect the list of qualities, good or bad, to which composition is liable, not under any principle from which they might be deduced *a priori*, so as to be assured that all had been enumerated, but by a tentative groping, a mere conjectural estimate. The word *style* has with us a twofold meaning: one sense, the narrow one, expressing the mere *synthesis onomatôn*,¹ the syntax or combination of words into sentences; the other of far wider extent, and expressing all possible relations that can arise between thoughts and words—the total effect of a writer, as derived from manner. Style may be viewed as an *organic* thing and as a *mechanic* thing. By *organic*, we mean that which, being acted upon, reacts, and which propagates the communicated power without loss, by *mechanic*, that which, being impressed with motion, cannot throw it back without loss, and therefore soon comes to an end. The human body is an elaborate system of organs, it is sustained by organs. But the human body is exercised as a machine, and, as such, may be viewed in the arts of riding, dancing, leaping, etc., subject to the laws of motion and equilibrium. Now, the use of words is an organic thing, in so far as language is connected with thoughts and modified with thoughts. It is a mechanic thing, in so far as words in combination determine or modify each other. The science of style, as an organ of thought, of style in relation to the ideas and feelings, might be called the *organology* of style. The science of style, considered as a machine, in which words act upon words, and through a particular grammar, might be called the *mechanology* of style. It is of little importance by what name these two functions of composition are expressed. But it is of great importance not to confound the functions; that function by which style maintains a commerce with thought, and that by which it chiefly communicates with grammar and with words. A pedant only will insist upon the names; but the distinction in the ideas, under some name, can be neglected only by the man who is careless of logic.

We know not how far we may be ever

¹ putting together of nouns (See Aristotle's *Rhetoric*, III, 2, 2, 26.)

called upon to proceed with this discussion: if it should happen that we were, an interesting field of questions would lie before us for the first part, the organology. It would lead us over the ground trodden by the Greek and Roman rhetoricians; and over those particular questions which have arisen by the contrast between the circumstances of the ancients and our own since the origin of printing. Punctuation,¹ trivial as such an innovation may seem, was the product of typography; and it is interesting to trace the effects upon style even of that one slight addition to the resources of logic. Previously, a man was driven to depend for his security against misunderstanding upon the pure virtue of his syntax. Miscollocation or dislocation of related words disturbed the whole sense; its least effect was to give no sense; often it gave a dangerous sense. Now, punctuation was an artificial machinery for maintaining the integrity of the sense against all mistakes of the writer; and, as one consequence, it withdrew the energy of men's anxieties from the natural machinery, which lay in just and careful arrangement. Another and still greater machinery of art for the purpose of maintaining the sense, and with the effect of relaxing the care of the writer, lay in the exquisitely artificial structure of the Latin language, which, by means of its terminal forms, indicated the arrangement, and referred the proper predicate to the proper subject, spite of all that affectation or negligence could do to disturb the series of the logic or the succession of the syntax. Greek, of course, had the same advantage in kind, but not in degree; and thence rose some differences which have escaped all notice of rhetoricians. Here also would properly arise the question started by Charles Fox (but probably due originally

to the conversation of some far subtler friend, such as Edmund Burke), how far the practice of footnotes—a practice purely modern in its form—is reconcilable with the laws of just composition; and whether in virtue, though not in form, such footnotes did not exist for the ancients, by an evasion we could point out.¹ The question is clearly one which grows out of style in its relations to thought—how far, viz., such an excrescence as a note argues that the sentence to which it is attached has not received the benefit of a full development for the conception involved; whether if thrown into the furnace again and remelted, it might not be so recast as to absorb the redundancy which had previously flowed over into a note. Under this head would fall not only all the differential questions of style and composition between us and the ancients, but also the questions of merit as fairly distributed amongst the moderns compared with each other. The French, as we recently insisted,² undoubtedly possess one vast advantage over all other nations in the good taste which governs the arrangement of their sentences; in the simplicity (a strange pretension to make for anything French) of the modulation under which their thoughts flow; in the absence of all cumbrous involution, and in the quick succession of their periods.³ In reality this invaluable merit tends to an excess; and the *style coupé* as opposed to the *style soutenu*,⁴ flippancy opposed to gravity, the subsultory⁵ to the continuous, these are the two frequent extremities to which the French manner betrays men. Better, however, to be flippant than, by a revolting form of tumor and perplexity, to lead men into habits of intellect such as result from the modern vice of English style. Still, with all its practical value, it is evident that the intellectual merits of the French style are but small.⁶ They are chiefly negative, in the first place; and, secondly, founded in the accident of their colloquial necessities. The law of conversation has prescribed the model of their sentences; and in that law there is quite as much of self-interest at work as of respect for equity. *Hanc veniam petimusque da-*

¹ "This is a most instructive fact, and it is another fact not less instructive, that lawyers in most parts of Christendom, I believe, certainly wherever they are wide awake professionally, tolerate no punctuation. But why? Are lawyers not sensible to the luminous effect from a point happily placed? Yes, they are sensible; but also they are sensible of the false prejudicating effect from a punctuation managed (as too generally it is) carelessly and illogically. Here is the brief abstract of the case. All punctuation narrows the path, which is else unlimited; and (by narrowing it) may chance to guide the reader into the right groove amongst several that are not right. But also punctuation has the effect very often (and almost always has the power) of biasing and predetermining the reader to an erroneous choice of meaning. Better, therefore, no guide at all than one which is likely enough to lead astray, and which must always be suspected and mistrusted, inasmuch as very nearly always it has the power to lead astray."—De Quincey.

² Probably a reference to the habit of the ancients of incorporating foot-note material in a parenthesis in the text.

³ In an earlier part of the essay.

⁴ Sentences

⁵ concise style as opposed to lofty style

⁶ leaping; bounding

⁷ For a corrective of this unsound view, see F. Brunetiere's "The French Mastery of Style," *The Atlantic Monthly*, 80, 442

musque vicissim.¹ Give and take is the rule, and he who expects to be heard must condescend to listen; which necessity, for both parties, binds over both to be brief. Brevity so won could at any rate have little merit; and it is certain that, for profound thinkers, it must sometimes be a hindrance. In order to be brief, a man must take a short sweep of view. his range of thought cannot be extensive; and such a rule, applied to a general method of thinking, is fitted rather to aphorisms and maxims as upon a known subject, than to any process of investigation as upon a subject yet to be fathomed. Advancing still further into the examination of style as the organ of thinking, we should find occasion to see the prodigious defects of the French in all the higher qualities of prose composition. One advantage, for a practical purpose of life, is sadly counterbalanced by numerous faults, many of which are faults of *stamina*, lying not in any corrigible defects, but in such as imply penury of thinking, from radical inaptitude in the thinking faculty to connect itself with the feeling, and with the creative faculty of the imagination. There are many other researches belonging to this subject of subjects, affecting both the logic and the ornaments of style, which would fall under the head of organology. But for instant practical use, though far less difficult for investigation, yet, for that reason, far more tangible and appreciable, would be all the suggestions proper to the other head of mechanology. Half a dozen rules for evading the most frequently recurring forms of awkwardness, of obscurity, of misproportion, and of double meaning, would do more to assist a writer in practice, laid under some necessity of hurry, than volumes of general disquisition. It makes us blush to add that even grammar is so little of a perfect attainment amongst us that, with two or three exceptions (one being Shakespeare, whom some affect to consider as belonging to a semi-barbarous age), we have never seen the writer, through a circuit of prodigious reading, who has not sometimes violated the accidence or the syntax of English grammar.²

Whatever becomes of our own possible speculations, we shall conclude with insisting on the growing necessity of style as a practical interest of daily life. Upon sub-

jects of public concern, and in proportion to that concern, there will always be a suitable (and as letters extend, a growing) competition. Other things being equal, or appearing to be equal, the determining principle for the public choice will lie in the style. Of a German book, otherwise entitled to respect, it was said—*er lässt sich nicht lesen*, it does not permit itself to be read: such and so repulsive was the style. Among ourselves, this has long been true of newspapers: they do not suffer themselves to be read *in extenso*, and they are read short—with what injury to the mind may be guessed. The same style of reading, once largely practiced, is applied universally. To this special evil an improvement of style would apply a special redress. The same improvement is otherwise clamorously called for by each man's interest of competition. Public luxury, which is gradually consulted by everything else, must at length be consulted in style.

From AUTOBIOGRAPHIC SKETCHES 1845-51

THE AFFLICTION OF CHILDHOOD

The earliest incidents in my life, which left stings in my memory so as to be remembered at this day, were two, and both before I could have completed my second year; namely, 1st, a remarkable dream of terrific grandeur about a favorite nurse, which is interesting to myself for this reason—that it demonstrates my dreaming tendencies to have been constitutional, and not dependent upon laudanum;¹ and, 2dly, the fact of having connected a profound sense of pathos with the reappearance, very early in the spring, of some crocuses. This I mention as inexplicable; for such annual resurrections of plants and flowers affect us only as memorials, or suggestions of some higher change, and therefore in connection with the idea of death; yet of death I could, at that time, have had no experience whatever.

This, however, I was speedily to acquire. My two eldest sisters—eldest of three then living, and also elder than myself—were summoned to an early death. The first who

¹ "It is true that in those days *paregoric elixir* was occasionally given to children in colds, and in this medicine there is a small proportion of laudanum. But no medicine was ever administered to any member of our nursery except under medical sanction, and this, assuredly, would not have been obtained to the exhibition of laudanum in a case such as mine. For I was not more than twenty-one months old; at which age the action of opium is capricious, and therefore perilous"—De Quincey

¹ We both seek and grant this indulgence in turn.
—Horace, *Art. Poetica*, 11

² De Quincey makes this statement evidently on the assumption that the laws of grammar are constant for all ages.

died was Jane, about two years older than myself.¹ She was three and a half, I one and a half, more or less by some trifle that I do not recollect. But death was then scarcely intelligible to me, and I could not so properly be said to suffer sorrow as a sad perplexity. There was another death in the house about the same time, namely, of a maternal grandmother, but, as she had come to us for the express purpose of dying in her daughter's society, and from illness had lived perfectly secluded, our nursery circle knew her but little, and were certainly more affected by the death (which I witnessed) of a beautiful bird—*viz.*, a kingfisher, which had been injured by an accident. With my sister Jane's death (though otherwise, as I have said, less sorrowful than perplexing) there was, however, connected an incident which made a most fearful impression upon myself, deepening my tendencies to thoughtfulness and abstraction beyond what would seem credible for my years. If there was one thing in this world from which, more than from any other, nature had forced me to revolt, it was brutality and violence. Now, a whisper arose in the family that a female servant, who by accident was drawn off from her proper duties to attend my sister Jane for a day or two, had on one occasion treated her harshly, if not brutally; and as this ill-treatment happened within three or four days of her death, so that the occasion of it must have been some fretfulness in the poor child caused by her sufferings, naturally there was a sense of awe and indignation diffused through the family. I believe the story never reached my mother, and possibly it was exaggerated; but upon me the effect was terrific. I did not often see the person charged with this cruelty; but, when I did, my eyes sought the ground; nor could I have borne to look her in the face; not, however, in any spirit that could be called anger. The feeling which fell upon me was a shuddering horror, as upon a first glimpse of the truth that I was in a world of evil and strife. Though born in a large town (the town of Manchester, even then among the largest of the island), I had passed the whole of my childhood, except for the few earliest weeks, in a rural seclusion. With three innocent little sisters for playmates, sleeping always amongst them, and shut up for ever in a silent garden from all knowledge of poverty, or oppression, or outrage, I had

not suspected until this moment the true complexion of the world in which myself and my sisters were living. Henceforward the character of my thoughts changed greatly; for so *representative* are some acts, that one single case of the class is sufficient to throw open before you the whole theatre of possibilities in that direction. I never heard that the woman accused of this cruelty took it at all to heart, even after the event which so immediately succeeded had reflected upon it a more painful emphasis. But for myself, that incident had a lasting revolutionary power in coloring my estimate of life.

So passed away from earth one of those three sisters that made up my nursery playmates; and so did my acquaintance (if such it could be called) commence with mortality. Yet, in fact, I knew little more of mortality than that Jane had disappeared. She had gone away; but, perhaps, she would come back. Happy interval of heaven-born ignorance! Gracious immunity of infancy from sorrow disproportioned to its strength! I was sad for Jane's absence. But still in my heart I trusted that she would come again. Summer and winter came again—crocuses and roses; why not little Jane?

Thus easily was healed, then, the first wound in my infant heart. Not so the second. For thou, dear, noble Elizabeth, around whose ample brow, as often as thy sweet countenance rises upon the darkness, I fancy a *tiara*¹ of light or a gleaming *aureola*² in token of thy premature intellectual grandeur—thou whose head, for its superb developments, was the astonishment of science³—thou next, but after an inter-

¹ A crownlike head ornament.

² "The *aureola* is the name given in the *Legends of the Christian Saints* to that golden diadem or circlet of supernatural light (that *glory*, as it is commonly called in English) which, amongst the great masters of painting in Italy, surrounded the heads of Christ and of distinguished saints."—De Quincey

³ "The *astonishment of science*—Her medical attendants were Dr. Percival, a well-known literary physician, who had been a correspondent of Condorcet, D'Alembert, etc., and Mr. Charles White, the most distinguished surgeon at that time in the North of England. It was he who pronounced her head to be the finest in its development of any that he had ever seen—an assertion which, to my own knowledge, he repeated in after years, and with enthusiasm. That he had some acquaintance with the subject may be presumed from this, that, at so early a stage of such inquiries, he had published a work on human craniology, supported by measurements of heads selected from all varieties of the human species. Meantime, as it would grieve me that any trait of what might seem vanity should creep into this record, I will admit that my sister died of hydrocephalus; and it has been often supposed that the pre-

¹ The record on the grave-stones makes Jane one year younger than De Quincey

val of happy years, thou also wert summoned away from our nursery; and the night which for me gathered upon that event ran after my steps far into life; and perhaps at this day I resemble little for good or for ill that which else I should have been. Pillar of fire that didst go before me¹ to guide and to quicken—pillar of darkness, when thy countenance was turned away to God, that didst too truly reveal to my dawning fears the secret shadow of death, by what mysterious gravitation was it that my heart had been drawn to thine? Could a child, six years old, place any special value upon intellectual forwardness? Serene and capacious as my sister's mind appeared to me upon after review, was *that* a charm for stealing away the heart of an infant? Oh no! I think of it *now* with interest, because it lends, in a stranger's ear, some justification to the excess of my fondness. But then it was lost upon me, or, if not lost, was perceived only through its effects. Hadst thou been an idiot, my sister, not the less I must have loved thee, having that capacious heart—overflowing, even as mine overflowed, with tenderness, strung, even as mine was strung, by the necessity of loving and being loved. Thus it was which crowned thee with beauty and power.—

Love, the holy sense,
Best gift of God, in thee was most intense²

That lamp of Paradise was, for myself, kindled by reflection from the living light which burned so steadfastly in thee, and never but to thee, never again since *thy* departure, had I power or temptation, courage or desire, to utter the feelings which possessed me. For I was the shyest of children, and, at all stages of life, a natural sense of personal dignity held me back from exposing the least ray of feelings which I was not encouraged *wholly* to reveal.

It is needless to pursue, circumstantially, the course of that sickness which carried off my leader and companion. She (according to my recollection at this moment) was just

mature expansion of the intellect in cases of that class is altogether morbid—forced on, in fact, by the mere stimulation of the disease. I would however, suggest, as a possibility, the very opposite order of relation between the disease and the intellectual manifestations. Not the disease may always have caused the preternatural growth of the intellect, but, inversely, this growth of the intellect coming on spontaneously, and outrunning the capacities of the physical structure, may have caused the disease"—De Quincey.

¹ *Æneid*, 12. 21-22.

² Wordsworth, *Tribute to the Memory of the same Dog*, 27.

as near to nine years as I to six. And perhaps thus natural precedency in authority of years and judgment, united to the tender humility with which she declined to assert it, had been amongst the fascinations of her presence. It was upon a Sunday evening, if such conjectures can be trusted, that the spark of fatal fire fell upon that train of predispositions to a brain complaint which had hitherto slumbered within her. She had been permitted to drink tea at the house of a laboring man, the father of a favorite female servant. The sun had set when she returned, in the company of this servant, through meadows reeking with exhalations after a fervent day. From that day she sickened. In such circumstances, a child, as young as myself, feels no anxieties. Looking upon medical men as people privileged, and naturally commissioned, to make war upon pain and sickness, I never had a misgiving about the result. I grieved, indeed, that my sister should lie in bed, I grieved still more to hear her moan. But all this appeared to me no more than as a night of trouble, on which the dawn would soon arise. O! moment of darkness and delirium, when the elder nurse awakened me from that delirium, and launched God's thunderbolt at my heart in the assurance that my sister *must* die. Rightly it is said of utter, utter misery, that it "*cannot be remembered*"¹. Itself, as a remarkable thing, is swallowed up in its own chaos. Blank anarchy and confusion of mind fell upon me. Deaf and blind I was, as I reeled under the revelation. I wish not to recall the circumstances of that time, when my agony was at its height, and here, in another sense, was approaching. Enough it is to say, that all was soon over, and the morning of that day had at last arrived which looked down upon her innocent face, sleeping the sleep from which there is no awaking, and upon me sorrowing the sorrow for which there is no consolation.

On the day after my sister's death, whilst the sweet temple of her brain was yet unviolated by human scrutiny, I formed my own scheme for seeing her once more. Not for the world would I have made this known, nor have suffered a witness to accompany me. I had never heard of feelings that take the name of "*sentimental*," nor dreamed of such a possibility. But grief, even in a child,

¹ "I stood in unimaginable trance

And agony which cannot be remembered."

Speech of Alhadra in Coleridge's *Remorse*, [IV, 3, 778]—De Quincey.

hates the light, and shrinks from human eyes. The house was large enough to have two staircases, and by one of these I knew that about mid-day, when all would be quiet (for the servants dined at one o'clock), I could steal up into her chamber. I imagine that it was about an hour after high noon when I reached the chamber-door; it was locked, but the key was not taken away. Entering, I closed the door so softly, that, although it opened upon a hall which ascended through all the stories, no echo ran along the silent walls. Then, turning round, I sought my sister's face. But the bed had been moved, and the back was now turned towards myself. Nothing met my eyes but one large window, wide open, through which the sun of midsummer at mid-day was showering down torrents of splendor. The weather was dry, the sky was cloudless, the blue depths seemed to express types of infinity, and it was not possible for eye to behold, or for heart to conceive,¹ any symbols more pathetic of life and the glory of life.

Let me pause for one instant in approaching a remembrance so affecting for my own mind, to mention that, in the *Opium Confessions*, I endeavored to explain the reason why death, other conditions remaining the same, is more profoundly affecting in summer than in other parts of the year—so far, at least, as it is liable to any modification at all from accidents of scenery or season.² The reason, as I there suggested, lies in the antagonism between the tropical redundancy of life in summer, and the frozen sterilities of the grave. The summer we see, the grave we haunt with our thoughts; the glory is around us, the darkness is within us, and, the two coming into collision, each exalts the other into stronger relief. But, in my case, there was even a subtler reason why the summer had this intense power of vivifying the spectacle or the thoughts of death. And, recollecting it, I am struck with the truth, that far more of our deepest thoughts and feelings pass to us through perplexed combinations of *concrete* objects, pass to us as *involutes* (if I may coin that word) in compound experiences incapable of being disentangled, than ever reach us *directly*, and in their own abstract shapes. It had happened that amongst our vast nursery collection of books was the Bible illustrated with many pictures. And in long dark evenings, as my three sisters with myself sat by the firelight

round the *guard*³ of our nursery, no book was so much in request amongst us. It ruled us and swayed us as mysteriously as music. Our younger nurse, whom we all loved, would sometimes, according to her simple powers, endeavor to explain what we found obscure. We, the children, were all constitutionally touched with pensiveness; the fitful gloom and sudden lambencies of the room by firelight suited our evening state of feelings, and they suited, also, the divine revelations of power and mysterious beauty which awed us. Above all, the story of a just man⁴—man and yet *not* man, real above all things, and yet shadowy above all things—who had suffered the passion of death in Palestine, slept upon our minds like early dawn upon the waters. The nurse knew and explained to us the chief differences in oriental climates, and all these differences (as it happens) express themselves, more or less, in varying relations to the great accidents and powers of summer. The cloudless sunlights of Syria—those seemed to argue everlasting summer, the disciples plucking the ears of corn⁵—that *must* be summer, but, above all, the very name of Palm Sunday (a festival in the English Church) troubled me like an anthem. "Sunday!" what was *that*? That was the day of peace which masked another peace deeper than the heart of man can comprehend. "Palms!" what were they? *That* was an equivocal word, palms, in the sense of trophies, expressed the pomps of life; palms, as a product of nature, expressed the pomps of summer. Yet still even this explanation does not suffice, it was not merely by the peace and by the summer, by the deep sound of rest below all rest and of ascending glory, that I had been haunted. It was also because Jerusalem stood near to those deep images both in time and in place. The great event of Jerusalem was at hand when Palm Sunday came, and the scene of that Sunday was near in place to Jerusalem. What then was Jerusalem? Did I fancy it to be the *omphalos* (navel) or physical centre of the earth? Why should *that* affect me? Such a pretension had once been made for Jerusalem,⁶ and once for a Grecian city,⁷

¹ "The guard"—I know not whether the word is a local one in this sense. What I mean is a sort of sander, four or five feet high, which locks up the fire from too near an approach on the part of children."—De Quincey

² A reference to Christ.

³ See *Lake*, p. 1.

⁴ See *Esther*, ii. 5. A round stone in the church of the Holy Sepulchre indicates what was said to be the center of the world.

⁵ The stone on which Apollo sat in the temple at Delphi marked, supposedly, the center of the world.

¹ See *1 Corinthians*, 2. 9.

² See p. 1077b, 1-42.

and both pretensions had become ridiculous, as the figure of the planet became known. Yes; but if not of the earth, yet of mortality, for earth's tenant, Jerusalem, had now become the *omphalos* and absolute centre. Yet how? There, on the contrary, it was, as we infants understood, that mortality had been trampled under foot. True, but, for that very reason, there it was that mortality had opened its very gloomiest crater. There it was, indeed, that the human had risen on wings from the grave; but, for that reason, there also it was that the divine had been swallowed up by the abyss; the lesser star could not rise, before the greater should submit to eclipse. Summer, therefore, had connected itself with death, not merely as a mode of antagonism, but also as a phenomenon brought into intricate relations with death by scriptural scenery and events.

Out of this digression, for the purpose of showing how inextricable my feelings and images of death were entangled with those of summer, as connected with Palestine and Jerusalem, let me come back to the bed-chamber of my sister. From the gorgeous sunlight I turned round to the corpse. There lay the sweet childish figure, there the angel face; and, as people usually fancy, it was said in the house that no features had suffered any change. Had they not? The forehead, indeed—the serene and noble forehead—that might be the same; but the frozen eyelids, the darkness that seemed to steal from beneath them, the marble lips, the stiffening hands, laid palm to palm, as if repeating the supplications of closing anguish—could these be mistaken for life? Had it been so, wherefore did I not spring to those heavenly lips with tears and never-ending kisses? But so it was *not*. I stood checked for a moment; awe, not fear, fell upon me; and, whilst I stood, a solemn wind began to blow—the saddest that ear ever heard. It was a wind that might have swept the fields of mortality for a thousand centuries. Many times since, upon summer days, when the sun is about the hottest, I have remarked the same wind arising and uttering the same hollow, solemn. Memnonian,¹ but saintly swell: it is in this world

the one great *audible* symbol of eternity. And three times in my life have I happened to hear the same sound in the same circumstances—namely, when standing between an open window and a dead body on a summer day.

Instantly, when my ear caught this vast Æolian intonation, when my eye filled with the golden fulness of life, the pomps of the heavens above, or the glory of the flowers below, and turning when it settled upon the frost which overspread my sister's face, instantly a trance fell upon me. A vault seemed to open in the zenith of the far blue sky, a shaft which ran up forever. I, in spirit, rose as if on billows that also ran up the shaft forever; and the billows seemed to pursue the throne of God; but *that* also ran before us and fled away continually. The light and the pursuit seemed to go on forever and ever. Frost gathering frost, some Sarsar¹ wind of death, seemed to repel me; some mighty relation between God and death dimly struggled to evolve itself from the dreadful antagonism between them; shadowy meanings even yet continue to exer-

represented on the authority of ancient traditions to have uttered at sunrise, or soon after, as the sun's rays had accumulated heat enough to rarify the air within certain cavities in the bust, a solemn and dirge-like series of intonations, the simple explanation being, in its general outline, this—that sonorous currents of air were produced by causing chambers of cold and heavy air to press upon other collections of air, warmed, and therefore rarified, and therefore yielding readily to the pressure of heavier air. Currents being thus established, by artificial arrangements of tubes, a certain succession of notes could be concerted and sustained. Near the Red Sea lie a chain of sand hills, which, by a natural system of grooves insulating with each other, become vocal under changing circumstances in the position of the sun, etc. I knew a boy who, upon observing steadily, and reflecting upon a phenomenon that met him in his daily experience—that tubes, through which a stream of water was passing, gave out a very different sound according to the varying slenderness or fulness of the current—devised an instrument that yielded a rude hydraulic gamut of sounds; and, indeed, upon this simple phenomenon is founded the use and power of the stethoscope. For exactly as a thin thread of water, trickling through a leaden tube, yields a stridulous and plaintive sound compared with the full volume of sound corresponding to the full volume of water—on parity of principle, nobody will doubt that the current of blood pouring through the tubes of the human frame will utter to the learned ear, when armed with the stethoscope, an elaborate gamut or compass of music, recording the ravages of disease, or the glorious plenitudes of health, as faithfully as the cavities within this ancient Memnonian bust reported this mighty event of sunrise to the rejoicing world of light and life—or, again, under the sad passion of the dying day, uttered the sweet requiem that belonged to its departure.”—De Quincey.

¹ An Arabic word meaning *cold wind*. See Southey's *Thalaba*, 1, st. 44.

¹ “*Memnonian*”—For the sake of many readers, whose hearts may go along earnestly with a record of infant sorrow, but whose course of life has not allowed them much leisure for study, I pause to explain—that the head of Memnon, in the British Museum, that sublime head which wears upon its lips a smile co-extensive with all time and all space, an Æolian smile of gracious love and Panlike mystery, the most diffusive and pathetically divine that the hand of man has created, is

cise and torment, in dreams, the deciphering oracle within me. I slept—for how long I cannot say; slowly I recovered my self-possession; and, when I woke, found myself standing, as before, close to my sister's bed.

I have reason to believe that a *very* long interval had elapsed during this wandering or suspension of my perfect mind. When I returned to myself, there was a foot (or I fancied so) on the stairs. I was alarmed; for, if anybody had detected me, means would have been taken to prevent my coming again. Hastily, therefore, I kissed the lips that I should kiss no more, and slunk, like a guilty thing, with stealthy steps from the room. Thus perished the vision, loveliest amongst all the shows which earth has revealed to me; thus mutilated was the parting which should have lasted forever; tainted thus with fear was that farewell sacred to love and grief, to perfect love and to grief that could not be healed.

O Ahasuerus, everlasting Jew!¹ fable or not a fable, thou, when first starting on thy endless pilgrimage of woe—thou, when first flying through the gates of Jerusalem, and vainly yearning to leave the pursuing curse behind thee—couldst not more certainly in the words of Christ have read thy doom of endless sorrow, than I when passing forever from my sister's room. The worm was at my heart; and, I may say, the worm that could not die.² Man is doubtless *one* by some subtle *nexus*, some system of links, that we cannot perceive, extending from the newborn infant to the superannuated dotard: but, as regards many affections and passions incident to his nature at different stages, he is *not* one, but an intermitting creature, ending and beginning anew; the unity of man, in this respect, is co-extensive only with the particular stage to which the passion belongs. Some passions, as that of sexual love, are celestial by one half of their origin, animal and earthly by the other half. These will not survive their own appropriate stage. But love, which is *altogether* holy, like that between two children, is privileged to revisit by glimpses the silence and the darkness of declining years; and, possibly, this final experience in my sister's bedroom, or some other in which her innocence was concerned,

may rise again for me to illuminate the clouds of death.

On the day following this which I have recorded, came a body of medical men to examine the brain, and the particular nature of the complaint; for in some of its symptoms it had shown perplexing anomalies. An hour after the strangers had withdrawn, I crept again to the room; but the door was now locked, the key had been taken away—and I was shut out forever.

Then came the funeral. I, in the ceremonial character of *mourner*, was carried thither. I was put into a carriage with some gentlemen whom I did not know. They were kind and attentive to me; but naturally they talked of things disconnected with the occasion, and their conversation was a torment. At the church, I was told to hold a white handkerchief to my eyes. Empty hypocrisy! What need had *he* of masks or mockeries, whose heart died within him at every word that was uttered? During that part of the service which passed within the church, I made an effort to attend, but I sank back continually into my own solitary darkness, and I heard little consciously, except some fugitive strains from the sublime chapter of St. Paul, which in England is always read at burials.³

Lastly came that magnificent liturgical service which the English Church performs at the side of the grave; for this church does not forsake her dead so long as they continue in the upper air, but waits for her last "sweet and solemn farewell"⁴ at the side of the grave. There is exposed once again, and for the last time, the coffin. All eyes survey the record of name, of sex, of age, and the day of departure from earth—records how shadowy! and dropped into darkness as messages addressed to worms. Almost at the very last comes the symbolic ritual, tearing and shattering the heart with volleying discharges, peal after peal, from the fine artillery of woe. The coffin is lowered into its home; it has disappeared from all eyes but those that look down into the abyss of the grave. The sacristan stands ready, with his shovel of earth and stones. The priest's voice is heard once more—*earth*

¹ "First Epistle to Corinthians, chap. 15, beginning at verse 20"—De Quincey.

² "This beautiful expression, I am pretty certain, must belong to Mrs. Trollope; I read it, probably, in a tale of hers connected with the backwoods of America, where the absence of such a farewell must unspeakably aggravate the gloom at any rate belonging to a household separation of that eternal character occurring amongst the shadows of those mighty forests."—De Quincey.

³ "Everlasting Jew":—*der ewige Jude*—which is the common German expression for "The Wandering Jew," and sublimer even than our own."—De Quincey. For a full account of the widespread legend of The Wandering Jew, see *The Kyriopodia Britannica* (11th ed.).

⁴ See Isaiah, 66:24; Mark, 9:44-48, also *Paradise Lost*, 9, 730.

to earth—and immediately the dread rattle ascends from the lid of the coffin; *ashes to ashes*—and again the killing sound is heard; *dust to dust*—and the farewell volley announces that the grave, the coffin, the face are sealed up forever and ever.

Grief! thou art classed amongst the depressing passions. And true it is that thou humblest to the dust, but also thou exaltest to the clouds. Thou shakest as with ague, but also thou steadiest like frost. Thou sickenest the heart, but also thou healest its infirmities. Among the very foremost of mine was morbid sensibility to shame. And, ten years afterwards, I used to throw my self-reproaches with regard to that infirmity into this shape—*vis*, that if I were summoned to seek aid for a perishing fellow-creature, and that I could obtain that aid only by facing a vast company of critical or sneering faces, I might, perhaps, shrink basely from the duty. It is true that no such case had ever actually occurred; so that it was a mere romance of casuistry to tax myself with cowardice so shocking. But to feel a doubt was to feel condemnation; and the crime that *might* have been, was in my eyes the crime that *had* been. Now, however, all was changed; and, for anything which regarded my sister's memory, in one hour I received a new heart. Once in Westmoreland I saw a case resembling it. I saw a ewe suddenly put off and abjure her own nature, in a service of love—yes, slough it as completely as ever serpent sloughed his skin. Her lamb had fallen into a deep trench, from which all escape was hopeless without the aid of man. And to a man she advanced, bleating clamorously, until he followed her and rescued her beloved. Not less was the change in myself. Fifty thousand sneering faces would not have troubled me *now* in any office of tenderness to my sister's memory. Ten legions would not have repelled me from seeking her, if there had been a chance that she could be found. Mockery! it was lost upon me. Laughter! I valued it not. And when I was taunted insultingly with "my girlish tears," that word "*girlish*" had no sting for me, except as a verbal echo to the one eternal thought of my heart—that a girl was the sweetest thing which I, in my short life, had known—that a girl it was who had crowned the earth with beauty, and had opened to my thirst fountains of pure celestial love, from which, in this world, I was to drink no more.

Now began to unfold themselves the consolations of solitude, those consolations which

only I was destined to taste; now, therefore, began to open upon me those fascinations of solitude, which, when acting as a co-agency with unresisted grief, end in the paradoxical result of making out of grief itself a luxury, such a luxury as finally becomes a snare, overhanging life itself, and the energies of life, with growing menaces. All deep feelings of a *chronic* class agree in this, that they seek for solitude, and are fed by solitude. Deep grief, deep love, how naturally do these ally themselves with religious feeling! and all three—love, grief, religion—are haunters of solitary places. Love, grief, and the mystery of devotion—what were these without solitude? All day long, when it was not impossible for me to do so, I sought the most silent and sequestered nooks in the grounds about the house, or in the neighboring fields. The awful stillness oftentimes of summer noons, when no winds were abroad, the appealing silence of gray or misty afternoons—these were fascinations as of witchcraft. Into the woods, into the desert air, I gazed, as if some comfort lay hid in *them*. I wearied the heavens with my inquest of beseeching looks. Obstinate I tormented the blue depths with my scrutiny, sweeping them forever with my eyes, and searching them for one angelic face that might, perhaps, have permission to reveal itself for a moment.

At this time, and under this impulse of rapacious grief, that grasped at what it could not obtain, the faculty of shaping images in the distance out of slight elements, and grouping them after the yearnings of the heart, grew upon me in morbid excess. And I recall at the present moment one instance of that sort, which may show how merely shadows, or a gleam of brightness, or nothing at all, could furnish a sufficient basis for this creative faculty.

On Sunday mornings I went with the rest of my family to church: it was a church, on the ancient model of England, having aisles, galleries,¹ organ, all things ancient and venerable, and the proportions majestic. Here, whilst the congregation knelt through the long litany, as often as we came to that passage, so beautiful amongst many that are so, where God is supplicated on behalf of "all sick persons and young children," and

¹ "*Galleries*."—These, though condemned on some grounds by the restorers of authentic church architecture, have, nevertheless, this one advantage—that, when the height of a church is that dimension which most of all expresses its sacred character, galleries expound and interpret that height.—De Quincey.

that he would "show his pity upon all prisoners and captives," I wept in secret; and raising my streaming eyes to the upper windows of the galleries, saw, on days when the sun was shining, a spectacle as affecting as ever prophet can have beheld. The sides of the windows were rich with storied glass; through the deep purples and crimsons streamed the golden light; emblazonries of heavenly illumination (from the sun) mingling with the earthly emblazonries (from art and its gorgeous coloring) of what is grandest in man. There were the apostles that had trampled upon earth, and the glories of earth, out of celestial love to man. There were the martyrs that had borne witness to the truth through flames, through torments, and through armies of fierce, insulting faces. There were the saints who, under intolerable pangs, had glorified God by meek submission to his will. And all the time whilst this tumult of sublime memorials held on as the deep chords from some accompaniment in the bass, I saw through the wide central field of the window, where the glass was uncolored, white, fleecy clouds sailing over the azure depths of the sky; were it but a fragment or a hint of such a cloud, immediately under the flash of my sorrow-haunted eye, it grew and shaped itself into visions of beds with white lawn curtains; and in the beds lay sick children, dying children, that were tossing in anguish, and weeping clamorously for death. God, for some mysterious reason, could not suddenly release them from their pain; but he suffered the beds, as it seemed, to rise slowly through the clouds; slowly the beds ascended into the chambers of the air, slowly also his arms descended from the heavens, that he and his young children, whom in Palestine, once and forever, he had blessed, though they *must* pass slowly through the dreadful chasm of separation, might yet meet the sooner. These visions were self-sustained. These visions needed not that any sound should speak to me, or music mould my feelings. The hint from the litany, the fragment from the clouds—those and the storied windows were sufficient. But not the less the blare of the tumultuous organ wrought its own separate creations. And oftentimes in anthems, when the mighty instrument threw its vast columns of sound, fierce yet melodious, over the voices of the choir—high in arches, when it seemed to rise, surmounting and overriding the strife of the vocal parts, and gathering by strong coercion the total storm into unity—sometimes I seemed to

rise and walk triumphantly upon those clouds which, but a moment before, I had looked up to as mementos of prostrate sorrow, yes, sometimes under the transfigurations of music, felt of grief itself as of a fiery chariot for mounting victoriously above the causes of grief.

God speaks to children, also, in dreams, and by the oracles that lurk in darkness. But in solitude, above all things, when made vocal to the meditative heart by the truths and services of a national church, God holds with children "communion undisturbed." Solitude, though it may be silent as light, is, like light, the mightiest of agencies; for solitude is essential to man. All men come into this world *alone*, all leave it *alone*. Even a little child has a dread, whispering consciousness, that, if he should be summoned to travel into God's presence, no gentle nurse will be allowed to lead him by the hand, nor mother to carry him in her arms, nor little sister to share his trepidations. King and priest, warrior and maiden, philosopher and child, all must walk those mighty galleries alone. The solitude therefore, which in this world appals or fascinates a child's heart, is but the echo of a far deeper solitude, through which already he has passed, and of another solitude, deeper still, through which he *has* to pass: reflex of one solitude—prefiguration of another.

Oh, burden of solitude, that cleavest to man through every stage of his being! in his birth, which *has* been—in his life, which *is*—in his death, which *shall be*—mighty and essential solitude! that wast, and art, and art to be; thou broodest, like the Spirit of God moving upon the surface of the deeps, over every heart that sleeps in the nurseries of Christendom. Like the vast laboratory of the air, which, seeming to be nothing, or less than the shadow of a shade, hides within itself the principles of all things, solitude for the meditating child is the Agrippa's mirror³ of the unseen universe. Deep is the solitude of millions who, with hearts welling forth love, have none to love them. Deep is the solitude of those who, under secret griefs, have none to pity them. Deep is the solitude of those who, fighting with doubts or darkness, have none to counsel them. But deeper than the deepest of these solitudes is that

¹ Wordsworth, *The Excursion*, 4, 86.

² See *Genesis*, 1, 2; also *Paradise Lost*, 1, 19-21.

³ That is, the medium by which the unseen may be made visible. For an account of the alleged marvels performed by Cornelius Agrippa (1486-1535) by means of a wonderful glass, see Nash's *The Unfortunate Traveller, or The Life of Jack Wilton* (ed. Gomme), pp. 86 ff.

which broods over childhood under the passion of sorrow—bringing before it, at intervals, the final solitude which watches for it, and is waiting for it within the gates of death. Oh, mighty and essential solitude, that wast, and art, and art to be! thy kingdom is made perfect in the grave; but even over those that keep watch outside the grave, like myself, an infant of six years old, thou stretchest out a sceptre of fascination

From SUSPIRIA DE PROFUNDIS¹
1845-49

LEVANA AND OUR LADIES OF SORROW
1845

Oftentimes at Oxford I saw Levana in my dreams. I knew her by her Roman symbols. Who is Levana? Reader, that do not pretend to have leisure for very much scholarship, you will not be angry with me for telling you. Levana was the Roman goddess that performed for the new-born infant the earliest office of ennobling kindness,—typical, by its mode, of that grandeur which belongs to man everywhere, and of that benignity in powers invisible which even in Pagan worlds sometimes descends to sustain it. At the very moment of birth, just as the infant tasted for the first time the atmosphere of our troubled planet, it was laid on the ground. *That* might bear different interpretations. But immediately, lest so grand a creature should grovel there for more than one instant, either the paternal hand, as proxy for the goddess Levana, or some near kinsman, as proxy for the father, raised it upright, bade it look erect as the king of all this world, and presented its forehead to the stars, saying, perhaps, in his heart, "Behold what is greater than yourselves!" This symbolic act represented the function of Levana. And that mysterious lady, who never revealed her face (except to me in dreams), but always acted by delegation, had her name from the Latin verb (as still it is the Italian verb) *levare*, to raise aloft.

This is the explanation of Levana. And hence it has arisen that some people have understood by Levana the tutelary power that controls the education of the nursery. She, that would not suffer at his birth even a preservative or mimic degradation for her awful ward, far less could be supposed to suffer the real degradation attaching to the

non-development of his powers. She therefore watches over human education. Now, the word *edūco*, with the penultimate short, was derived (by a process often exemplified in the crystallization of languages) from the word *edūco*, with the penultimate long. Whatsoever *educes*, or develops, *educates*. By the education of Levana, therefore, is meant,—not the poor machinery that moves by spelling-books and grammars, but that mighty system of central forces hidden in the deep bosom of human life, which by passion, by strife, by temptation, by the energies of resistance, works forever upon children,—resting not day or night, any more than the mighty wheel of day and night themselves, whose moments, like restless spokes, are glimmering¹ forever as they revolve.

If, then, *these* are the ministries by which Levana works, how profoundly must she reverence the agencies of grief! But you, reader, think that children generally are not liable to grief such as mine. There are two senses in the word *generally*,—the sense of Euclid, where it means *universally* (or in the whole extent of the *genus*), and a foolish sense of this word, where it means *usually*. Now, I am far from saying that children universally are capable of grief like mine. But there are more than you ever heard of who die of grief in this island of ours. I will tell you a common case. The rules of Eton require that a boy on the *foundation*² should be there twelve years: he is superannuated at eighteen; consequently he must come at six. Children torn away from mothers and sisters at that age not unfrequently die. I speak of what I know. The complaint is not entered by the registrar as grief; but *that* it is. Grief of that sort, and at that age, has killed more than ever have been counted amongst its martyrs.

¹ "As I have never allowed myself to covet any man's or nor his ass, nor anything that is his, still less would it become a philosopher to covet other people's images or metaphors. Here, therefore, I restore to Mr. Wordsworth this fine image of the revolving wheel and the glimmering spokes, as applied by him to the flying successions of day and night. I borrowed it for one moment in order to point my own sentence which being done, the reader is witness that I now pay it back instantly by a note made for that sole purpose. On the same principle I often borrow their seals from young ladies, when closing my letters, because there is sure to be some tender sentiment upon them about 'memory,' or 'hope,' or 'roses,' or 'reunion,' and my correspondent must be a sad brute who is not touched by the eloquence of the seal, even if his taste is so bad that he remains deaf to mine."—De Quincey

² holding a scholarship provided by terms of the endowment

¹ Signs from the Depths, the title of a series of "dreams and noon-day visions," intended by De Quincey to be the "Last Confessions" of an Opium Eater.

Therefore it is that Levana often communes with the powers that shake man's heart; therefore it is that she dotes upon grief. "These ladies," said I softly to myself, on seeing the ministers with whom Levana was conversing, "these are the Sorrows; and they are three in number: as the *Graces* are three, who dress man's life with beauty; the *Pasæ* are three, who weave the dark arras of man's life in their mysterious loom always with colors sad in part, sometimes angry with tragic crimson and black, the *Furies* are three, who visit with retributions called from the other side of the grave offences that walk upon this; and once even the *Muses* were but three, who fit the harp, the trumpet, or the lute, to the great burdens of man's impassioned creations. These are the Sorrows; all three of whom I know." The last words I say now; but in Oxford I said, "one of whom I know, and the others too surely I shall know." For already, in my fervent youth, I saw (dimly relieved upon the dark background of my dreams) the imperfect lineaments of the awful Sisters.

These Sisters—by what name shall we call them? If I say simply "The Sorrows," there will be a chance of mistaking the term; it might be understood of individual sorrow, —separate cases of sorrow.—whereas I want a term expressing the mighty abstractions that incarnate themselves in all individual sufferings of man's heart, and I wish to have these abstractions presented as impersonations,—that is, as clothed with human attributes of life, and with functions pointing to flesh. Let us call them, therefore, *Our Ladies of Sorrow*.

I know them thoroughly, and have walked in all their kingdoms. Three sisters they are, of one mysterious household; and their paths are wide apart; but of their dominion there is no end. Them I saw often conversing with Levana, and sometimes about myself. Do they talk, then? O no! Mighty phantoms like these disdain the infirmities of language. They may utter voices through the organs of man when they dwell in human hearts, but amongst themselves is no voice nor sound; eternal silence reigns in their kingdoms. They spoke not as they talked with Levana; they whispered not; they sang not; though oftentimes methought they *might* have sung: for I upon earth had heard their mysteries oftentimes deciphered by harp and timbrel, by dulcimer and organ. Like God, whose servants they are, they utter their pleasure not by sounds that perish, or by

words that go astray, but by signs in heaven, by changes on earth, by pulses in secret rivers, heraldries painted on darkness, and hieroglyphics written on the tablets of the brain. They wheeled in mazes, I spelled the steps. They telegraphed¹ from afar; I read the signals. They conspired together; and on the mirrors of darkness my eye traced the plots. *Theirs* were the symbols; *mine* are the words.

What is it the Sisters are? What is it that they do. Let me describe their form and their presence, if form it were that still fluctuated in its outline, or presence it were that forever advanced to the front or forever receded amongst shades.

The eldest of the three is named *Mater Lachrymarum*, Our Lady of Tears. She it is that night and day raves and moans, calling for vanished faces. She stood in Rama, where a voice was heard of lamentation,—Rachel weeping for her children,² and refusing to be comforted. She it was that stood in Bethlehem on the night when Herod's sword swept its nurseries of Innocents,³ and the little feet were stiffened forever which, heard at times as they trotted along floors overhead, woke pulses of love in household hearts that were not unmarked in heaven. Her eyes are sweet and subtle, wild and sleepy, by turns; oftentimes rising to the clouds, oftentimes challenging the heavens. She wears a diadem round her head. And I knew by childish memories that she could go abroad upon the winds, when she heard the sobbing of litanies, or the thundering of organs, and when she beheld the mustering of summer clouds. This Sister, the elder, it is that carries keys more than papal at her girdle,⁴ which open every cottage and every palace. She, to my knowledge, sat all last summer by the bedside of the blind beggar, him that so often and so gladly I talked with, whose pious daughter, eight years old, with the sunny countenance, resisted the temptations of play and village mirth, to travel all day long on dusty roads with her afflicted father. For this did God send her a great reward. In the springtime of the year, and whilst yet her own spring was budding, He recalled her to himself. But her blind father mourns forever over her: still he dreams at midnight that the little guiding hand is locked within his own; and still he wakens to a darkness that is now

¹ This word was formerly used of various methods of signalling.

² See *Jeremiah*, 31 15; also *Matthew*, 2 16 18

³ See *Matthew*, 2 16

⁴ See *Matthew*, 16 18-19.

within a second and a deeper darkness. This *Mater Lachrymarum* also has been sitting all this winter of 1844-5 within the bed-chamber of the Czar,¹ bringing before his eyes a daughter (not less pious) that vanished to God not less suddenly, and left behind her a darkness not less profound. By the power of the keys it is that Our Lady of Tears glides, a ghostly intruder, into the chambers of sleepless men, sleepless women, sleepless children, from Ganges to the Nile, from Nile to Mississippi. And her, because she is the first-born of her house, and has the widest empire, let us honor with the title of "Madonna."

The second Sister is called *Mater Suspiriorum*, Our Lady of Sighs. She never scales the clouds, nor walks abroad upon the winds. She wears no diadem. And her eyes, if they were ever seen, would be neither sweet nor subtle, no man could read their story, they would be found filled with perishing dreams, and with wrecks of forgotten delirium. But she raises not her eyes; her head, on which sits a dilapidated turban, droops forever, forever fastens on the dust. She weeps not. She groans not. But she sighs inaudibly at intervals. Her sister, Madonna, is oftentimes stormy and frantic, raging in the highest against heaven, and demanding back her darlings. But Our Lady of Sighs never clamors, never defies, dreams not of rebellious aspirations. She is humble to abjectness. Hers is the meekness that belongs to the hopeless. Murmur she may, but it is in her sleep. Whisper she may, but it is to herself in the twilight. Mutter she does at times, but it is in solitary places that are desolate as she is desolate, in ruined cities, and when the sun has gone down to his rest. This Sister is the visitor of the Pariah, of the Jew, of the bondsman to the oar in the Mediterranean galleys; of the English criminal in Norfolk Island, blotted out from the books of remembrance² in sweet far-off England; of the baffled penitent reverting his eyes forever upon a solitary grave, which to him seems the altar overthrown of some past and bloody sacrifice, on which altar no oblations can now be availing, whether towards pardon that he might implore, or towards reparation that he might attempt. Every slave that at noonday looks up to the tropical sun with timid reproach, as he points with one hand to the earth, our

general mother, but for *him* a stepmother, as he points with the other hand to the Bible, our general teacher, but against *him* sealed and sequestered;³ every woman sitting in darkness, without love to shelter her head, or hope to illumine her solitude, because the heaven-born instincts kindling in her nature germs of holy affections, which God implanted in her womanly bosom, having been stifled by social necessities, now burn sullenly to waste, like sepulchral lamps amongst the ancients; every nun defrauded of her unreturning May-time by wicked kinsman, whom God will judge; every captive in every dungeon; all that are betrayed, and all that are rejected; outcasts by traditionary law, and children of hereditary disgrace: all these walk with Our Lady of Sighs. She also carries a key; but she needs it little. For her kingdom is chiefly amongst the tents of Shem,⁴ and the houseless vagrant of every clime. Yet in the very highest ranks of man she finds chapels of her own; and even in glorious England there are some that, to the world, carry their heads as proudly as the reindeer, who yet secretly have received her mark upon their foreheads.

But the third Sister, who is also the youngest——! Hush! whisper whilst we talk of *her*! Her kingdom is not large, or else no flesh should live; but within that kingdom all power is hers. Her head, turreted like that of Cybele, rises almost beyond the reach of sight. She droops not; and her eyes, rising so high, *might* be hidden by distance. But, being what they are, they cannot be hidden: through the treble veil of crape which she wears the fierce light of a blazing misery, that rests not for matins or for vespers, for noon of day or noon of night, for ebbing or for flowing tide, may be read from the very ground. She is the defier of God. She also is the mother of lunacies, and the suggestress of suicides. Deep lie the roots of her power; but narrow is the nation that she rules. For she can approach only those in whom a profound nature has been upheaved by central convulsions; in whom the heart trembles and the brain rocks under conspiracies of tempest from without and

¹ "This, the reader will be aware, applies chiefly to the cotton and tobacco States of North America; but not to them only on which account I have not scrupled to figure the sun which looks down upon slavery as *tropical*,—no matter if strictly within the tropics, or simply so near to them as to produce a similar climate?"—De Quincey.

² That is, among outcasts; literally, among the Hebrews, Arabs, and other Semitic races, said to be descended from Shem, the son of Noah. See *Genesis*, 9 27.

¹ Nicholas I, whose daughter Alexandra died in August, 1844.

² See *Revelation*, 3 5.

tempest from within. Madonna moves with uncertain steps, fast or slow, but still with tragic grace. Our Lady of Sighs creeps timidly and stealthily. But this youngest Sister moves with incalculable motions, bounding, and with tiger's leaps. She carries no key, for, though coming rarely amongst men, she storms all doors at which she is permitted to enter at all. And her name is *Mater Tenebrarum*,—Our Lady of Darkness.

These were the *Semnai Theai* or Sublime Goddesses,¹ these were the *Euménides* or Gracious Ladies (so called by antiquity in shuddering propitiation), of my Oxford dreams. Madonna spoke. She spoke by her mysterious hand. Touching my head, she beckoned to Our Lady of Sighs, and *what* she spoke, translated out of the signs which (except in dreams) no man reads, was this:—

"Lo! here is he whom in childhood I dedicated to my altars. This is he that once I made my darling. Him I led astray, him I beguiled; and from heaven I stole away his young heart to mine. Through me did he become idolatrous; and through me it was, by languishing desires, that he worshipped the worm, and prayed to the wormy grave. Holy was the grave to him; lovely was its darkness,² saintly its corruption. Him, this young idolater, I have seasoned for thee, dear gentle Sister of Sighs! Do thou take him now to *thy* heart, and season him for our dreadful sister. And thou,"—turning to the *Mater Tenebrarum*, she said,—"*wicked sister, that temptest and hatest, do thou take him from her. See that thy sceptre lie heavy on his head. Suffer not woman and her tenderness to sit near him in his darkness. Banish the frailties of hope; wither the relenting of love; scorch the fountains of tears,³ curse him as only thou canst curse. So shall he be accomplished in the furnace; so shall he see the things that ought not to be seen, sights that are abominable, and secrets that are unutterable. So shall he read elder truths, sad truths, grand truths, fearful truths. So shall he rise again before he dies. And so shall our commission be accomplished which from God we had,—to plague his heart until we had unfolded the capacities of his spirit."*

SAVANNAH-LA-MAR

God smote Savannah-la-mar, and in one night, by earthquake, removed her, with all her towers standing and population sleeping, from the steadfast foundations of the shore to the coral floors of ocean. And God said,—"*Pompeii did I bury and conceal from men through seventeen centuries; this city I will bury, but not conceal. She shall be a monument to men of my mysterious anger, set in azure light through generations to come; for I will enshrine her in a crystal dome of my tropic seas.*" This city, therefore, like a mighty galleon with all her apparel mounted, steamers flying, and tacking perfect, seems floating along the noiseless depths of ocean, and oftentimes in glassy calms, through the translucent atmosphere of water that now stretches like an air-woven awning above the silent encampment, mariners from every clime look down into her courts and terraces, count her gates, and number the spires of her churches. She is one ample cemetery, and *has* been for many a year, but, in the mighty calms that brood for weeks over tropic latitudes, she fascinates the eye with a *Fata Morgana*² revelation, as of human life still subsisting in submarine asylums sacred from the storms that torment our upper air.

Thither, lured by the loveliness of cerulean depths, by the peace of human dwellings privileged from molestation, by the gleam of marble altars sleeping in everlasting sanctity, oftentimes in dreams did I and the Dark Interpreter³ cleave the watery veil that divided us from her streets. We looked into the belfries, where the pendulous bells were waiting in vain for the summons which should awaken their marriage peals; together we touched the mighty organ-keys, that sang no *jubilates*⁴ for the ear of heaven, that sang no requiems for the ear of human sorrow; together we searched the silent nurseries, where the children were all asleep, and *had* been asleep through five generations. "*They are waiting for the heavenly dawn,*" whispered the Interpreter to himself "*and, when that comes, the bells and organs will utter a jubilate repeated by the echoes of Paradise.*" Then, turning to me, he said,—"*This is sad, this is piteous; but*

¹ Plain of the Sea.

² That is, mirage-like; *Fata Morgana* is the name of a mirage off the coast of Sicily, formerly regarded as the work of Morgana the Fairy, a famous necromancer in medieval legend.

³ One of the *Suspensa* papers is entitled "The Dark Interpreter."

⁴ Hymns of rejoicing (like the 100th Psalm).

¹ "*Sublime Goddesses*"—The word *συνός* is usually rendered venerable in dictionaries,—not a very flattering epithet for females. But I am disposed to think that it comes nearest to our idea of the sublime,—as near as a Greek word could come."—De Quincey.

² See *Jeremiah*, 9:1.

less would not have sufficed for the purpose of God. Look here. Put into a Roman clepsydra¹ one hundred drops of water; let these run out as the sands in an hour-glass, every drop measuring the hundredth part of a second, so that each shall represent but the three-hundred-and-sixty-thousandth part of an hour. Now, count the drops as they race along; and, when the fiftieth of the hundred is passing, behold! forty-nine are not, because already they have perished, and fifty are not, because they are yet to come. You see, therefore, how narrow, how incalculably narrow, is the true and actual present. Of that time which we call the present, hardly a hundredth part but belongs either to a past which has fled, or to a future which is still on the wing. It has perished, or it is not born. It was, or it is not. Yet even this approximation to the truth is *infinitely* false. For again subdivide that solitary drop, which only was found to represent the present, into a lower series of similar fractions, and the actual present which you arrest measures now but the thirty-six-millionth of an hour; and so by infinite declensions the true and very present, in which only we live and enjoy, will vanish into a mote of a mote, distinguishable only by a heavenly vision. Therefore the present, which only man possesses, offers less capacity for his footing than the slenderest film that ever spider twisted from her womb. Therefore, also, even this incalculable shadow from the narrowest pencil of moonlight is more transitory than geometry can measure, or thought of angel can overtake. The time which is contracts into a mathematic point, and even that point perishes a thousand times before we can utter its birth. All is finite in the present; and even that finite is infinite in its velocity of flight towards death. But in God there is nothing finite; but in God there is nothing transitory; but in God there can be nothing that tends to death. Therefore it follows that for God there can be no present. The future is the present of God, and to the future it is that he sacrifices the human present. Therefore it is that he works by earthquake. Therefore it is that he works by grief. O, deep is the ploughing of earthquake! O, deep"—(and his voice swelled like a *sanctus*² rising from a choir of a cathedral)—"O, deep is the ploughing of grief! But oftentimes less would not suffice for the agriculture of God. Upon a night of

earthquake he builds a thousand years of pleasant habitations for man. Upon the sorrow of an infant he raises oftentimes from human intellects glorious vintages that could not else have been. Less than these fierce ploughshares would not have stirred the stubborn soil. The one is needed for Earth, our planet,—for Earth itself as the dwelling-place of man; but the other is needed yet oftener for God's mightiest instrument,—yes," (and he looked solemnly at myself). "is needed for the mysterious children of the Earth!"

From THE POETRY OF POPE
1848

LITERATURE OF KNOWLEDGE AND LITERATURE
OF POWER

What is it that we mean by *literature*? Popularly, and amongst the thoughtless, it is held to include everything that is printed in a book. Little logic is required to disturb that definition. The most thoughtless person is easily made aware that in the idea of *literature* one essential element is,—some relation to a general and common interest of man, so that what applies only to a local or professional or merely personal interest, even though presenting itself in the shape of a book, will not belong to literature. So far the definition is easily narrowed, and it is as easily expanded. For not only is much that takes a station in books not literature, but, inversely, much that really is literature never reaches a station in books. The weekly sermons of Christendom, that vast pulpit literature which acts so extensively upon the popular mind—to warn, to uphold, to renew, to comfort, to alarm—does not attain the sanctuary of libraries in the ten-thousandth part of its extent. The drama, again, as for instance the finest of Shakspeare's plays in England and all leading Athenian plays in the noontide of the Attic stage,¹ operated as a literature on the public mind, and were (according to the strictest letter of that term) *published* through the audiences that witnessed² their representation, some time before they were published as things to be read; and they were published in this scenical mode of publication with much more effect than they could have had as books.

¹ The time of Æschylus, Sophocles, and Euripides, 5th century B. C.

² "Charles I. for example, when Prince of Wales, and many others in his father's court, gained their known familiarity with Shakspeare—not through the original quartos, so slenderly diffused, nor through the first folio of 1623, but through the court representations of his chief dramas at Whitehall."—De Quincey

¹ water clock

² A part of the mass, beginning with the Latin words *sanctus, sanctus, sanctus* (holy, holy, holy).

during ages of costly copying or of costly printing.

Books, therefore, do not suggest an idea co-extensive and interchangeable with the idea of literature, since much literature, scenic, forensic, or didactic (as from lectures and public orators), may never come into books, and much that *does* come into books may connect itself with no literary interest. But a far more important correction, applicable to the common vague idea of literature, is to be sought, not so much in a better definition of literature, as in a sharper distinction of the two functions which it fulfils. In that great social organ which, collectively, we call literature, there may be distinguished two separate offices, that may blend and often *do* so, but capable, severally, of a severe insulation, and naturally fitted for reciprocal repulsion. There is, first, the literature of *knowledge*, and, secondly, the literature of *power*. The function of the first is to *teach*; the function of the second is to *move*: the first is a rudder; the second an oar or a sail. The first speaks to the *mere* discursive understanding, the second speaks ultimately, it may happen, to the higher understanding, or reason, but always *through* affections of pleasure and sympathy. Remotely it may travel towards an object seated in what Lord Bacon calls *dry* light,¹ but proximately it does and must operate—else it ceases to be a literature of *power*—on and through that *humid* light which clothes itself in the mists and glittering *iris*² of human passions, desires, and genial emotions. Men have so little reflected on the higher functions of literature as to find it a paradox if one should describe it as a mean or subordinate purpose of books to give information. But this is a paradox only in the sense which makes it honorable to be paradoxical. Whenever we talk in ordinary language of seeking information or gaining knowledge, we understand the words as connected with something of absolute novelty. But it is the grandeur of all truth which *can* occupy a very high place in human interests that it is never absolutely novel to the meanest of minds: it exists eternally, by way of germ or latent principle, in the lowest as in the highest, needing to be developed but never to be planted. To be capable of transplantation is the immediate criterion of a truth that ranges on a lower

scale. Besides which, there is a rarer thing than truth, namely, *power*, or deep sympathy with truth. What is the effect, for instance, upon society, of children? By the pity, by the tenderness, and by the peculiar modes of admiration, which connect themselves with the helplessness, with the innocence, and with the simplicity of children, not only are the primal affections strengthened and continually renewed, but the qualities which are dearest in the sight of heaven—the frailty, for instance, which appeals to forbearance, the innocence which symbolizes the heavenly, and the simplicity which is most alien from the worldly—are kept up in perpetual remembrance, and their ideals are continually refreshed. A purpose of the same nature is answered by the higher literature, *viz*, the literature of power. What do you learn from *Paradise Lost*? Nothing at all. What do you learn from a cookery-book? Something new, something that you did not know before, in every paragraph. But would you therefore put the wretched cookery-book on a higher level of estimation than the divine poem? What you owe to Milton is not any knowledge, of which a million separate items are still but a million of advancing steps on the same earthly level, what you owe is *power*, that is, exercise and expansion to your own latent capacity of sympathy with the infinite, where every pulse and each separate influx is a step upwards, a step ascending as upon a Jacob's ladder³ from earth to mysterious altitudes above the earth. All the steps of knowledge, from first to last, carry you further on the same plane, but could never raise you one foot above your ancient level of earth, whereas the very *first* step in power is a flight, is an ascending movement into another element where earth is forgotten.

Were it not that human sensibilities are ventilated and continually called out into exercise by the great phenomena of infancy, or of real life as it moves through chance and change, or of literature as it recombines these elements in the mimeries of poetry, romance, etc., it is certain that, like any animal power or muscular energy falling into disuse, all such sensibilities would gradually droop and dwindle. It is in relation to these great *moral* capacities of man that the literature of power, as contra-distinguished from that of knowledge, lives and has its field of action. It is concerned with what is highest in man; for the Scriptures themselves never condescended to deal by sug-

¹ "Heraclitus the Obscure said: *The dry light was the best soul*. Meaning, when the faculties intellectual are in vigor, not wet, nor, as it were, bloodied by the affections."—Bacon, *Apophthegms New and Old*, 268 (188).

² rainbow (Iris was the personification of the rainbow)

³ See *Genesis*, 28 12.

gestion or co-operation with the mere discursive understanding when speaking of man in his intellectual capacity, the Scriptures speak, not of the understanding, but of "the understanding heart,"¹ making the heart,—that is, the great *intuitive* (or non-discursive) organ, to be the interchangeable formula for man in his highest state of capacity for the infinite. Tragedy, romance, fairy tale, or epopee,² all alike restore to man's mind the ideals of justice, of hope, of truth, of mercy, of retribution, which else (left to the support of daily life in its realities) would languish for want of sufficient illustration. What is meant, for instance, by *poetic justice*? It does not mean a justice that differs by its object from the ordinary justice of human jurisprudence, for then it must be confessedly a very bad kind of justice; but it means a justice that differs from common forensic justice by the degree in which it *attains* its object, a justice that is more omnipotent over its own ends, as dealing, not with the refractory elements of earthly life, but with the elements of its own creation and with materials flexible to its own purest preconceptions. It is certain that, were it not for the literature of power, these ideals would often remain amongst us as mere arid notional forms; whereas, by the creative forces of man put forth in literature, they gain a vernal life of restoration and germinate into vital activities. The commonest novel, by moving in alliance with human fears and hopes, with human instincts of wrong and right, sustains and quickens those affections. Calling them into action, it rescues them from torpor. And hence the pre-eminency, over all authors that merely *teach*, of the meanest that moves, or that teaches, if at all, indirectly *by* moving. The very highest work that has ever existed in the literature of knowledge is but a provisional work, a book upon trial and sufferance, and *quandiu bene se gesserit*.³ Let its teaching be even partially revised, let it be but expanded, nay, even let its teaching be but placed in a better order, and instantly it is superseded. Whereas the feeblest works in the literature of power, surviving at all, survive as finished and unalterable among men. For instance, the *Principia* of Sir Isaac Newton was a book *mutant* on earth from the first.⁴ In all

stages of its progress it would have to fight for its existence: first, as regards absolute truth; secondly, when that combat was over, as regards its form, or mode of presenting the truth. And as soon as a La Place, or anybody else, builds higher upon the foundations laid by this book, effectually he throws it out of the sunshine into decay and darkness; by weapons won from this book he superannuates and destroys this book, so that soon the name of Newton remains as a mere *nomine umbra*,¹ but his book, as a living power, has transmigrated into other forms. Now, on the contrary, the *Iliad*, the *Prometheus* of Æschylus, the *Othello* or *King Lear*, the *Hamlet* or *Macbeth*, and the *Paradise Lost* are not militant but triumphant forever, as long as the languages exist in which they speak or can be taught to speak. They never *can* transmigrate into new incarnations. To reproduce these in new forms or variations, even if in some things they should be improved, would be to plagiarize. A good steam-engine is properly superseded by a better. But one lovely pastoral valley is not superseded by another, nor a statue of Praxiteles by a statue of Michael Angelo.² These things are separated, not by imparity, but by disparity. They are not thought of as unequal under the same standard, but as different in *kind*, and, if otherwise equal, as equal under a different standard. Human works of immortal beauty and works of nature in one respect stand on the same footing: they never absolutely repeat each other, never approach so near as to differ; and they differ not as better and worse, or simply by more and less; they differ by undecipherable and incommunicable differences, that cannot be caught by mimeries, that cannot be reflected in the mirror of copies, that cannot become ponderable in the scales of vulgar comparison.

THE ENGLISH MAIL COACH 1849

SECTION I—THE GLORY OF MOTION

Some twenty or more years before I matriculated at Oxford, Mr. Palmer, at that time M. P. for Bath, had accomplished two things, very hard to do on our little planet, the Earth, however cheap they may be held by eccentric people in comets: he

¹ 1 Kings, 3, 9, 12 ² epic

³ as long as it bore itself well

⁴ The full title is *Philosophiæ Naturalis Principia Mathematica* (*The Mathematical Principles of Natural Philosophy*). It was published in 1687.

¹ shadow of a name

² The work of Praxiteles is noted for grace and beauty, that of Michael Angelo for power.

had invented mail-coaches, and he had married the daughter of a duke. He was, therefore, just twice as great a man as Galileo, who did certainly invent (or, which is the same thing,¹ discover) the satellites of Jupiter, those very next things extant to mail-coaches in the two capital pretensions of speed and keeping time, but, on the other hand, who did *not* marry the daughter of a duke.

These mail-coaches, as organized by Mr. Palmer, are entitled to a circumstantial notice from myself, having had so large a share in developing the anarchies of my subsequent dreams: an agency which they accomplished, 1st, through velocity at that time unprecedented—for they first revealed the glory of motion; 2dly, through grand effects for the eye between lamplight and the darkness upon solitary roads; 3dly, through animal beauty and power so often displayed in the class of horses selected for this mail service, 4thly, through the conscious presence of a central intellect, that, in the midst of vast distances²—of storms, of darkness, of danger—overruled all obstacles into one steady co-operation to a national result. For my own feeling, this post-office service spoke as by some mighty orchestra, where a thousand instruments, all disregarding each other, and so far in danger of discord, yet all obedient as slaves to the supreme *baton* of some great leader, terminate in a perfection of harmony like that of heart, brain, and lungs in a healthy animal organization. But, finally, that particular element in this whole combination which most impressed myself, and through which it is that to this hour Mr. Palmer's mail-coach system tyrannizes over my dreams by terror and terrific beauty, lay in the awful *political* mission which at that time it fulfilled. The mail-coach it was that distributed over the face of the land, like the opening of apocalyptic vials,³ the heart-shaking news of Trafalgar, of Salamanca, of Vittoria, of Waterloo. These were the harvests that, in the grandeur of their reaping, redeemed the

tears and blood in which they had been sown. Neither was the meanest peasant so much below the grandeur and the sorrow of the times as to confound battles such as these, which were gradually moulding the destinies of Christendom, with the vulgar conflicts of ordinary warfare, so often no more than gladiatorial trials of national prowess. The victories of England in this stupendous contest rose of themselves as natural *Te Deums*⁴ to heaven, and it was felt by the thoughtful that such victories, at such a crisis of general prostration, were not more beneficial to ourselves than finally to France, our enemy, and to the nations of all western or central Europe, through whose pusillanimity it was that the French domination had prospered.

The mail-coach, as the national organ for publishing these mighty events, thus diffusively influential, became itself a spiritualized and glorified object to an impassioned heart, and naturally, in the Oxford of that day, all hearts were impassioned, as being all (or nearly all) in *early* manhood. In most universities there is one single college; in Oxford there were five-and-twenty, all of which were peopled by young men, the *élite* of their own generation, not boys, but men—none under eighteen. In some of these many colleges the custom permitted the student to keep what are called "short terms"; that is, the four terms of Michaelmas, Lent, Easter, and Act,⁵ were kept by a residence, in the aggregate, of ninety-one days, or thirteen weeks. Under this interrupted residence, it was possible that a student might have a reason for going down to his home four times in the year. Thus made eight journeys to and fro. But, as these homes lay dispersed through all the shires of the island, and most of us disdained all coaches except his Majesty's mail, no city out of London could pretend to so extensive a connection with Mr. Palmer's establishment as Oxford. Three mails, at the least, I remember as passing every day through Oxford, and benefiting by my personal patronage—*viz.*, the Worcester, the Gloucester, and the Holyhead mail. Naturally, therefore, it became a point of some interest with us, whose journeys revolved every six weeks on an average, to look a little into the executive details of

¹ "The same thing" —Thus, in the calendar of the Church Festivals, the discovery of the true cross (by Helen, the mother of Constantine) is recorded (and, one might think, with the express consciousness of sarcasm) as the *Invention of the Cross*. —De Quincey

² "Vast distances" —One case was familiar to mail-coach travellers where two mails in opposite directions, north and south, starting at the same minute from points six hundred miles apart, met almost constantly at a particular bridge which bisected the total distance. —De Quincey.

³ Bowls mentioned in the Apocalypse, containing the wrath of God, which the angels are to pour out. See Revelation, 16

⁴ Hymns of praise: so called from the first words of a celebrated Christian hymn, *Te Deum laudamus* (we praise thee, O God)

⁵ Corresponding roughly to autumn, winter, spring, and summer terms. Michaelmas, the feast of St. Michael, is celebrated Sept. 29; Lent is the period before Easter, never as late as May; Act is the last term of the academic year, the occasion of the public presentation of a thesis by a candidate for a degree

the system. With some of these Mr. Palmer had no concern; they rested upon bye-laws enacted by posting-houses¹ for their own benefit, and upon other bye-laws, equally stern, enacted by the inside passengers for the illustration of their own haughty exclusiveness. These last were of a nature to rouse our scorn; from which the transition was not very long to systematic mutiny. Up to this time, say 1804, or 1805 (the year of Trafalgar), it had been the fixed assumption of the four inside people (as an old tradition of all public carriages derived from the reign of Charles II) that they, the illustrious quaternion² constituted a porcelain variety of the human race, whose dignity would have been compromised by exchanging one word of civility with the three miserable delf-ware outsiders.³ Even to have kicked an outsider might have been held to attain⁴ the foot concerned in that operation, so that, perhaps, it would have required an act of Parliament to restore its purity of blood. What words, then, could express the horror, and the sense of treason, in that case, which *had* happened, where all three outsiders (the trinity of Pariahs) made a vain attempt to sit down at the same breakfast-table or dinner-table with the consecrated four? I myself witnessed such an attempt; and on that occasion a benevolent old gentleman endeavored to soothe his three holy associates, by suggesting that, if the outsiders were indicted for this criminal attempt at the next assizes, the court would regard it as a case of lunacy or *delirium tremens* rather than of treason. England owes much of her grandeur to the depth of the aristocratic element in her social composition, when pulling against her strong democracy. I am not the man to laugh at it. But sometimes, undoubtedly, it expressed itself in comic shapes. The course taken with the infatuated outsiders, in the particular attempt which I have noticed, was that the waiter, beckoning them away from the privileged *salle-à-manger*,⁵ sang out, "This way, my good men," and then enticed these good men

away to the kitchen. But that plan had not always answered. Sometimes, though rarely, cases occurred where the intruders, being stronger than usual, or more vicious than usual, resolutely refused to budge, and so far carried their point as to have a separate table arranged for themselves in a corner of the general room. Yet, if an Indian screen could be found ample enough to plant them out from the very eyes of the high table, or *dais*, it then became possible to assume as a fiction of law that the three delf fellows, after all, were not present. They could be ignored by the porcelain men, under the maxim that objects not appearing and objects not existing are governed by the same logical construction.¹

Such being, at that time, the usage of mail-coaches, what was to be done by us of young Oxford? We, the most aristocratic of people, who were addicted to the practice of looking down superciliously even upon the insides themselves as often very questionable characters—were we, by voluntarily going outside, to court indignities? If our dress and bearing sheltered us generally from the suspicion of being "raff" (the name at that period for "snobs"), we really were such constructively by the place we assumed. If we did not submit to the deep shadow of eclipse, we entered at least the skirts of its penumbra.² And the analogy of theatres was valid against us,—where no man can complain of the annoyances incident to the pit³ or gallery, having his instant remedy in paying the higher price of the boxes. But the soundness of this analogy we disputed. In the case of the theatre, it cannot be pretended that the inferior situations have any separate attractions, unless the pit may be supposed to have an advantage for the purposes of the critic or the dramatic reporter. But the critic or reporter is a rarity. For most people, the sole benefit is in the price. Now, on the contrary,

¹ "*De non apparentibus, etc.*"—De Quincey

This is a Roman legal phrase, the full form of which is *De non apparentibus et non existentibus eadem est lex*.

² "*Snobs*" and its antithesis, "*nobs*," arose among the internal factions of shoemakers perhaps ten years later. Possibly enough, the terms may have existed much earlier, but they were then first made known, picturesquely and effectively, by a trial at some assizes which happened to fix the public attention.—De Quincey.

In university speech, *snob* meant *townsman* as opposed to *gentleman*. Later, the name was applied to a workman who accepted lower wages during a strike.

³ Partial shadow, in an eclipse when the light is only partly cut off by the intervening body.

⁴ The high-priced place—the orchestra—in the American theater, corresponds with what formerly was the cheap pit of the English theater.

¹ Inns where horses were changed

² group of four

³ Delf is earthenware originally made at Delft, Holland, in imitation of porcelain. In the time of Charles II (1660-85) no one sat outside; later, servants occupied the outside places.

⁴ disgrace (This is a legal term applied to persons convicted of treason. The property of a person so convicted was forfeited and his right to receive or transmit by inheritance was cancelled. The "attaint" was extended to his descendants unless Parliament removed the attaint.)

⁵ dining room

the outside of the mail had its own incommunicable advantages. These we could not forego. The higher price we would willingly have paid, but not the price connected with the condition of riding inside; which condition we pronounced insufferable. The air, the freedom of prospect, the proximity to the horses, the elevation of seat: these were what we required; but, above all, the certain anticipation of purchasing occasional opportunities of driving.

Such was the difficulty which pressed us; and under the coercion of this difficulty we instituted a searching inquiry into the true quality and valuation of the different apartments about the mail. We conducted this inquiry on metaphysical principles, and it was ascertained satisfactorily that the roof of the coach, which by some weak men had been called the attics, and by some the garrets, was in reality the drawing-room; in which drawing-room the box¹ was the chief ottoman or sofa, whilst it appeared that the *inside*, which had been traditionally regarded as the only room tenantable by gentlemen, was, in fact, the coal-cellar in disguise.

Great wits jump.² The very same idea had not long before struck the celestial intellect of China. Amongst the presents carried out by our first embassy to that country was a state-coach. It had been specially selected as a personal gift by George III, but the exact mode of using it was an intense mystery to Pekin. The ambassador, indeed (Lord Macartney), had made some imperfect explanations upon this point; but, as His Excellency communicated these in a diplomatic whisper at the very moment of his departure, the celestial intellect was very feebly illuminated, and it became necessary to call a cabinet council on the grand state question, "Where was the Emperor to sit?" The hammer-cloth³ happened to be unusually gorgeous; and, partly on that consideration, but partly also because the box offered the most elevated seat, was nearest to the moon, and undeniably went foremost, it was resolved by acclamation that the box was the imperial throne, and, for the scoundrel who drove,—he might sit where he could find a perch. The horses, therefore, being harnessed, solemnly his imperial majesty ascended his new English throne under a flourish of trumpets, having the first lord of the treasury on his right hand, and the chief

jester on his left. Pekin gloried in the spectacle; and in the whole flowery people, constructively present by representation, there was but one discontented person, and *that* was the coachman. This mutinous individual audaciously shouted, "Where am I to sit?" But the privy council, incensed by his disloyalty, unanimously opened the door, and kicked him into the inside. He had all the inside places to himself; but such is the rapacity of ambition that he was still dissatisfied. "I say," he cried out in an extempore petition addressed to the Emperor through the window—"I say, how am I to catch hold of the reins?"—"Anyhow," was the imperial answer; "don't trouble *me*, man, in my glory. How catch the reins? Why, through the windows, through the keyholes—*anyhow*." Finally this contumacious coachman lengthened the cheek-strings⁴ into a sort of jury-reins⁵ communicating with the horses; with these he drove as steadily as Pekin had any right to expect. The Emperor returned after the briefest of circuits; he descended in great pomp from his throne, with the severest resolution never to remount it. A public thanksgiving was ordered for his majesty's happy escape from the disease of a broken neck; and the state-coach was dedicated thenceforward as a votive offering to the god Fo Fo⁶—whom the learned more accurately called F1 F1.

A revolution of this same Chinese character did young Oxford of that era effect in the constitution of mail-coach society. It was a perfect French Revolution; and we had good reason to say, *ça ira*.⁴ In fact, it soon became *too* popular. The "public"—a well-known character, particularly disagreeable, though slightly respectable, and notorious for affecting the chief seats in synagogues⁵—had at first loudly opposed this revolution; but, when the opposition showed itself to be ineffectual, our disagreeable friend went into it with headlong zeal. At first it was a sort of race between us; and, as the public is usually from thirty to fifty years old, naturally we of young Oxford, that averaged about twenty, had the advantage. Then the public took to bribing, giving fees to horse-keepers, etc., who hired out their persons as warming-pans on the box seat. *That*, you know, was shocking to

¹ strings by which the occupant signals to the driver

² makeshift reins

³ This is De Quincey's creation.

⁴ It will go on (This was a popular expression of the French Revolutionists, taken from one of their songs.)

⁵ See *Matthew*, 23-6.

¹ The driver's seat; so called from the box underneath.

² agree

³ cloth that covers the box-seat

all moral sensibilities. Come to bribery, said we, and there is an end to all morality,—Aristotle's, Zeno's, Cicero's, or anybody's. And, besides, of what use was it? For we bribed also. And, as our bribes, to those of the public, were as five shillings to sixpence, here again young Oxford had the advantage. But the contest was ruinous to the principles of the stables connected with the mails. This whole corporation was constantly bribed, rebribed, and often sur-rebribed; a mail-coach yard was like the hustings¹ in a contested election; and a horse-keeper, ostler, or helper, was held by the philosophical at that time to be the most corrupt character in the nation.

There was an impression upon the public mind, natural enough from the continually augmenting velocity of the mail, but quite erroneous, that an outside seat on this class of carriages was a post of danger. On the contrary, I maintained that, if a man had become nervous from some gipsy prediction in his childhood, allocating to a particular moon² now approaching some unknown danger, and he should inquire earnestly, "Whither can I fly for shelter? Is a prison the safest retreat? or a lunatic hospital? or the British Museum?" I should have replied, "Oh no; I'll tell you what to do. Take lodgings for the next forty days on the box of his Majesty's mail. Nobody can touch you there. If it is by bills³ at ninety days after date that you are made unhappy—if noters and protesters⁴ are the sort of wretches whose astrological shadows darken the house of life⁵—then note you what I vehemently protest; viz., that, no matter though the sheriff and under-sheriff in every county should be running after you with his posse, touch a hair of your head he cannot whilst you keep house and have your legal domicile on the box of the mail. It is felony to stop the mail; even the sheriff cannot do that. And an extra touch of the whip to the leaders (no great matter if it grazes the sheriff) at any time guarantees your safety." In fact, a bedroom in a quiet house seems a safe enough retreat; yet it is liable to its own notorious nuisances—to

robbers by night, to rats, to fire. But the mail laughs at these terrors. To robbers, the answer is packed up and ready for delivery in the barrel of the guard's blunderbuss. Rats again! there are none about mail-coaches any more than snakes in Von Troll's Iceland;¹ except, indeed, now and then a parliamentary rat,² who always hides his shame in what I have shown to be the "coal-cellar." And, as to fire, I never knew but one in a mail-coach; which was in the Exeter mail, and caused by an obstinate sailor bound to Devonport. Jack, making light of the law and the lawgiver that had set their faces against his offence, insisted on taking up a forbidden seat³ in the rear of the roof, from which he could exchange his own yarns with those of the guard. No greater offence was then known to mail-coaches, it was treason, it was *lesa majestas*,⁴ it was by tendency arson; and the ashes of Jack's pipe, falling amongst the straw of the hinder boot,⁵ containing the mail-bags, raised a flame which (aided by

¹ "Von Troll's Iceland."—The allusion is to a well-known chapter in Von Troll's work, entitled "Concerning the Snakes of Iceland." The entire chapter consists of these six words—"There are no snakes in Iceland."—De Quincey.

² The work here referred to, Von Troll's *Letters on Iceland*, contains no chapter of this nature. Such a chapter is found, however, in Horrebow's *Natural History of Iceland* (1758). Allusion is made to this chapter in Boswell's *The Life of Samuel Johnson* (Oxford ed., 1904), 2, 212.

³ A member of Parliament who deserts his party when it is losing, as a rat is said to leave a sinking ship or a falling house.

⁴ "Forbidden seat."—The very sternest code of rules was enforced upon the mails by the Post office. Throughout England, only three out-rides were allowed, of whom one was to sit on the box, and the other two immediately behind the box; none, under any pretext, to come near the guard, an indispensable caution since else, under the guise of a passenger, a robber might by any one of a thousand advantages—which sometimes are created, but always are favored, by the animation of frank social intercourse—have disarmed the guard. Beyond the Scottish border the regulation was so far relaxed as to allow of four out-rides, but not relaxed at all as to the mode of placing them. One, as before, was seated on the box, and the other three on the front of the roof, with a determinate and ample separation from the little insulated chair of the guard. This relaxation was conceded by way of compensating to Scotland her disadvantages in point of population. England, by the superior density of her population, might always count upon a large fund of profits in the fractional trips of chance passengers riding for short distances of two or three stages. In Scotland this chance counted for much less. And therefore, to make good the deficiency, Scotland was allowed a compensatory profit upon one extra passenger.—De Quincey.

⁵ A crime committed against the sovereign power; often any offense violating the dignity of the sovereign power or its representative.

⁶ The place for baggage on the roof of a coach, under the guard's seat.

¹ The platform from which candidates for Parliament were nominated.

² Alluding to a particular planet.

³ Bills of exchange; promissory notes.

⁴ A noter is one who notes a protested bill of exchange; a protester is one who protests a bill of exchange.

⁵ For astrological purposes the sky is divided into 12 sections called houses. Astrologers hold that a person's fortunes are determined by the positions of the planets at the time of his birth.

the wind of our motion) threatened a revolution in the republic of letters.¹ Yet even this left the sanctity of the box unviolated. In dignified repose, the coachman and myself sat on, resting with benign composure upon our knowledge that the fire would have to burn its way through four inside passengers before it could reach ourselves. I remarked to the coachman, with a quotation from Virgil's *Æneid* really too hackneyed—

Jam proximus ardet
Ucalegon.²

But, recollecting that the Virgilian part of the coachman's education might have been neglected, I interpreted so far as to say that perhaps at that moment the flames were catching hold of our worthy brother and inside passenger, Ucalegon. The coachman made no answer,—which is my own way when a stranger addresses me either in Syriac or in Coptic; but by his faint skeptical smile he seemed to insinuate that he knew better,—for that Ucalegon, as it happened, was not in the way-bill,³ and therefore could not have been booked.

No dignity is perfect which does not at some point ally itself with the mysterious. The connection of the mail with the state and the executive government—a connection obvious, but yet not strictly defined—gave to the whole mail establishment an official grandeur which did us service on the roads, and invested us with seasonable terrors. Not the less impressive were those terrors because their legal limits were imperfectly ascertained. Look at those turnpike gates, with what deferential hurry, with what an obedient start, they fly open at our approach! Look at that long line of carts and carters ahead, audaciously usurping the very crest of the road. Ah! traitors, they do not hear us as yet, but, as soon as the dreadful blast of our horn reaches them with proclamation of our approach, see with what frenzy of trepidation they fly to their horses' heads, and deprecate our wrath by the precipitation of their crane-neck quarterings.⁴ Treason they feel to be their crime; each individual carter feels himself under the ban of confiscation and attainder,⁵ his blood

is attained through six generations; and nothing is wanting but the headsman and his axe, the block and the sawdust, to close up the vista of his horrors. What! shall it be within benefit of clergy¹ to delay the king's message on the high road?—to interrupt the great respirations, ebb and flood, *systole* and *diastole*,² of the national intercourse?—to endanger the safety of tidings running day and night between all nations and languages? Or can it be fancied, amongst the weakest of men, that the bodies of the criminals will be given up to their widows for Christian burial?³ Now, the doubts which were raised as to our powers did more to wrap them in terror, by wrapping them in uncertainty, than could have been effected by the sharpest definitions of the law from the Quarter Sessions.⁴ We, on our parts (we, the collective mail, I mean), did our utmost to exalt the idea of our privileges by the insolence with which we wielded them. Whether this insolence rested upon law that gave it a sanction, or upon conscious power that haughtily dispensed with that sanction, equally it spoke from a potential station; and the agent, in each particular insolence of the moment, was viewed reverentially, as one having authority.

Sometimes after breakfast his Majesty's mail would become frisky; and, in its difficult wheelings amongst the intricacies of early markets, it would upset an apple-cart, a cart loaded with eggs, etc. Huge was the affliction and dismay, awful was the smash! I, as far as possible, endeavored in such a case to represent the conscience and moral sensibilities of the mail, and, when wildernesses of eggs were lying poached under our horses' hoofs, then would I stretch forth my hands in sorrow, saying (in words too celebrated at that time, from the false echoes of Marengo),⁵ "Ah! wherefore have

¹ The clergy, and afterwards all persons who could read, were exempt from trial in the secular courts until 1827.

² alternate contraction and expansion (of the heart).

³ The bodies of criminals were used by hospitals as subjects for dissection.

⁴ court sessions held in the counties by the Justices of the Peace.

⁵ "False echoes"—Yes, false! for the words ascribed to Napoleon, as breathed to the memory of Desaix, never were uttered at all. They stand in the same category of theatrical fictions as the cry of the foundering line of battle ship *Vengeur*, as the vaunt of General Cambronne at Waterloo, 'La Garde meurt, mais ne se rend pas', or as the repartee of Talleyrand—"De Quincey."

The words quoted in the text were said to have been spoken by Napoleon when he heard that Desaix had been killed in the Battle of

¹ newspapers, letters, etc., in the mail-bags.

² now next (to the house of Delphobus) Ucalegon (i. e., his house) begins to blaze (*Æneid*, 2, 811).

³ list of passengers.

⁴ De Quincey derives *quartering* from the French *cartayer*, to evade a rut or any obstacle. The crane-neck, here used for wagon, is a bent iron bar that connects the front and back parts of a vehicle. See p. 1122b, n. 2.

⁵ See p. 1105a, 20 and n. 4.

we not time to weep over you?"—which was evidently impossible, since, in fact, we had not time to laugh over them. Tied to post-office allowance in some cases of fifty minutes for eleven miles, could the royal mail pretend to undertake the offices of sympathy and condolence? Could it be expected to provide tears for the accidents of the road? If even it seemed to trample on humanity, it did so, I felt, in discharge of its own more peremptory duties.

Upholding the morality of the mail, a *fortiori*¹ I upheld its rights; as a matter of duty, I stretched to the uttermost its privilege of imperial precedency, and astonished weak minds by the feudal powers which I hinted to be lurking constructively in the charters of this proud establishment. Once I remember being on the box of the Holyhead mail, between Shrewsbury and Oswestry, when a tawdry thing from Birmingham, some "Tallyho" or "Highflyer," all flaunting with green and gold, came up alongside of us. What a contrast to our royal simplicity of form and color in this plebeian wretch! The single ornament on our dark ground of chocolate color was the mighty shield of the imperial arms, but emblazoned in proportions as modest as a signet-ring bears to a seal of office. Even this was displayed only on a single panel, whispering, rather than proclaiming, our relations to the mighty state; whilst the beast from Birmingham, our green-and-gold friend from false, fleeting, perjured² Brummagem,³ had as much writing and painting on its sprawling flanks as would have puzzled a decipherer from the tombs of Luxor. For some time this Birmingham machine ran

along by our side—a piece of familiarity that already of itself seemed to me sufficiently jacobinical.¹ But all at once a movement of the horses announced a desperate intention of leaving us behind. "Do you see *that*?" I said to the coachman.—"I see," was his short answer. He was wide awake,—yet he waited longer than seemed prudent; for the horses of our audacious opponent had a disagreeable air of freshness and power. But his motive was loyal; his wish was that the Birmingham conceit should be full-blown before he froze it. When *that* seemed right, he unloosed, or, to speak by a stronger word, he *sprang*, his known resources; he shipped our royal horses like cheetahs,² or hunting-leopards, after the affrighted game. How they could retain such a reserve of fiery power after the work they had accomplished seemed hard to explain. But on our side, besides the physical superiority, was a tower of moral strength, namely, the king's name, "which they upon the adverse faction wanted."³ Passing them without an effort, as it seemed, we threw them into the rear with so lengthening an interval between us as proved in itself the bitterest mockery of their presumption, whilst our guard blew back a shattering blast of triumph that was really too painfully full of derision.

I mention this little incident for its connection with what followed. A Welsh rustic, sitting behind me, asked if I had not felt my heart burn within me⁴ during the progress of the race? I said, with philosophic calmness, *No*; because we were not racing with a mail, so that no glory could be gained. In fact, it was sufficiently mortifying that such a Birmingham thing should dare to challenge us. The Welshman replied that he didn't see *that*; for that a cat might look at a king, and a Brummagem coach might lawfully race the Holyhead mail. "*Race us, if you like.*" I replied, "though even *that* has an air of sedition, but not *beat us*. This would have been treason; and for its own sake I am glad that the 'Tallyho' was disappointed." So dissatisfied did the Welshman seem with this opinion that at last I was obliged to tell him a very fine story from one of our elder dramatists.⁵ *viz.*, that once,

¹ revolutionary (The Jacobins were an extremely radical club during the French Revolution, so called from its being established at a former convent of the Jacobin friars in Paris.)

² That is, he let them run free of their reins, as cheetahs are freed from the leash to hunt game.

³ Richard III., v. 3, 12 13.

⁴ See Luke, 24-32.

⁵ Thomas Heywood (d. 1650?) in *The Royal King and Loyal Subject*.

Marengo, in 1800. In spite of the fact that Desaix was instantly killed, Napoleon published three versions of a message from Desaix to himself, the original version being, "Go tell the First Consul that I die with this regret,—that I have not done enough for posterity." See Ashton's *English Caricature and Satire on Napoleon I* (1884), 1, 130-32, also Lanfrey's *The History of Napoleon the First* (London, 1886), 2, 39.

In a naval battle in 1794, the British fleet captured six French ships and sunk a seventh, the *Vengeur*. It was falsely reported that the *Vengeur* went down with her crew shouting *Vive la République*, whereas they were imploring aid, which there was not time to give them. See Carlyle's *On the Sinking of the Vengeur and The French Revolution*, 5, 6.

The phrase "The guard dies, and does not surrender," incorrectly said to have been spoken by Cambronne at Waterloo when he was asked to surrender, is thought to have been invented by Rougemont, a prolific author of pithy sayings. See Bartlett's *Familiar Quotations*, 681.

¹ with greater force. ² See Richard III., i. 4, 55.

³ A vulgar form of *Birmingham*. The city was a noted manufactory of gilt toys, cheap jewelry, etc. See p. 1110a, 29-31.

in some far Oriental kingdom, when the sultan of all the land, with his princes, ladies, and chief onirahs,¹ were flying their falcons, a hawk suddenly flew at a majestic eagle, and, in defiance of the eagle's natural advantage, in contempt also of the eagle's traditional royalty, and before the whole assembled field of astonished spectators from Agra and Lahore, killed the eagle on the spot. Amazement seized the sultan at the unequal contest, and burning admiration for its unparalleled result. He commanded that the hawk should be brought before him; he caressed the bird with enthusiasm; and he ordered that, for the commemoration of his matchless courage, a diadem of gold and rubies should be solemnly placed on the hawk's head, but then that, immediately after this solemn coronation, the bird should be led off to execution, as the most valiant indeed of traitors, but not the less a traitor, as having dared to rise rebelliously against his liege lord and anointed sovereign, the eagle. "Now," said I to the Welshman, "to you and me, as men of refined sensibilities, how painful it would have been that this poor Brummagem brute, the 'Tallyho,' in the impossible case of a victory over us, should have been crowned with Birmingham tinsel, with paste diamonds and Roman pearls, and then led off to instant execution." The Welshman doubted if that could be warranted by law. And, when I hinted at the 6th of Edward Longshanks,² chap. 18, for regulating the precedence of coaches, as being probably the statute relied on for the capital punishment of such offences, he replied drily that, if the attempt to pass a mail really were treasonable, it was a pity that the "Tallyho" appeared to have so imperfect an acquaintance with law.

The modern modes of travelling cannot compare with the old mail-coach system in grandeur and power. They boast of more velocity,—not, however, as a consciousness, but as a fact of our lifeless knowledge, resting upon *alien* evidence: as, for instance, because somebody *says* that we have gone fifty miles in the hour, though we are far from feeling it as a personal experience; or upon the evidence of a result, as that actually we find ourselves in York four hours after leaving London. Apart from such an assertion, or such a result, I myself am little aware

¹ noblemen (See Wordsworth's *The Prelude*, 10, 18-20)

² Edward I. Laws passed in each Parliament are divided into chapters. During the 6th year of Edward's reign (1278), only 12 laws were passed. De Quincey's jest seems lost on the Welshman.

of the pace. But seated on the old mail-coach, we needed no evidence out of ourselves to indicate the velocity. On this system the word was not *magna loquimur*, as upon railways, but *vivimus*.¹ Yes "*magna vivimus*"; but we do not make verbal ostentation of our grandeurs, we realize our grandeurs in act, and in the very experience of life. The vital experience of the glad animal sensibilities made doubts impossible on the question of our speed, we heard our speed, we saw it, we felt it as a thrilling, and this speed was not the product of blind insensate agencies, that had no sympathy to give, but was incarnated in the fiery eyeballs of the noblest amongst brutes, in his dilated nostril, spasmodic muscles, and thunder-beating hoofs. The sensibility of the horse, uttering itself in the maniac light of his eye, might be the last vibration of such a movement; the glory of Salamanca might be the first. But the intervening links that connected them, that spread the earthquake of battle into the eyeballs of the horse, were the heart of man and its electric thrillings—kindling in the rapture of the fiery strife, and then propagating its own tumults by contagious shouts and gestures to the heart of his servant the horse. But now, on the new system of travelling,² iron tubes and boilers have disconnected man's heart from the ministers of his locomotion. Nile nor Trafalgar has power to raise an extra bubble in a steam-kettle. The galvanic cycle is broken up forever; man's imperial nature no longer sends itself forward through the electric sensibility of the horse; the inter-agencies are gone in the mode of communication between the horse and his master out of which grew so many aspects of sublimity under accidents of mists that hid, or sudden blazes that revealed, of mobs that agitated, or midnight solitudes that awed. Tidings fitted to convulse all nations must henceforwards travel by culinary process; and the trumpet that once announced from afar the laurelled mail, heart-shaking when heard screaming on the wind and proclaiming itself through the darkness to every village or solitary house on its route, has now given way forever to the pot-walloppings³ of the boiler. Thus have perished multifarious openings for public expressions of interest, scenical yet natural, in great national tidings,—for revelations of faces and groups that could not

¹ not, we speak great things, but, we live them

² The first railway in England was completed between Manchester and Liverpool in 1825.

³ pot-boiling

offer themselves amongst the fluctuating mobs of a railway station. The gatherings of gazers about a laurelled mail had one centre, and acknowledged one sole interest. But the crowds attending at a railway station have as little unity as running water, and own as many centres as there are separate carriages in the train.

How else, for example, than as a constant watcher for the dawn, and for the London mail that in summer months entered about daybreak amongst the lawny thickets of Marlborough forest, couldst thou, sweet Fanny of the Bath road, have become the glorified inmate of my dreams? Yet Fanny, as the loveliest young woman for face and person that perhaps in my whole life I have beheld, merited the station which even now, from a distance of forty years, she holds in my dreams; yes, though by links of natural association she brings along with her a troop of dreadful creatures, fabulous and not fabulous, that are more abominable to the heart than Faunus and the dawn are delightful.

Miss Fanny of the Bath road, strictly speaking, lived at a mile's distance from that road, but came so continually to meet the mail that I on my frequent transits rarely missed her, and naturally connected her image with the great thoroughfare where only I had ever seen her. Why she came so punctually I do not exactly know, but I believe with some burden of commissions, to be executed in Bath, which had gathered to her own residence as a central rendezvous for converging them. The mail-coachman who drove the Bath mail and wore the royal livery¹ happened to be Fanny's grandfather. A good man he was, that loved his beautiful granddaughter, and, loving her wisely, was vigilant over her deportment in any case where young Oxford might happen to be concerned. Did my vanity then suggest that I myself, individually, could fall within the line of his terrors? Certainly not, as regarded any physical pretensions that I could plead; for Fanny (as a chance passenger from her own neighborhood once told me) counted in her train a hundred and

ninety-nine professed admirers, if not open aspirants to her favor; and probably not one of the whole brigade but excelled myself in personal advantages. Ulysses even, with the unfair advantage of his accursed bow,² could hardly have undertaken that amount of suitors. So the danger might have seemed slight—only that woman is universally aristocratic, it is amongst her nobilities of heart that she is so. Now, the aristocratic distinctions in my favor might easily with Miss Fanny have compensated my physical deficiencies. Did I then make love to Fanny? Why, yes, about as much love as one *could* make whilst the mail was changing horses—a process which, ten years later, did not occupy above eighty seconds; but then,—*vis.*, about Waterloo³—it occupied five times eighty. Now, four hundred seconds offer a field quite ample enough for whispering into a young woman's ear a great deal of truth, and (by way of parenthesis) some trifle of falsehood. Grandpapa did right, therefore, to watch me. And yet, as happens too often to the grandpapas of earth in a contest with the admirers of granddaughters, how vainly would he have watched me had I meditated any evil whispers to Fanny! She, it is my belief, would have protected herself against any man's evil suggestions. But he, as the result showed, could not have intercepted the opportunities for such suggestions. Yet, why not? Was he not active? Was he not blooming? Blooming he was as Fanny herself.

Say, all our praises why should lords——

Stop, that's not the line.

Say, all our roses why should girls engross?

The coachman showed rosy blossoms on his face deeper even than his granddaughter's—*his* being drawn from the ale-cask, Fanny's from the fountains of the dawn. But, in spite of his blooming face, some infirmities he had; and one particularly in which he too much resembled a crocodile. This lay in a monstrous inaptitude for turning round. The crocodile, I presume, owes that inaptitude to the absurd *length* of his back; but in our grandpapa it arose rather from the absurd *breadth* of his back, combined, possibly, with some growing stiffness in his legs. Now, upon this crocodile infirmity of

¹ "Wore the royal livery"—The general impression was that the royal livery belonged of right to the mail-coachmen as their professional dress. But that was an error. To the guard it *did* belong, I believe, and was obviously essential as an official warrant, and as a means of instant identification for his person, in the discharge of his important public duties. But the coachman, and especially if his place in the series did not connect him immediately with London and the General Post-Office, obtained the scarlet coat only as an honorary distinction after long (or, if not long, trying and special) service.—De Quincey.

² An allusion to the slaughter of the suitors of Penelope, the wife of Ulysses, upon the latter's return to Ithaca from his wanderings after the fall of Troy. Homer, *Odyssey*, 21, 22.

³ That is, about 1815.

⁴ Pope, *Moral Essays*, 3, 249.

his I planted a human advantage for tendering my homage to Miss Fanny. In defiance of all his honorable vigilance, no sooner had he presented to us his mighty Jovian back (what a field for displaying to mankind his royal scarlet!), whilst inspecting professionally the buckles, the straps, and the silvery turrets¹ of his harness, that I raised Miss Fanny's hand to my lips, and, by the mixed tenderness and respectfulness of my manner, caused her easily to understand how happy it would make me to rank upon her list as No. 10 or 12: in which case a few casualties amongst her lovers (and, observe, they *hanged* liberally in those days) might have promoted me speedily to the top of the tree; as, on the other hand, with how much loyalty of submission I acquiesced by anticipation in her award, supposing that she should plant me in the very rearward of her favor, as No. 199+1. Most truly I loved this beautiful and ingenuous girl, and, had it not been for the Bath mail, timing all courtships by post-office allowance, heaven only knows what might have come of it. People talk of being over head and ears in love; now, the mail was the cause that I sank only over ears in love,—which, you know, still left a trifle of brain to overlook the whole conduct of the affair.

Ah, reader! when I look back upon those days, it seems to me that all things change—all things perish. "Perish the roses and the palms of kings": perish even the crowns and trophies of Waterloo: thunder and lightning are not the thunder and lightning which I remember. Roses are degenerating. The Fannies of our island—though thus I say with reluctance—are not visibly improving; and the Bath road is notoriously superannuated. Crocodiles, you will say, are stationary. Mr. Waterton tells me that the crocodile does *not* change,—that a cayman,² in fact, or an alligator, is just as good for riding upon as he was in the time of the Pharaohs. *That* may be; but the reason is that the crocodile does not live

fast—he is a slow coach. I believe it is generally understood among naturalists that the crocodile is a blockhead. It is my own impression that the Pharaohs were also blockheads. Now, as the Pharaohs and the crocodile domineered over Egyptian society,³ this accounts for a singular mistake that prevailed through innumerable generations on the Nile. The crocodile made the ridiculous blunder of supposing man to be meant chiefly for his own eating. Man, taking a different view of the subject, naturally met that mistake by another: he viewed the crocodile as a thing sometimes to worship, but always to run away from. And this continued till Mr. Waterton⁴ changed the relations between the animals. The mode of escaping from the reptile he showed to be not by running away, but by leaping on its back booted and spurred. The two animals had misunderstood each other. The use of the crocodile has now been cleared up—*viz.*, to be ridden; and the final cause of man⁵ is that he may improve the health of the crocodile by riding him a-fox-hunting before breakfast. And it is pretty certain that any crocodile who has been regularly hunted through the season, and is master of the weight he carries, will take a six-barred gate now as well as ever he would have done in the infancy of the pyramids.

If, therefore, the crocodile does *not* change, all things else undeniably *do*: even the shadow of the pyramids grows less.⁶ And often the restoration in vision of Fanny and the Bath road makes me too pathetically sensible of that truth. Out of the darkness, if I happen to call back the image of Fanny, up rises suddenly from a gulf of forty years a rose in June; or, if I think for an instant of the rose in June, up rises the heavenly face of Fanny. One after the other, like the antiphonies⁷ in the choral service, rise

¹ The crocodile was a sacred animal among ancient Egyptians.

² "Mr. Waterton"—Had the reader lived through the last generation, he would not need to be told that, some thirty or thirty-five years back, Mr. Waterton, a distinguished country gentleman of ancient family in Northumberland, publicly mounted and rode in top-boots a savage old crocodile, that was restive and very impertinent, but all to no purpose. The crocodile flibbed and tried to kick, but vainly. He was no more able to throw the squire than Minbad was to throw the old scoundrel who used his back without paying for it, until he discovered a mode (slightly immoral, perhaps, though some think not) of murdering the old fraudulent jockey, and so circuitously of unhorsing him"—De Quincey.

³ The purpose for which man exists

⁴ The walls and temples of Cairo were built of the exterior blocks of the Great Pyramid of Cheops.

⁵ Alternate singings of a choir

¹ "Turrets"—As one who loves and venerates Chaucer for his unrivalled merits of tenderness, of picturesque characterisation, and of narrative skill, I noticed with great pleasure that the word *turrets* is used by him to designate the little devices through which the reins are made to pass. This same word, in the same exact sense, I heard uniformly used by many scores of illustrious mail-coachmen to whose confidential friendship I had the honor of being admitted in my younger days"—De Quincey.

Chaucer uses the word *torets* in *The Knights Tale*, 1294, where it means the ring on a dog's collar

² Wordsworth, *The Reversion*, 7, 989.

³ The South American alligator

Fanny and the rose in June, then back again the rose in June and Fanny. Then come both together, as in a chorus—roses and Fannies, Fannies and roses, without end, thick as blossoms in paradise. Then comes a venerable crocodile, in a royal livery of scarlet and gold, with sixteen capes; and the crocodile is driving four-in-hand from the box of the Bath mail. And suddenly we upon the mail are pulled up by a mighty dial, sculptured with the hours, that mingle with the heavens and the heavenly host. Then all at once we are arrived at Marlborough forest, amongst the lovely households¹ of the roe-deer; the deer and their fawns retire into the dewy thickets; the thickets are rich with roses; once again the roses call up the sweet countenance of Fanny; and she, being the granddaughter of a crocodile, awakens a dreadful host of semi-legendary animals—griffins, dragons, basilisks, sphinxes²—till at length the whole vision of fighting images crowds into one towering armorial shield, a vast emblazonry of human charities and human loveliness that have perished, but quartered heraldically with unutterable and demonic natures, whilst over all rises, as a surmounting crest, one fair female hand, with the forefinger pointing, in sweet, sorrowful admonition, upwards to heaven, where is sculptured the eternal writings³ which proclaim the frailty of earth and her children.

GOING DOWN WITH VICTORY

But the grandest chapter of our experience within the whole mail-coach service was on those occasions when we went down from London with the news of victory. A period of about ten years stretched from Trafalgar to Waterloo; the second and third years of which period (1806 and 1807) were comparatively sterile; but the other nine (from 1805 to 1815 inclusively) furnished a long

succession of victories, the least of which, in such a contest of Titans, had an inappreciable⁴ value of position: partly for its absolute interference with the plans of our enemy, but still more from its keeping alive through central Europe the sense of a deep-seated vulnerability in France. Even to tease the coasts of our enemy, to mortify them by continual blockades, to insult them by capturing if it were but a baubling⁵ schooner under the eyes of their arrogant armies, repeated from time to time a sullen proclamation of power lodged in one quarter to which the hopes of Christendom turned in secret. How much more loudly must this proclamation have spoken in the audacity⁶ of having bearded the *élite* of their troops, and having beaten them in pitched battles.⁷ Five years of life it was worth paying down for the privilege of an outside place on a mail-coach, when carrying down the first tidings of any such event. And it is to be noted that, from our insular situation, and the multitude of our frigates disposable for the rapid transmission of intelligence, rarely did any unauthorized rumor steal away a prelibation⁸ from the first aroma of the regular despatches. The government news was generally the earliest news.

From eight P.M. to fifteen or twenty minutes later imagine the mails assembled on parade in Lombard Street; where, at that time,⁹ and not in St. Martin's-le-Grand, was seated the General Post-Office. In what exact strength we mustered I do not remember; but, from the length of each separate *attelage*,¹⁰ we filled the street, though a long one, and though we were drawn up in double file. On any night the spectacle was beauti-

⁴ too great to be estimated

⁵ trifling

⁶ "Audacity"—Such the French accounted it; and it has struck me that Soult would not have been so popular in London, at the period of her present Majesty's coronation, or in Manchester, on occasion of his visit to that town, if they had been aware of the insolence with which he spoke of us in notes written at intervals from the field of Waterloo. As though it had been mere felony in our army to look a French one in the face he said in more notes than one, dated from two to four P.M. on the field of Waterloo, "Here are the English!—we have them. They are caught *en flagrant délit*." Yet no man should have known us better; no man had drunk deeper from the cup of humiliation than Soult had in 1800, when ejected by us with headlong violence from Oporto, and pursued through a long line of wrecks to the frontier of Spain; and subsequently at Albuera, in the bloodiest of recorded battles, to say nothing of Tou-louse, he should have learned our pretensions."—De Quincey.

⁷ foretaste

⁸ "At that time"—I speak of the era previous to Waterloo.—De Quincey

⁹ team and coach

¹ "Households"—Roe-deer do not congregate in herds like the fallow or the red deer, but by separate families, parents and children, which feature of approximation to the sanctity of human hearths, added to their comparatively miniature and graceful proportions, conciliates to them an interest of peculiar tenderness, supposing even that this beautiful creature is less characteristically impressed with the grandeur of savage and forest life."—De Quincey.

² Mythical monsters. A griffin has the head and wings of an eagle, and the body of a lion. A dragon is a fire-breathing serpent with wings. A basilisk is a serpent said to be hatched from a cock's egg; it is called a cockatrice, and is fabled to kill with a look. The sphinx was a legendary animal of ancient Egypt, half lion and half man.

³ See *Reveries*, 1 2

ful. The absolute perfection of all the appointments about the carriages and the harness, their strength, their brilliant cleanliness, their beautiful simplicity—but, more than all, the royal magnificence of the horses—were what might first have fixed the attention. Every carriage on every morning in the year was taken down to an official inspector for examination: wheels, axles, linchpins, pole, glasses, lamps, were all critically probed and tested. Every part of every carriage had been cleaned, every horse had been groomed, with as much rigor as if they belonged to a private gentleman; and that part of the spectacle offered itself always. But the night before us is a night of victory, and, behold! to the ordinary display what a heart-shaking addition!—horses, men, carriages, all are dressed in laurels and flowers, oak-leaves¹ and ribbons. The guards, as being officially his Majesty's servants, and of the coachmen such as are within the privilege of the post-office, wear the royal liveries of course; and, as it is summer (for all the *land* victories were naturally won in summer), they wear, on this fine evening, these liveries exposed to view, without any covering of upper coats. Such a costume, and the elaborate arrangement of the laurels in their hats, dilate their hearts, by giving to them openly a personal connection with the great news in which already they have the general interest of patriotism. That great national sentiment surmounts and quells all sense of ordinary distinctions. Those passengers who happen to be gentlemen are now hardly to be distinguished as such except by dress; for the usual reserve of their manner in speaking to the attendants has on this night melted away. One heart, one pride, one glory, connects every man by the transcendent bond of his national blood. The spectators, who are numerous beyond precedent, express their sympathy with these fervent feelings by continual hurrahs. Every moment are shouted aloud by the post-office servants, and summoned to draw up, the great ancestral names of cities known to history through a thousand years—Lincoln, Winchester, Portsmouth, Gloucester, Oxford, Bristol, Manchester, York, Newcastle, Edinburgh, Glasgow, Perth, Stirling, Aberdeen—expressing the grandeur of the empire by the antiquity of its towns, and the grandeur of the mail establishment by the diffusive radiation of

its separate missions. Every moment you hear the thunder of lids locked down upon the mail-bags. That sound to each individual mail is the signal for drawing off, which process is the finest part of the entire spectacle. Then come the horses into play. Horses! can these be horses that bound off with the action and gestures of leopards? What stu!—what sea-like ferment!—what a thundering of wheels!—what a tramping of hoofs!—what a sounding of trumpets!—what farewell cheers—what redoubling peals of brotherly congratulation, connecting the name of the particular mail—"Liverpool forever!"—with the name of the particular victory—"Badajoz forever!" or "Salamanca forever!" The half-slumbering consciousness that all night long, and all the next day—perhaps for even a longer period—many of these mails, like fire racing along a train of gunpowder, will be kindling at every instant new successions of burning joy, has an obscure effect of multiplying the victory itself, by multiplying to the imagination into infinity the stages of its progressive diffusion. A fiery arrow seems to be let loose, which from that moment is destined to travel, without intermission, westwards for three hundred miles!

¹ "Three hundred"—Of necessity, this scale of measurement, to an American, if he happens to be a thoughtless man, must sound ludicrous. Accordingly, I remember a case in which an American writer indulges himself in the luxury of a little fibbing, by ascribing to an Englishman a pompous account of the Thames, constructed entirely upon American ideas of grandeur, and concluding in something like these terms—"And sir, arriving at London, this mighty father of rivers attains a breadth of at least two furlongs, having, in its winding course, traversed the astonishing distance of one hundred and seventy miles. And this the rancid American thinks it fair to contrast with the scale of the Mississippi. Now, it is hardly worth while to answer a pure fiction gravely; else one might say that no Englishman out of Bedlam ever thought of looking in an island for the rivers of a continent, nor, consequently, could have thought of looking for the peculiar grandeur of the Thames in the length of its course, or in the extent of soil which it drains. Yet, if he had been so absurd, the American might have recollected that a river, not to be compared with the Thames even as to volume of water—viz., the Tiber—has contrived to make itself heard of in this world for twenty-five centuries to an extent not reached as yet by any river, however corpulent, of his own land. The glory of the Thames is measured by the destiny of the population to which it ministers, by the commerce which it supports, by the grandeur of the empire in which, though far from the largest, it is the most influential stream. Upon some such scale, and not by a transfer of Columbian standards, is the course of our English mails to be valued. The American may fancy the effect of his own valuations to our English ears by supposing the case of a Siberian glorifying his country in these terms—"These wretches, sir, in France and England, cannot march half a mile in any

¹ The British oak always has been venerated in England, and its leaves frequently are used for garlands. The laurel is an emblem of victory.

—northwards for six hundred, and the sympathy of our Lombard Street friends at parting is exalted a hundredfold by a sort of visionary sympathy with the yet slumbering sympathies which in so vast a succession we are going to awake

Liberated from the embarrassments of the city, and issuing into the broad uncrowded avenues of the northern suburbs, we soon begin to enter upon our natural pace of ten miles an hour. In the broad light of the summer evening, the sun, perhaps, only just at the point of setting, we are seen from every story of every house. Heads of every age crowd to the windows; young and old understand the language of our victorious symbols; and rolling volleys of sympathizing cheers run along us, behind us, and before us. The beggar, rearing himself against the wall, forgets his lameness—real or assumed—thinks not of his whining trade, but stands erect, with bold exulting smiles, as we pass him. The victory has healed him, and says, Be thou whole!¹ Women and children, from garrets alike and cellars, through infinite London, look down or look up with loving eyes upon our gay ribbons and our martial laurels; sometimes kiss their hands; sometimes hang out, as signals of affection, pocket-handkerchiefs, aprons, dusters, anything that, by catching the summer breezes, will express an aerial jubilation. On the London side of Barnet, to which we draw near within a few minutes after nine, observe that private carriage which is approaching us. The weather being so warm, the glasses are all down; and one may read, as on the stage of a theatre, everything that goes on within. It contains three ladies—one likely to be “mamma,” and two of seventeen or eighteen, who are probably her daughters. What lovely animation, what beautiful unpremeditated pantomime, explaining to us every syllable that passes, in these ingenuous girls! By the sudden start and raising of the hands on first discovering our lancelled equipage, by the sudden movement and appeal to the elder lady from both of them, and by the heightened color on their animated countenances, we can almost hear them saying, “See, see! Look at their laurels! Oh, mamma! there has been a great battle in Spain; and it has been a

direction without finding a house where food can be had and lodging; whereas such is the noble desolation of our magnificent country that in many a direction for a thousand miles I will engage that a dog shall not find shelter from a snow-storm, nor a wren find an apology for breakfast.”—De Quincey.

¹ See *Luke*, 8:48

great victory.” In a moment we are on the point of passing them. We passengers—I on the box, and the two on the roof behind me—raise our hats to the ladies; the coachman makes his professional salute with the whip; the guard even, though punctilious on the matter of his dignity as an officer under the crown, touches his hat. The ladies move to us, in return, with a winning graciousness of gesture; all smile on each side in a way that nobody could misunderstand, and that nothing short of a grand national sympathy could so instantaneously prompt. Will these ladies say that we are nothing to them? Oh no; they will not say *that*. They cannot deny—they do not deny—that for this night they are our sisters; gentle or simple, scholar or illiterate servant, for twelve hours to come, we on the outside have the honor to be their brothers. Those poor women, again, who stop to gaze upon us with delight at the entrance of Barnet, and seem, by their air of weariness, to be returning from labor—do you mean to say that they are washerwomen and charwomen? Oh, my poor friend, you are quite mistaken. I assure you they stand in a far higher rank, for this one night they feel themselves by birth-right to be daughters of England, and answer to no humbler title.

Every joy, however, even rapturous joy—such is the sad law of earth—may carry with it grief, or fear of grief, to some. Three miles beyond Barnet, we see approaching us another private carriage, nearly repeating the circumstances of the former case. Here, also, the glasses are all down; here, also, is an elderly lady seated, but the two daughters are missing; for the single young person sitting by the lady’s side seems to be an attendant—so I judge from her dress, and her air of respectful reserve. The lady is in mourning; and her countenance expresses sorrow. At first she does not look up, so that I believe she is not aware of our approach, until she hears the measured beating of our horses’ hoofs. Then she raises her eyes to settle them painfully on our triumphal equipage. Our decorations explain the case to her at once, but she beholds them with apparent anxiety, or even with terror. Some time before this, I, finding it difficult to hit a flying mark when embarrassed by the coachman’s person and reins intervening, had given to the guard a *Courier* evening paper, containing the gazette,² for

² women who do odd jobs of household work

² official lists of appointments, promotions, names of bankrupts, and other public notices

the next carriage that might pass. Accordingly he tossed it in, so folded that the huge capitals expressing some such legend as GLOIOUS VICTORY might catch the eye at once. To see the paper, however, at all, interpreted as it was by our ensigns of triumph, explained everything; and, if the guard were right in thinking the lady to have received it with a gesture of horror, it could not be doubtful that she had suffered some deep personal affliction in connection with this Spanish war.

Here, now, was the case of one who, having formerly suffered, might, erroneously perhaps, be distressing herself with anticipations of another similar suffering. That same night, and hardly three hours later, occurred the reverse case. A poor woman, who too probably would find herself, in a day or two, to have suffered the heaviest of afflictions by the battle, blindly allowed herself to express an exultation so unmeasured in the news and its details as gave to her the appearance which amongst Celtic Highlanders is called *fey*.¹ This was at some little town where we changed horses an hour or two after midnight. Some fair or wake had kept the people up out of their beds, and had occasioned a partial illumination of the stalls and booths, presenting an unusual but very impressive effect. We saw many lights moving about as we drew near; and perhaps the most striking scene on the whole route was our reception at this place. The flashing of torches and the beautiful radiance of blue lights (technically, Bengal lights) upon the heads of our horses; the fine effect of such a showery and ghostly illumination falling upon our flowers and glittering laurels,² whilst all around ourselves, that formed a centre of light, the darkness gathered off the rear and flanks in massy blackness: these optical splendors, together with the prodigious enthusiasm of the people, composed a picture at once scenical and affecting, theatrical and holy. As we stayed for three or four minutes, I alighted; and immediately from a dismantled stall in the street, where no doubt she had been presiding through the earlier part of the night, advanced eagerly a middle-aged woman. The sight of my newspaper it was that had drawn her attention upon myself. The victory which we were carrying down to the provinces on this occasion was

the unperfect one of Talavera—imperfect for its results, such was the virtual treachery of the Spanish general, Cuesta, but not imperfect in its ever-memorable heroism. I told her the main outline of the battle. The agitation of her enthusiasm had been so conspicuous when listening, and when first applying for information, that I could not but ask her if she had not some relative in the Peninsular army. Oh yes, her only son was there. In what regiment. He was a trooper in the 23d Dragoons. My heart sank within me as she made that answer. This sublime regiment, which an Englishman should never mention without raising his hat to their memory, had made the most memorable and effective charge recorded in military annals. They leaped their horses—over a trench where they could, into it, and with the result of death or mutilation, when they could not. What proportion cleared the trench is nowhere stated. Those who did closed up and went down upon the enemy with such divinity of fervor (I use the word *divinity* by design: the inspiration of God must have prompted this movement for those even then He was calling to His presence) that two results followed. As regarded the enemy, this 23d Dragoons, not, I believe, originally three hundred and fifty strong, paralyzed a French column six thousand strong, then ascended the hill, and fixed the gaze of the whole French army. As regarded themselves, the 23d were supposed at first to have been barely not annihilated; but eventually, I believe, about one in four survived. And thus, then, was the regiment—a regiment already for some hours glorified and hallowed to the ear of all London, as lying stretched, by a large majority, upon one bloody aceldama³—in which the young trooper served whose mother was now talking in a spirit of such joyous enthusiasm. Did I tell her the truth? Had I the heart to break up her dreams? No. Tomorrow, said I to myself—tomorrow, or the next day, will publish the worst. For one night more wherefore should she not sleep in peace? After tomorrow the chances are too many that peace will forsake her pillow. This brief respite, then, let her owe to my gift and my forbearance. But, if I told her not of the bloody price that had been paid, not therefore was I silent on the contributions from her son's regiment to that day's service and glory. I showed her

¹ fated to suffer death or some other calamity

² "Glittering laurels" —I must observe that the color of green suffers almost a spiritual change and exaltation under the effect of Bengal lights.—De Quincey.

³ field of blood (A name given to the field that was bought with the money received by Judas for betraying Christ. See Acts, 1 18-19)

not the funeral banners under which the noble regiment was sleeping. I lifted not the overshadowing laurels from the bloody trench in which horse and rider lay mangled together. But I told her how these dear children of England, officers and privates, had leaped then horses over all obstacles as gaily as hunters to the morning's chase. I told her how they rode their horses into the midst of death,—saying to myself, but not saying to *her*, “and laid down their young lives for thee, O mother England! as willingly—poured out their noble blood as cheerfully—as ever, after a long day's sport, when infants, they had rested their weary heads upon their mother's knees, or had sunk to sleep in her arms.” Strange it is, yet true, that she seemed to have no fears for her son's safety, even after this knowledge that the 23d Dragoons had been memorably engaged, but so much was she enraptured by the knowledge that *his* regiment, and therefore that *he*, had rendered conspicuous service in the dreadful conflict—a service which had actually made them, within the last twelve hours, the foremost topic of conversation in London—so absolutely was fear swallowed up in joy—that, in the mere simplicity of her fervent nature, the poor woman threw her arms around my neck, as she thought of her son, and gave to *me* the kiss which secretly was meant for *him*.

SECTION II—THE VISION OF SUDDEN DEATH

What is to be taken as the predominant opinion of man, reflective and philosophic, upon SUDDEN DEATH? It is remarkable that, in different conditions of society, sudden death has been variously regarded as the consummation of an earthly career most fervently to be desired, or, again, as that consummation which is with most horror to be deprecated. Cæsar the Dictator, at his last dinner-party (*cæna*), on the very evening before his assassination, when the minutes of his earthly career were numbered, being asked what death, in *his* judgment, might be pronounced the most eligible, replied “That which should be most sudden.” On the other hand, the divine Litany of our English Church, when breathing forth supplications, as if in some representative character, for the whole human race prostrate before God, places such a death in the very van of horrors: “From lightning and tem-

pest; from plague, pestilence, and famine; from battle and murder, and from SUDDEN DEATH—*Good Lord, deliver us.*” Sudden death is here made to crown the climax in a grand ascent of calamities; it is ranked among the last of curses; and yet by the noblest of Romans it was ranked as the first of blessings. In that difference most readers will see little more than the essential difference between Christianity and Paganism. But this, on consideration, I doubt. The Christian Church may be right in its estimate of sudden death, and it is a natural feeling, though after all it may also be an infirm one, to wish for a quiet dismissal from life, as that which *seems* most reconcilable with meditation, with penitential retrospects, and with the humilities of farewell prayer. There does not, however, occur to me any direct scriptural warrant for this earnest petition of the English Litany, unless under a special construction of the word *sudden*. It seems a petition indulged rather and conceded to human infirmity than exacted from human piety. It is not so much a doctrine built upon the eternities of the Christian system as a plausible opinion built upon special varieties of physical temperament. Let that, however, be as it may, two remarks suggest themselves as prudent restraints upon a doctrine which else *may* wander, and *has* wandered, into an uncharitable superstition. The first is this: that many people are likely to exaggerate the horror of a sudden death from the disposition to lay a false stress upon words or acts simply because by an accident they have become *final* words or acts. If a man dies, for instance, by some sudden death when he happens to be intoxicated, such a death is falsely regarded with peculiar horror, as though the intoxication were suddenly exalted into a blasphemy. But *that* is unphilosophic. The man was or he was not, *habitually* a drunkard. If not, if his intoxication were a solitary accident, there can be no reason for allowing special emphasis to this act simply because through misfortune it became his final act. Nor, on the other hand, if it were no accident, but one of his *habitual* transgressions, will it be the more habitual or the more a transgression because some sudden calamity, surprising him, has caused this habitual transgression to be also a final one. Could the man have had any reason even dimly to foresee his own sudden death, there would have been a new feature in his act of intemperance—a feature of presumption and irreverence,

¹ This incident is related by Suetonius in his *Life of Julius Cæsar*, ch. 87, also by Plutarch and Appian.

as in one that, having known himself drawing near to the presence of God, should have suited his demeanor to an expectation so awful. But this is no part of the case supposed. And the only new element in the man's act is not any element of special immorality, but simply of special misfortune.

The other remark has reference to the meaning of the word *sudden*. Very possibly Cæsar and the Christian Church do not differ in the way supposed,—that is, do not differ by any difference of doctrine as between Pagan and Christian views of the moral temper appropriate to death; but perhaps they are contemplating different cases. Both contemplate a violent death, a *βιαίωτος*—death that is *βιαίος*, or, in other words, death that is brought about, not by internal and spontaneous change, but by active force having its origin from without. In this meaning the two authorities agree. Thus far they are in harmony. But the difference is that the Roman by the word *sudden* means *unlingering*, whereas the Christian Litany by *sudden death* means a *death without warning*, consequently without any available summons to religious preparation. The poor mutineer who kneels down to gather into his heart the bullets from twelve firelocks of his pitying comrades dies by a most sudden death in Cæsar's sense; one shock, one mighty spasm, one (possibly not one) groan, and all is over. But, in the sense of the Litany, the mutineer's death is far from sudden—his offence originally, his imprisonment, his trial, the interval between his sentence and its execution, having all furnished him with separate warnings of his fate—having all summoned him to meet it with solemn preparation.

Here at once, in this sharp verbal distinction, we comprehend the faithful earnestness with which a holy Christian Church pleads on behalf of her poor departing children that God would vouchsafe to them the last great privilege and distinction possible on a death-bed—*vis*, the opportunity of untroubled preparation for facing this mighty trial. Sudden death, as a mere variety in the modes of dying where death in some shape is inevitable, proposes a question of choice which, equally in the Roman and the Christian sense, will be variously answered according to each man's variety of temperament. Meantime, one aspect of sudden death there is, one modification, upon which no doubt can arise, that of all martyrdoms it is the most agitating—*vis*, where it surprises a man under circumstances which

offer (or which seem to offer some hurrying, flying, inappreciably minute chance of evading it. Sudden as the danger which it affords must be any effort by which such an evasion can be accomplished. Even *that*, even the sickening necessity for hurrying in extremity where all hurry seems destined to be vain,—even that anguish is liable to a hideous exasperation in one particular case: *viz.*, where the appeal is made not exclusively to the instinct of self-preservation, but to the conscience, on behalf of some other life besides your own, accidentally thrown upon *your* protection. To fail, to collapse in a service merely your own, might seem comparatively venial; though, in fact, it is far from venial. But to fail in a case where Providence has suddenly thrown into your hands the final interests of another,—a fellow-creature shuddering between the gates of life and death this, to a man of apprehensive conscience, would mingle the misery of an atrocious criminality with the misery of a bloody calamity. You are called upon, by the case supposed, possibly to die, but to die at the very moment when, by any even partial failure or effeminate collapse of your energies, you will be self-denounced as a murderer. You had but the twinkling of an eye for your effort, and that effort might have been unavailing, but to have risen to the level of such an effort would have rescued you, though not from dying, yet from dying as a traitor to your final and farewell duty.

The situation here contemplated exposes a dreadful ulcer, lurking far down in the depths of human nature. It is not that men generally are summoned to face such awful trials. But potentially, and in shadowy outline, such a trial is moving subterraneously in perhaps all men's natures. Upon the secret mirror of our dreams such a trial is darkly projected, perhaps, to every one of us. That dream, so familiar to childhood, of meeting a lion, and, through languishing prostration in hope and the energies of hope, that constant sequel of lying down before the lion publishes the secret frailty of human nature—reveals its deep-seated falsehood to itself—records its abysmal treachery. Perhaps not one of us escapes that dream; perhaps, as by some sorrowful doom of man, that dream repeats for every one of us, through every generation, the original temptation in Eden. Every one of us, in this dream, has a bait offered to the infirm places of his own individual will, once again a snare is presented for tempting him

into captivity to a luxury of ruin; once again, as in aboriginal Paradise, the man falls by his own choice; again, by infinite iteration, the ancient earth groans to Heaven, through her secret caves, over the weakness of her child. "Nature, from her seat, sighing through all her works," again "gives signs of woe that all is lost";¹ and again the counter-sigh is repeated to the sorrowing heavens for the endless rebellion against God. It is not without probability that in the world of dreams every one of us ratifies for himself the original transgression. In dreams, perhaps under some secret conflict of the midnight sleeper, lighted up to the consciousness at the time, but darkened to the memory as soon as all is finished, each several child of our mysterious race completes for himself the treason of the aboriginal fall.

The incident, so memorable in itself by its features of horror, and so scenical by its grouping for the eye, which furnished the text for this reverie upon *Sudden Death* occurred to myself in the dead of night, as a solitary spectator, when seated on the box of the Manchester and Glasgow mail, in the second or third summer after Waterloo.² I find it necessary to relate the circumstances, because they are such as could not have occurred unless under a singular combination of accidents. In those days, the oblique and lateral communications with many rural post-offices were so arranged, either through necessity or through defect of system, as to make it requisite for the main north-western mail (*i.e.*, the *down* mail) on reaching Manchester to halt for a number of hours; how many, I do not remember; six or seven, I think; but the result was that, in the ordinary course, the mail recommenced its journey northwards about midnight. Wearied with the long detention at a gloomy hotel, I walked out about eleven o'clock at night for the sake of fresh air; meaning to fall in with the mail and resume my seat at the post-office. The night, however, being yet dark, as the moon had scarcely risen, and the streets being at that hour empty, so as to offer no opportunities for asking the road, I lost my way, and did not reach the post-office until it was considerably past midnight; but, to my great relief (as it was important for me to be in Westmoreland by the morning), I saw in the huge saucer eyes of the mail, blazing through the gloom, an evidence that my chance was not yet lost.

Past the time it was; but, by some rare accident, the mail was not even yet ready to start. I ascended to my seat on the box, where my cloak was still lying as it had lain at the Bridgewater Arms. I had left it there in imitation of a nautical discoverer, who leaves a bit of bunting on the shore of his discovery, by way of warning off the ground the whole human race, and notifying to the Christian and the heathen worlds, with his best compliments, that he has hoisted his pocket-handkerchief once and forever upon that virgin soil: thenceforward claiming the *jus dominus*¹ to the top of the atmosphere above it, and also the right of shoving shafts to the centre of the earth below it; so that all people found after this warning either aloft in upper chambers of the atmosphere, or groping in subterraneous shafts, or squatting audaciously on the surface of the soil, will be treated as trespassers—kicked, that is to say, or decapitated, as circumstances may suggest, by their very faithful servant, the owner of the said pocket-handkerchief. In the present case, it is probable that my cloak might not have been respected, and the *jus gentium*² might have been cruelly violated in my person—for, in the dark, people commit deeds of darkness, gas being a great ally of morality; but it so happened that on this night there was no other outside passenger; and thus the crime, which else was but too probable, missed fire for want of a criminal.

Having mounted the box, I took a small quantity of laudanum, having already travelled two hundred and fifty miles—*viz.*, from a point seventy miles beyond London. In the taking of laudanum there is nothing extraordinary. But by accident it drew upon me the special attention of my assessor on the box, the coachman. And in *that* also there was nothing extraordinary. But by accident, and with great delight, it drew my own attention to the fact that this coachman was a monster in point of bulk, and that he had but one eye. In fact, he had been foretold by Virgil as

Monstrum horrendum, informe, ingens, cui lumen ademptum³

He answered to the conditions in every one of the items.—1, a monster he was; 2, dreadful; 3, shapeless, 4, huge; 5, who had lost an eye. But why should *that* delight me?

¹ law of ownership

² law of nations

³ *Æneid*, 3, 658. The reference is to Polyphemus, one of the Cyclopes, whose eye was put out by Ulysses.

¹ *Paradise Lost*, 9, 782 &4.

² That is, in 1817 or 1818.

Had he been one of the Calendars¹ in *The Arabian Nights*, and had paid down his eye as the price of his criminal curiosity, what right had I to exult in his misfortune? I did *not* exult; I delighted in no man's punishment, though it were even merited. But these personal distinctions (Nos. 1, 2, 3, 4, 5) identified in an instant an old friend of mine whom I had known in the south for some years as the most masterly of mail-coachmen. He was the man in all Europe that could (if *any* could) have driven six-in-hand full gallop over *Al Sirat*²—that dreadful bridge of Mahomet, with no side battlements, and of *extra* room not enough for a razor's edge—leading right across the bottomless gulf. Under this eminent man, whom in Greek I cognominated Cyclops *Diphrelates* (Cyclops the Charioteer), I, and others known to me, studied the diphrelatic art. Excuse, reader, a word too elegant to be pedantic. As a pupil, though I paid extra fees, it is to be lamented that I did not stand high in his esteem. It showed his dogged honesty (though, observe, not his discernment) that he could not see my merits. Let us excuse his absurdity in this particular by remembering his want of an eye. Doubtless *that* made him blind to my merits. In the art of conversation, however, he admitted that I had the whip-hand of him. On the present occasion great joy was at our meeting. But what was Cyclops doing here? Had the medical men recommended northern air, or how? I collected, from such explanations as he volunteered, that he had an interest at stake in some suit-at-law now pending at Lancaster, so that probably he had got himself transferred to this station for the purpose of connecting with his professional pursuits an instant readiness for the calls of his law-suit.

Meantime, what are we stopping for? Surely we have now waited long enough. Oh, this procrastinating mail, and this procrastinating post-office! Can't they take a lesson upon that subject from *me*? Some people have called *me* procrastinating. Yet you are witness, reader, that I was here kept waiting for the post-office. Will the post-office lay its hand on its heart, in its moments of sobriety, and assert that ever it waited for *me*? What are they about? The guard tells me that there is a large

extra accumulation of foreign mails this night, owing to irregularities caused by war, by wind, by weather, in the packet service, which as yet does not benefit at all by steam. For an *extra* hour, it seems, the post-office has been engaged in threshing out the pure wheaten correspondence of Glasgow, and winnowing it from the chaff of all baser intermediate towns. But at last all is finished. Sound your horn, guard! Manchester, good-bye! we've lost an hour by your criminal conduct at the post-office: which, however, though I do not mean to part with a serviceable ground of complaint, and one which really is such for the horses, to me secretly is an advantage, since it compels us to look sharply for this lost hour amongst the next eight or nine, and to recover it (if we can) at the rate of one mile extra per hour. Off we are at last, and at eleven miles an hour, and for the moment I detect no changes in the energy or in the skill of Cyclops.

From Manchester to Kendal, which virtually (though not in law) is the capital of Westmoreland, there were at this time seven stages of eleven miles each. The first five of these, counting from Manchester, terminate in Lancaster; which is therefore fifty-five miles north of Manchester, and the same distance exactly from Liverpool. The first three stages terminate in Preston (called, by way of distinction from other towns of that name, *Proud Preston*), at which place it is that the separate roads from Liverpool and from Manchester to the north become confluent¹. Within these first three stages lay the foundation, the progress, and termination of our night's adventure. During the first stage, I found out that Cyclops was mortal: he was liable to the shocking affection of sleep—a thing which previously I had never suspected. If a man indulges in the vicious habit of sleeping, all the skill in auguration² of Apollo himself, with the horses of Aurora to execute his notions, avails him nothing. "Oh, Cyclops!" I exclaimed, "thou art mortal. My friend, thou snoorest." Through the first eleven miles, however, this infirmity—which

¹ "Confluent"—Suppose a capital Y (the Pythagorean letter) Lancaster is at the foot of this letter, Liverpool at the top of the *right* branch; Manchester at the top of the *left*, Proud Preston at the centre, where the two branches unite. It is thirty-three miles along either of the two branches; it is twenty-two miles along the stem,—*viz.*, from Preston in the middle to Lancaster at the root. There's a lesson in geography for the reader"—J. Quincy.

² The act of driving a chariot or a carriage.

¹ A calendar is a member of a mendicant order of friars in Turkey and Persia.

² The bridge which leads over Hades to Paradise. It is a sword's edge in width.

I grieve to say that he shared with the whole Pagan Pantheon¹—betrayed itself only by brief snatches. On waking up, he made an apology for himself which, instead of mending matters, laid open a gloomy vista of coming disasters. The summer assizes, he reminded me, were now going on at Lancaster: in consequence of which for three nights and three days he had not lain down on a bed. During the day he was waiting for his own summons as a witness on the trial in which he was interested, or else, lest he should be missing at the critical moment, was drinking with the other witnesses under the pastoral surveillance² of the attorneys. During the night, or that part of it which at sea would form the middle watch, he was driving. This explanation certainly accounted for his drowsiness, but in a way which made it much more alarming; since now, after several days' resistance to this infirmity, at length he was steadily giving way. Throughout the second stage he grew more and more drowsy. In the second mile of the third stage he surrendered himself finally and without a struggle to his perilous temptation. All his past resistance had but deepened the weight of this final oppression. Seven atmospheres of sleep rested upon him; and, to consummate the case, our worthy guard, after singing *Love Amongst the Roses* for perhaps thirty times, without invitation and without applause, had in revenge moodily resigned himself to slumber—not so deep, doubtless, as the coachman's, but deep enough for mischief. And thus at last, about ten miles from Preston, it came about that I found myself left in charge of his Majesty's London and Glasgow mail, then running at the least twelve miles an hour.

What made this negligence less criminal than else it must have been thought was the condition of the roads at night during the assizes. At that time, all the law business of populous Liverpool, and also of populous Manchester, with its vast cineture of populous rural districts, was called up by ancient usage to the tribunal of Lilliputian Lancaster. To break up this old traditional usage required, 1, a conflict with powerful established interests; 2, a large system of new arrangements, and 3, a new parliamentary statute. But as yet this change was merely in contemplation. As things

were at present, twice in the year³ so vast a body of business rolled northwards from the southern quarter of the county that for a fortnight at least it occupied the severe exertions of two judges in its despatch. The consequence of this was that every horse available for such a service, along the whole line of road, was exhausted in carrying down the multitudes of people who were parties to the different suits. By sunset, therefore, it usually happened that, through utter exhaustion amongst men and horses, the road sank into profound silence. Except the exhaustion in the vast adjacent county of York from a contested election, no such silence succeeding to no such fiery uproar was ever witnessed in England.

On this occasion the usual silence and solitude prevailed along the road. Not a hoof nor a wheel was to be heard. And, to strengthen this false luxurious confidence in the noiseless roads, it happened also that the night was one of peculiar solemnity and peace. For my own part, though slightly alive to the possibilities of peril, I had so far yielded to the influence of the mighty calm as to sink into a profound reverie. The month was August; in the middle of which lay my own birthday—a festival to every thoughtful man suggesting solemn and often sigh-born⁴ thoughts. The county was my own native county⁵—upon which, in its southern section, more than upon any equal area known to man past or present, had descended the original curse of labor in its heaviest form, not mastering the bodies only of men, as of slaves, or criminals in mines, but working through the fiery will. Upon no equal space of earth was, or ever had been, the same energy of human power put forth daily. At this particular season also of the assizes, that dreadful hurricane of flight and pursuit, as it might have seemed to a stranger, which swept to and from Lancaster all day long, hunting the county up and down, and regularly subsiding back into silence about sunset, could not fail (when united with this permanent

¹ "Twice in the year"—There were at that time only two assizes even in the most populous counties—viz., the Lent Assizes and the Summer Assizes.—De Quincey.

² "Sigh-born"—I owe the suggestion of this word to an obscure remembrance of a beautiful phrase in Giraldus Cambrensis—viz., *suspiciens cogitationes*.—De Quincey.

³ Lancashire, celebrated for its coal mines, commerce, and manufactures. Poor soil and excessive taxes made living conditions in this county, especially in the vicinity of Manchester, in the southern district, almost unbearable. Manchester was the leading center of reform agitation concerning labor and trade conditions in the early nineteenth century.

¹ That is, all the gods put together. The Pantheon contained statues and images of the gods and was dedicated to them.

² That is, he was watched as carefully as a shepherd watches his sheep.

distinction of Lancashire as the very metropolis and citadel of labor) to point the thoughts pathetically upon that counter-vision of rest, of saintly repose from strife and sorrow, towards which, as to their secret haven, the profounder aspirations of man's heart are in solitude continually travelling. Obliquely upon our left we were nearing the sea; which also must, under the present circumstances, be repeating the general state of halcyon¹ repose. The sea, the atmosphere, the light, bore each an orchestral part in this universal lull. Moonlight and the first timid tremblings of the dawn were by this time blending; and the blendings were brought into a still more exquisite state of unity by a slight silvery mist, motionless and dreamy, that covered the woods and fields, but with a veil of equable transparency. Except the feet of our own horses,—which, running on a sandy margin of the road, made but little disturbance,—there was no sound abroad. In the clouds and on the earth prevailed the same majestic peace; and, in spite of all that the villain of a schoolmaster has done for the ruin of our sublimer thoughts, which are the thoughts of our infancy, we still believe in no such nonsense as a limited atmosphere. Whatever we may swear with our false feigning lips, in our faithful hearts we still believe, and must forever believe, in fields of air traversing the total gulf between earth and the central heavens. Still, in the confidence of children that tread without fear every chamber in their father's house, and to whom no door is closed, we, in that Sabbath vision² which sometimes is revealed for an hour upon nights like this, ascend with easy steps from the sorrow-stricken fields of earth upwards to the sandals of God.

Suddenly, from thoughts like these I was awakened to a sullen sound, as of some motion on the distant road. It stole upon the air for a moment; I listened in awe; but then it died away. Once roused, however, I could not but observe with alarm the quickened motion of our horses. Ten years' experience had made my eye learned in the valuing of motion; and I saw that we were now running thirteen miles an hour. I pretend to no presence of mind. On the contrary, my fear is that I am miserably and shamefully deficient in that quality as re-

gards action. The palsy of doubt and distraction hangs like some guilty weight of dark unfathomed remembrances upon my energies when the signal is flying for action. But, on the other hand, this accursed gift I have, as regards *thought*, that in the first step towards the possibility of a misfortune I see its total evolution; in the radix of the series I see too certainly and too instantly its entire expansion; in the first syllable of the dreadful sentence I read already the last. It was not that I feared for ourselves. *Us* our bulk and impetus charmed against peril in any collision. And I had ridden through too many hundreds of perils that were frightful to approach, that were matter of laughter to look back upon, the first face of which was horror, the parting face a jest—for any anxiety to rest upon *our* interests. The mail was not built, I felt assured, nor bespoke, that could betray *me* who trusted to its protection. But any carriage that we could meet would be frail and light in comparison of ourselves. And I remarked this ominous accident of our situation,—we were on the wrong side of the road. But then, it may be said, the other party, if other there was, might also be on the wrong side; and two wrongs might make a right. That was not likely. The same motive which had drawn *us* to the right-hand side of the road—*viz.*, the luxury of the soft beaten sand as contrasted with the paved centre—would prove attractive to others. The two adverse carriages would therefore, to a certainty, be travelling on the same side; and from this side, as not being ours in law, the crossing over to the other would, of course, be looked for from *us*.³ Our lamps, still lighted, would give the impression of vigilance on our part. And every creature that met us would rely upon *us* for quartering.⁴ All this, and if the separate links of the anticipation had been a thousand times more, I saw, not discursively, or by effort, or by succession, but by one flash of horrid simultaneous intuition.

Under this steady though rapid anticipation of the evil which *might* be gathering

¹ "It is true that, according to the law of the case as established by legal precedents, all carriages were required to give way before royal equipages, and therefore before the mail as one of them. But this only increased the danger, as being a regulation very imperfectly made known, very unequally enforced, and therefore often embarrassing the movements on both sides."—De Quincey.

² "Quartering"—This is the technical word, and, I presume, derived from the French *carroyer*, to evade a rut or any obstacle."—De Quincey.

¹ calm; peaceful (The halcyon, or kingfisher, was fabled to nest at sea about the time of the winter solstice, and to calm the waves during the period of incubation.)

² That is, a vision which comes only at rare intervals; perhaps, holy.

ahead, ah! what a sullen mystery of fear, what a sigh of woe, was that which stole upon the air, as again the far-off sound of a wheel was heard! A whisper it was—a whisper from, perhaps, four miles off—secretly announcing a ruin that, being foreseen, was not the less inevitable, that, being known, was not therefore healed. What could be done—who was it that could do it—to check the storm-flight of these maniacal horses? Could I not seize the reins from the grasp of the slumbering coachman? You, reader, think that it would have been in *your* power to do so. And I quarrel not with your estimate of yourself. But, from the way in which the coachman's hand was viced between his upper and lower thigh, this was impossible. Easy was it? See, then, that bronze equestrian statue. The cruel rider has kept the bit in his horse's mouth for two centuries. Unbridle him for a minute, if you please, and wash his mouth with water. Easy was it? Unhorse me, then, that imperial rider, knock me those marble feet from those marble stirrups of Charlemagne.

The sounds ahead strengthened, and were now too clearly the sounds of wheels. Who and what could it be? Was it industry in a taxed cart?¹ Was it youthful gaiety in a gig? Was it sorrow that loitered, or joy that raced? For as yet the snatches of sound were too intermitting, from distance, to decipher the character of the motion. Whoever were the travellers, something must be done to warn them. Upon the other party rests the active responsibility, but upon *us*—and, woe is me! that *us* was reduced to my frail opium-shattered self—rests the responsibility of warning. Yet, how should this be accomplished? Might I not sound the guard's horn? Already, on the first thought, I was making my way over the roof of the guard's seat. But this, from the accident which I have mentioned, of the foreign mails being piled upon the roof, was a difficult and even dangerous attempt to one cramped by nearly three hundred miles of outside travelling. And, fortunately, before I had lost much time in the attempt, our frantic horses swept round an angle of the road which opened upon us that final stage where the collision must be accomplished and the catastrophe sealed. All was apparently finished. The court was sitting, the case was heard; the judge had

finished; and only the verdict was yet in arrears.

Before us lay an avenue straight as an arrow, six hundred yards, perhaps, in length; and the umbrageous trees, which rose in a regular line from either side, meeting high overhead, gave to it the character of a cathedral aisle. These trees lent a deeper solemnity to the early light; but there was still light enough to perceive, at the further end of this Gothic aisle, a frail reedy gig, in which were seated a young man, and by his side a young lady. Ah, young sir! what are you about? If it is requisite that you should whisper your communications to this young lady—though really I see nobody, at an hour and on a road so solitary, likely to overhear you—is it therefore requisite that you should carry your lips forward to her? The little carriage is creeping on at one mile an hour, and the parties within it, being thus tenderly engaged, are naturally bending down their heads. Between them and eternity, to all human calculation, there is but a minute and a half. Oh heavens! what is it that I shall do? Speaking or acting, what help can I offer? Strange it is, and to a mere auditor of the tale might seem laughable, that I should need a suggestion from the *Iliad* to prompt the sole resource that remained. Yet so it was. Suddenly I remembered the shout of Achilles, and its effect.¹ But could I pretend to shout like the son of Peleus, aided by Pallas? No: but then I needed not the shout that should alarm all Asia militant; such a shout would suffice as might carry terror into the hearts of two thoughtless young people and one gig-horse. I shouted—and the young man heard me not. A second time I shouted—and now he heard me, for now he raised his head.

Here, then, all had been done that, by me, *could* be done; more on *my* part was not possible. Mine had been the first step; the second was for the young man; the third was for God. If, said I, this stranger is a brave man, and if indeed he loves the young girl at his side—or, loving her not, if he feels the obligation, pressing upon every man worthy to be called a man, of doing his utmost for a woman confided to his protection—he will at least make some effort to save her. If *that* fails, he will not perish the more, or by a death more cruel, for

¹ A reference to the excessive taxes imposed upon the farmers by the government during the early part of the nineteenth century.

¹ The shout of Achilles, son of Peleus, together with the cry of Pallas Athene, spread terror among the Trojans during the siege of Troy, and gave the Greeks a chance to rest from battle. See the *Iliad*, 18, 217-31.

having made it; and he will die as a brave man should, with his face to the danger, and with his arm about the woman that he sought in vain to save. But, if he makes no effort,—shrinking without a struggle from his duty,—he himself will not the less certainly perish for this baseness of poltroonery.¹ He will die no less: and why not? Wherefore should we grieve that there is one craven less in the world? No; let him perish, without a pitying thought of ours wasted upon him; and, in that case, all our grief will be reserved for the fate of the helpless girl who now, upon the least shadow of failure in *him*, must by the fiercest of translations—must without time for a prayer—must within seventy seconds—stand before the judgment-seat of God

But craven he was not: sudden had been the call upon him, and sudden was his answer to the call. He saw, he heard, he comprehended, the ruin that was coming down: already its gloomy shadow darkened above him; and already he was measuring his strength to deal with it. Ah! what a vulgar thing does courage seem when we see nations buying it and selling it for a shilling a-day.² ah! what a sublime thing does courage seem when some fearful summons on the great deeps of life carries a man, as if running before a hurricane, up to the giddy crest of some tumultuous crisis from which he two courses, and a voice says to him audibly, "One way lies hope; take the other, and mourn forever!" How grand a triumph if, even then, amidst the raving of all around him, and the frenzy of the danger, the man is able to confront his situation—is able to retire for a moment into solitude with God, and to seek his counsel from *Him*!

For seven seconds, it might be, of his seventy, the stranger settled his countenance steadfastly upon us, as if to search and value every element in the conflict before him. For five seconds more of his seventy he sat immovably, like one that mused on some great purpose. For five more, perhaps, he sat with eyes upraised, like one that prayed in sorrow, under some extremity of doubt, for light that should guide him to the better choice. Then suddenly he rose; stood upright; and, by a powerful strain upon the reins, raising his horse's fore-feet from the ground, he slewed³ him round on the

pivot of his hind-legs, so as to plant the little equipage in a position nearly at right angles to ours. Thus far his condition was not improved; except as a first step had been taken towards the possibility of a second. If no more were done, nothing was done; for the little carriage still occupied the very centre of our path, though in an altered direction. Yet even now it may not be too late: fifteen of the seventy seconds may still be unexhausted; and one almighty bound may avail to clear the ground. Hurry, then, hurry! for the flying moments—*they* hurry. Oh, hurry, hurry, my brave young man! for the cruel hoofs of our horses—*they* also hurry! Fast are the flying moments, faster are the hoofs of our horses. But fear not for *him*, if human energy can suffice; faithful was he that drove to his terrific duty; faithful was the horse to his command. One blow, one impulse given with voice and hand, by the stranger, one rush from the horse, one bound as if in the act of rising to a fence, landed the docile creature's fore-feet upon the crown or arching centre of the road. The larger half of the little equipage had then cleared our overtowering shadow: *that* was evident even to my own agitated sight. But it mattered little that one wreck should float off in safety if upon the wreck that perished were embarked the human freightage. The rear part of the carriage—was *that* certainly beyond the line of absolute ruin? What power could answer the question? Glance of eye, thought of man, wing of angel, which of these had speed enough to sweep between the question and the answer, and divide the one from the other? Light does not tread upon the steps of light more indivisibly than did our all-conquering arrival upon the escaping efforts of the gig. *That* must the young man have felt too plainly. His back was now turned to us; not by sight could he any longer communicate with the peril; but, by the dreadful rattle of our harness, too truly had his ear been instructed that all was finished as regarded any effort of *his*. Already in resignation he had rested from his struggle; and perhaps in his heart he was whispering, "Father, which art in heaven, do Thou finish above what I on earth have attempted." Faster than ever mill-race we ran past them in our inexorable flight. Oh, raving of hurricanes that must have sounded in their young ears at the moment of our transit! Even in that moment the thunder of collision spoke aloud. Either with the swingle-

¹ cowardice

² The English soldier received a shilling a day. Probably, De Quincey refers to the practice of employing mercenaries.

³ turned

bar,¹ or with the haunch of our near leader, we had struck the off-wheel of the little gig, which stood rather obliquely, and not quite so far advanced as to be accurately parallel with the near-wheel. The blow, from the fury of our passage, resounded terrifically. I rose in horror, to gaze upon the ruins we might have caused. From my elevated station I looked down, and looked back upon the scene; which in a moment told its own tale, and wrote all its records on my heart forever.

Here was the map of the passion² that now had finished. The horse was planted immovably, with his fore-feet upon the paved crest of the central road. He of the whole party might be supposed untouched by the passion of death. The little cany³ carriage—partly, perhaps, from the violent torsion of the wheels in its recent movement, partly from the thundering blow we had given to it—as if it sympathized with human horror, was all alive with tremblings and shiverings. The young man trembled not, nor shivered. He sat like a rock. But *his* was the steadiness of agitation frozen into rest by horror. As yet he dared not to look round; for he knew that, if anything remained to do, by him it could no longer be done. And as yet he knew not for certain if their safety were accomplished. But the lady—

But the lady—! Oh, heavens! will that spectacle ever depart from my dreams, as she rose and sank upon her seat, sank and rose, threw up her arms wildly to heaven, clutched at some visionary object in the air, fainting, praying, raving, despairing? Figure to yourself, reader, the elements of the case; suffer me to recall before your mind the circumstances of that unparalleled situation. From the silence and deep peace of this saintly summer night—from the pathetic blending of this sweet moonlight, dawn-light, dreamlight—from the manly tenderness of this flattering, whispering, murmuring love—suddenly as from the woods and fields—suddenly as from the chambers of the air opening in revelation—suddenly as from the ground yawning at her feet, leaped upon her, with the flashing of cataracts, Death the crowned phantom, with all the equipage of his terrors, and the tiger roar of his voice.

The moments were numbered; the strife was finished; the vision was closed. In the twinkling of an eye, our flying horses had carried us to the termination of the umbra-

geous aisle, at the right angles we wheeled into our former direction; the turn of the road carried the scene out of my eyes in an instant, and swept it into my dreams forever.

SECTION III — DREAM-FUGUE.

FOUNDED ON THE PRECEDING THEME OF SUDDEN DEATH

Whence the sound
Of instruments, that made melodious chime,
Was heard, of harp and organ, and who moved
Their stops and chords was seen, his volant touch
Instinct through all proportions, low and high,
Fled and pursued transverse the resonant fugue.
—*Paradise Lost*, Bk. 11 [558-63].

Tumultuosissimamente

Passion of sudden death¹ that once in youth I read and interpreted by the shadows of thy averted signs!²—rapture of panic taking the shape (which amongst tombs in churches I have seen) of woman bursting her sepulchral bonds—of woman's Ionic form³ bending forward from the ruins of her grave with arching foot, with eyes upraised, with clasped adoring hands—waiting, watching, trembling, praying for the trumpet's call to rise from dust forever! Ah, vision too fearful of shuddering humanity on the brink of almighty abysses!—vision that didst start back, that didst reel away, like a shrivelling scion from before the wrath of fire racing on the wings of the wind! Epilepsy so brief of horror, wherefore is it that thou canst not die? Passing so suddenly into darkness, wherefore is it that still thou sheddest thy sad funeral blights upon the gorgeous mosaics of dreams? Fragment of music too passionate, heard once, and heard no more, what aileth thee, that thy deep rolling chords come up at intervals through all the worlds of sleep, and after forty years have lost no element of horror?

I

Lo, it is summer—almighty summer! The everlasting gates of life and summer are thrown open wide,³ and on the ocean, tranquil and verdant as a savannah, the unknown lady from the dreadful vision and I myself are floating—she upon a fairy pinnace, and I upon an English three-decker. Both of us

¹ "Averted signs"—I read the course and changes of the lady's agony in the succession of her involuntary gestures, but it must be remembered that I read all this from the rear, never once catching the lady's full face, and even her profile imperfectly."—De Quincey.

² A form characterized by simplicity and delicacy, qualities of Ionic architecture.

³ See *Confessions of an English Opium Eater* (p. 1048b, 1222 and 1077b, 1-42), and *Autobiographical Sketches* (p. 1092a, 28 ff.).

¹ whippletree

² canelike

³ horror, suffering

are wooing gales of festal happiness within the domain of our common country, within that ancient watery park, within the pathless chase of ocean, where England takes her pleasure as a huntress through winter and summer, from the rising to the setting sun. Ah, what a wilderness of floral beauty was hidden, or was suddenly revealed, upon the tropic islands through which the pinnace moved! And upon her deck what a bevy of human flowers. young women how lovely, young men how noble, that were dancing together, and slowly drifting towards us amidst music and incense, amidst blossoms from forests and gorgeous corymbi¹ from vintages, amidst natural carolling, and the echoes of sweet girlish laughter. Slowly the pinnace nears us, gaily she hails us, and silently she disappears beneath the shadow of our mighty bows. But then, as at some signal from heaven, the music, and the carols, and the sweet echoing of girlish laughter—all are hushed. What evil has smitten the pinnace, meeting or overtaking her? Did ruin to our friends couch within our own dreadful shadow? Was our shadow the shadow of death? I looked over the bow for an answer, and behold! the pinnace was dismantled; the revel and the revellers were found no more; the glory of the vintage was dust; and the forests with their beauty were left without a witness upon the seas. "But where," and I turned to our crew—"where are the lovely women that danced beneath the awning of flowers and clustering corymbi? Whither have fled the noble young men that danced with them?" Answer there was none. But suddenly the man at the mast-head, whose countenance darkened with alarm, cried out, "Sail on the weather beam! Down she comes upon us: in seventy seconds she also will founder."

II

I looked to the weather side, and the summer had departed. The sea was rocking, and shaken with gathering wrath. Upon its surface sat mighty mists, which grouped themselves into arches and long cathedral aisles. Down one of these, with the fiery pace of a quarrel² from a cross-bow, ran a frigate right athwart our course. "Are they mad?" some voices exclaimed from our deck. "Do they woo their ruin?" But in a moment, as she was close upon us, some impulse of a heady current or local vortex gave a wheeling bias to her course, and off

she forged without a shock. As she ran past us, high aloft amongst the shrouds stood the lady of the pinnace. The deeps opened ahead in malice to receive her, towering surges of foam ran after her, the billows were fierce to catch her. But far away she was borne into desert spaces of the sea whilst still by sight I followed her, as she ran before the howling gale, chased by angry sea-birds and by maddening billows, still I saw her, as at the moment when she ran past us, standing amongst the shrouds, with her white diaperies streaming before the wind. There she stood, with hair dishevelled, one hand clutched amongst the tackling—taring, sinking, fluttering, trembling, pining; there for leagues I saw her as she stood, raising at intervals one hand to heaven, amidst the fiery crests of the pursuing waves and the raving of the storm, until at last, upon a sound from afar of malicious laughter and mockery, all was hidden forever in driving showers, and afterwards, but when I knew not, nor how.

III

Sweet funeral bells from some incalculable distance, waiving over the dead that die before the dawn, awakened me as I slept in a boat moored to some familiar shore. The morning twilight even then was breaking, and, by the dusky revelations which it spread, I saw a girl, adorned with a garland of white roses about her head for some great festival, running along the solitary strand in extremity of haste. Her running was the running of panic, and often she looked back as to some dreadful enemy in the rear. But, when I leaped ashore, and followed on her steps to warn her of a peril in front, alas! from me she fled as from another peril, and vainly I shouted to her of quicksands that lay ahead. Faster and faster she ran; round a promontory of rocks she wheeled out of sight; in an instant I also wheeled round it, but only to see the treacherous sands gathering above her head. Already her person was buried; only the fair young head and the diadem of white roses around it were still visible to the pitying heavens, and, last of all, was visible one white marble arm. I saw by the early twilight this fair young head, as it was sinking down to darkness—saw this marble arm, as it rose above her head and her treacherous grave, tossing, faltering, rising, clutching, as at some false deceiving hand stretched out from the clouds—saw this marble arm uttering her dying hope, and then uttering her dying despair.

¹ Clusters of fruit or flowers.

² An arrow with a four-edged head

The head, the diadem, the arm—these all had sunk; at last over these also the cruel quicksand had closed; and no memorial of the fair young girl remained on earth, except my own solitary tears, and the funeral bells from the desert seas, that, rising again more softly, sang a requiem over the grave of the buried child, and over her blighted dawn.

I sat, and wept in secret the tears that men have ever given to the memory of those that died before the dawn, and by the treachery of earth, our mother. But suddenly the tears and funeral bells were hushed by a shout as of many nations, and by a roar as from some great king's artillery, advancing rapidly along the valleys, and heard afar by echoes from the mountains. "Hush!" I said, as I bent my ear earthwards to listen—"hush!—this either is the very anarchy of strife, or else"—and then I listened more profoundly, and whispered as I raised my head—"or else, oh heavens! it is *victory* that is final, victory that swallows up all strife."

IV

Immediately, in trance, I was carried over land and sea to some distant kingdom, and placed upon a triumphal car, amongst companions crowned with laurel. The darkness of gathering midnight, brooding over all the land, hid from us the mighty crowds that were weaving restlessly about ourselves as a centre: we heard them, but saw them not. Tidings had arrived, within an hour, of a grandeur that measured itself against centuries; too full of pathos they were, too full of joy, to utter themselves by other language than by tears, by restless anthems, and *Te Deums*¹ reverberated from the choirs and orchestras of earth. These tidings we that sat upon the laurelled car had it for our privilege to publish amongst all nations. And already, by signs audible through the darkness, by snortings and tramlings, our angry horses, that knew no fear or fleshly weariness, upbraided us with delay. Wherefore *was* it that we delayed? We waited for a secret word, that should bear witness to the hope of nations as now accomplished forever. At midnight the secret word arrived; which word was—*Waterloo and Recovered Christendom!* The dreadful word shone by its own light; before us it went; high above our leaders' heads it rode, and spread a golden light over the paths which

we traversed. Every city, at the presence of the secret word, threw open its gates. The rivers were conscious as we crossed. All the forests, as we ran along their margins, shivered in homage to the secret word. And the darkness comprehended it.¹

Two hours after midnight we approached a mighty Minster. Its gates, which rose to the clouds, were closed. But, when the dreadful word that rode before us reached them with its golden light, silently they moved back upon their hinges; and at a flying gallop our equipage entered the grand aisle of the cathedral. Headlong was our pace; and at every altar, in the little chapels and oratories to the right hand and left of our course, the lamps, dying or sickening, kindled anew in sympathy with the secret word that was flying past. Forty leagues we might have run in the cathedral, and as yet no strength of morning light had reached us, when before us we saw the aerial galleries of organ and choir. Every pinnacle of fret-work, every station of advantage amongst the traceries, was crested by white-robed choristers that sang deliverance; that wept no more tears, as once their fathers had wept; but at intervals that sang together to the generations, saying,

"Chant the deliverer's praise in every tongue," and receiving answers from afar, "Such as once in heaven and earth were sung."

And of their chanting was no end; of our headlong pace was neither pause nor slackening.

Thus as we ran like torrents—thus as we swept with bridal rapture over the Campo Santo² of the cathedral graves—suddenly we became aware of a vast necropolis rising upon the far-off horizon—a city of sepulchres, built within the saintly cathedral for the warrior dead that rested from their feuds on earth. Of purple granite was the

¹ See John, 1. 5.

² "Campo Santo"—It is probable that most of my readers will be acquainted with the history of the Campo Santo (or cemetery) at Pisa, composed of earth brought from Jerusalem from a bed of sanctity as the highest prize which the noble plety of crusaders could ask or imagine. To readers who are unacquainted with England, or who (being English) are yet unacquainted with the cathedral cities of England, it may be right to mention that the graves within-side the cathedrals often form a flat pavement over which carriages and horses *might* run, and perhaps a boyish remembrance of one particular cathedral, across which I had seen passengers walk and burdens carried, as about two centuries back they were through the middle of St. Paul's in London, may have assisted my dream"—De Quincey.

¹ Hymns of praise; so called from the first words of a celebrated Christian hymn, *Te Deum laudamus* (we praise thee, O God)

necropolis; yet, in the first minute, it lay like a purple stain upon the horizon, so mighty was the distance. In the second minute it trembled through many changes, growing into terraces and towers of wondrous altitude, so mighty was the pace. In the third minute already, with our dreadful gallop, we were entering its suburbs. Vast sarcophagi rose on every side, having towers and turrets that, upon the limits of the central aisle, strode forward with haughty intrusion, that ran back with mighty shadows into answering recesses. Every sarcophagus showed many bas-reliefs—bas-reliefs of battles and of battle-fields; battles from forgotten ages, battles from yesterday; battle-fields that, long since, nature had healed and reconciled to herself with the sweet oblivion of flowers; battle-fields that were yet angry and crimson with carnage. Where the terraces ran, there did *we* run; where the towers curved, there did *we* curve. With the flight of swallows our horses swept round every angle. Like rivers in flood wheeling round headlands, like hurricanes that ride into the secrets of forests, faster than ever light unwove the mazes of darkness, our flying equipage carried earthly passions, kindled warrior instincts, amongst the dust that lay around us—dust oftentimes of our noble fathers that had slept in God from Crécy to Trafalgar.¹ And now had we reached the last sarcophagus, now were we abreast of the last bas-relief, already had we recovered the arrow-like flight of the illimitable central aisle, when coming up this aisle to meet us we beheld afar off a female child, that rode in a carriage as frail as flowers. The mists which went before her hid the fawns that drew her, but could not hide the shells and tropic flowers with which she played—but could not hide the lovely smiles by which she uttered her trust in the mighty cathedral, and in the cherubim that looked down upon her from the mighty shafts of its pillars. Face to face she was meeting us; face to face she rode, as if danger there were none. “Oh, baby!” I exclaimed, “shalt thou be the ransom for Waterloo? Must we, that carry tidings of great joy to every people,² be messengers of ruin to thee!” In horror I rose at the thought; but then also, in horror at the thought, rose one that was sculptured on a bas-relief—a Dying Trumpeter. Solemnly from the field of battle he rose to his feet; and, unslinging his stony

trumpet, carried it, in his dying anguish, to his stony lips—sounding once, and yet once again; proclamation that, in *thy* ears, oh baby! spoke from the battlements of death. Immediately deep shadows fell between us, and aboriginal silence. The choir had ceased to sing. The hoofs of our horses, the dreadful rattle of our harness, the groaning of our wheels, alarmed the graves no more. By horror the bas-relief had been unlocked unto life. By horror we, that were so full of life, we men and our horses, with their fiery fore-legs rising in mid air to their everlasting gallop, were frozen to a bas-relief. Then a third time the trumpet sounded; the seals were taken off all pulses; life, and the frenzy of life, tore into their channels again; again the choir burst forth in sunny grandeur, as from the muffling of storms and darkness; again the thunderings of our horses carried temptation into the graves. One cry burst from our lips, as the clouds, drawing off from the aisle, showed it empty before us.—“Whither has the infant fled?—is the young child caught up to God?” Lo! afar off, in a vast recess, rose three mighty windows to the clouds; and on a level with their summits, at height insuperable to man, rose an altar of purest alabaster. On its eastern face was trembling a crimson glory. A glory was it from the reddening dawn that now streamed *through* the windows? Was it from the crimson robes of the martyrs painted *on* the windows? Was it from the bloody bas-reliefs of earth? There suddenly, within that crimson radiance, rose the apparition of a woman’s head, and then of a woman’s figure. The child it was—grown up to woman’s height. Clinging to the horns of the altar, voiceless she stood—sinking, rising, raving, despairing; and behind the volume of incense that, night and day, streamed upwards from the altar, dimly was seen the fiery font, and the shadow of that dreadful being who should have baptized her with the baptism of death. But by her side was kneeling her better angel, that hid his face with wings; that wept and pleaded for *her*; that prayed when *she* could *not*; that fought with Heaven by tears for *her* deliverance; which also, as he raised his immortal countenance from his wings, I saw, by the glory in his eye, that from Heaven he had won at last.

v

Then was completed the passion of the mighty fugue. The golden tubes of the organ, which as yet had but muttered at

¹ The Battle of Crécy was fought in 1346; Trafalgar in 1805.

² See *Luke*, 2 10.

intervals—gleaming amongst clouds and
 surges of incense—threw up, as from foun-
 tains unfathomable, columns of heart-shat-
 tering music. Choir and anti-choir were
 5 filling fast with unknown voices. Thou also,
 Dying Trumpeter, with thy love that was
 victorious, and thy anguish that was finish-
 ing, didst enter the tumult; trumpet and
 echo—farewell love, and farewell anguish—
 10 rang through the dreadful *sanctus*¹ Oh,
 darkness of the grave! that from the crim-
 son altar and from the fiery font wert vis-
 ited and searched by the effulgence in the
 angel's eye—were these indeed thy children?
 15 Poms of life, that, from the burials of
 centuries, rose again to the voice of perfect
 joy, did ye indeed mingle with the festivals
 of Death? Lo! as I looked back for seventy
 leagues through the mighty cathedral, I saw
 20 the quick and the dead that sang together to
 God, together that sang to the generations
 of man. All the hosts of jubilation, like
 armies that ride in pursuit, moved with one
 step Us, that, with launrelled heads, were
 25 passing from the cathedral, they overtook,
 and, as with a garment, they wrapped us
 round with thunders greater than our own
 As brothers we moved together; to the dawn
 that advanced, to the stars that fled, render-
 30 ing thanks to God in the highest²—that,
 having hid His face through one generation
 behind thick clouds of War, once again was
 ascending, from the Campo Santo of Water-
 loo was ascending, in the visions of Peace,
 35 rendering thanks for thee, young girl! whom
 having overshadowed with His ineffable pas-
 sion of death, suddenly did God relent,
 suffered thy angel to turn aside His arm,
 and even in thee, sister unknown! shown to
 40 me for a moment only to be hidden forever,
 found an occasion to glorify His goodness.
 A thousand times, amongst the phantoms of
 sleep, have I seen thee entering the gates of
 the golden dawn, with the secret word rid-
 45 ing before thee, with the armies of the grave
 behind thee,—seen thee sinking, rising, rav-
 ing, despairing; a thousand times in the
 worlds of sleep have I seen thee followed by
 God's angel through storms, through des-
 50 ert seas, through the darkness of quick-
 sands, through dreams and the dreadful
 revelations that are in dreams; only that at
 the last, with one sling of His victorious
 arm, He might snatch thee back from ruin,
 55 and might emblazon in thy deliverance the
 endless resurrections of His love!

¹ A part of the Mass, beginning with the Latin words *sanctus, sanctus, sanctus* (holy, holy, holy).

² See Luke, 2. 14.

THOMAS LOVELL REDDOES
 (1803-1849)

LINES

WRITTEN IN A BLANK LEAF OF THE "PROMETHEUS UNBOUND"
 1822

Write it in gold—A spirit of the sun,
 An intellect ablaze with heavenly thoughts,
 A soul with all the dews of pathos shining,
 Odorous with love, and sweet to silent woe
 5 With the dark glories of concentrate song,
 Was sphered in mortal earth. Angelic
 sounds
 Alive with panting thoughts sunned the
 dim world.
 The bright creations of an human heart
 Wrought magic in the bosoms of mankind.
 10 A flooding summer burst on poetry;
 Of which the crowning sun, the night of
 beauty,
 The dancing showers, the birds, whose
 anthems wild
 Note after note unbind the enchanted
 leaves
 Of breaking buds, eve, and the flow of
 dawn,
 15 Were centred and condensed in his one
 name
 As in a providence—and that was Shelley.

From THE BRIDE'S TRAGEDY
 1822 1822

POOR OLD PILGRIM MISERY

Poor old pilgrim Misery,
 Beneath the silent moon he sate,
 A-listening to the screech owl's cry,
 And the cold wind's goblin prate,
 5 Beside him lay his staff of yew
 With withered willow² twined,
 His scant gray hair all wet with dew,
 His cheeks with grief ybrined,
 And his cry it was ever, alack!
 10 Alack, and woe is me!

Anon a wanton imp astray
 His piteous moaning hears,
 And from his bosom steals away
 His rosary of tears:
 15 With his plunder fled that urchin elf,
 And hid it in your eyes,
 Then tell me back the stolen pelf,
 Give up the lawless prize;
 Or your cry shall be ever, alack!
 Alack, and woe is me!

¹ Written by Shelley. See p 662.

² The yew and the willow are emblems of mourning

A Ho' A Ho!

A ho! A ho!
 Love's horn doth blow,
 And he will out a-hawking go.
 His shafts are light as beauty's sighs,
 5 And bright as midnight's brightest eyes,
 And round his starry way
 The swan-winged horses of the skies,
 With summer's music in their manes,
 Curve their fair necks to zephyr's reins,
 10 And urge their graceful play.

A ho! A ho!
 Love's horn doth blow,
 And he will out a-hawking go.
 The sparrows' flutter round his wrist.
 15 The feathery thieves that Venus kissed
 And taught their morning song,
 The linnets seek the airy list,
 And swallows too, small pets of Spring,
 Beat back the gale with swifter wing,
 20 And dart and wheel along.

A ho! A ho!
 Love's horn doth blow,
 And he will out a-hawking go.
 Now woe to every gnat that skips •
 25 To fitch the fruit of ladies' lips,
 His felon blood is shed;
 And woe to flies, whose airy ships
 On beauty cast their anchoring bite,
 And bandit wasp, that naughty wight,²
 30 Whose sting is slaughter-red.

From THE SECOND BROTHER
 1825 1851

STREW NOT EARTH WITH EMPTY STARS

Strew not earth with empty stars,
 Strew it not with roses,
 Nor feathers from the crest of Mars,
 Nor summer's idle posies.
 5 'Tis not the primrose-sandalled moon,
 Nor cold and silent morn,
 Nor he that climbs the dusty noon,
 Nor mower war with scythe that drops,
 Stuck with helmed and turbaned tops
 10 Of enemies new shorn.

Ye cups, ye lyres, ye trumpets know,
 Pour your music, let it flow,
 'Tis Bacchus' son who walks below.

¹ Sparrows were sacred to Venus
² creature

From TORRISMOND
 1825 1851

HOW MANY TIMES DO I LOVE THEE, DEAR?

How many times do I love thee, dear?
 Tell me how many thoughts there be
 In the atmosphere
 Of a new-fall'n year,
 5 Whose white and sable hours appear
 The latest flake of Eternity.
 So many times do I love thee, dear.
 How many times do I love again?
 Tell me how many beads there are
 10 In a silver chain
 Of evening rain,
 Unravelled from the tumbling main,
 And threading the eye of a yellow star
 So many times do I love again.

From DEATH'S JEST BOOK
 1825-32 1850

TO SEA, TO SEA!

To sea, to sea! The calm is o'er;
 The wanton water leaps in sport,
 And rattles down the pebbly shore;
 The dolphin wheels, the sea-cow snorts,
 5 And unseen mermaids' pearly song
 Comes bubbling up, the weeds among.
 Fling broad the sail, dip deep the oar!
 To sea, to sea! the calm is o'er.
 To sea, to sea! our wide-winged bark
 10 Shall billowy cleave its sunny way,
 And with its shadow, fleet and dark,
 Break the caved Tritons' azure day,
 Like mighty eagle soaring light
 O'er antelopes on Alpine height.
 15 The anchor heaves, the ship swings free,
 The sails swell full. To sea, to sea!

THE SWALLOW LEAVES HER NEST

The swallow leaves her nest,
 The soul my weary breast;
 But therefore let the rain
 On my grave
 5 Fall pure; for why complain?
 Since both will come again
 O'er the wave.

The wind dead leaves and snow
 Doth hurry to and fro;
 10 And, once, a day shall break
 O'er the wave,
 When a storm of ghosts shall shake
 The dead, until they wake
 In the grave

IF THOU WILT EASE THINE HEART

If thou wilt ease thine heart
Of love and all its smart,
Then sleep, dear, sleep,
And not a sorrow
5 Hang any tear on your eyelashes,
Lie still and deep,
Sad soul, until the sea-wave washes
The rim o' the sun tomorrow,
In eastern sky

10 But wilt thou cure thine heart
Of love and all its smart,
Then die, dear, die,
'Tis deeper, sweeter,
Than on a rose bank¹ to lie dreaming
15 With folded eye,
And then alone, amid the beaming
Of love's stars, thou'lt meet her
In eastern sky

LADY, WAS IT FAIR OF THEE

Lady, was it fair of thee
To seem so passing fair to me?
Not every star to every eye
Is fair, and why

5 Art thou another's share?
Did thine eyes shed brighter glances,
Thine unknissed bosom heave more fair,
To his than to my fancies?
But I'll forgive thee still,
10 Thou'lt fair without thy will.
So be: but never know,
That 'tis the hue of woe.

Lady, was it fair of thee
To be so gentle still to me?
15 Not every lip to every eye
Should let smiles fly
Why didst thou never frown,
To frighten from my pillow
Love's head, round which Hope wove a
crown,

20 And saw not 'twas of willow?²
But I'll forgive thee still,
Thou knew'st not smiles could kill.
Smile on: but never know,
I die, nor of what woe

A CYPRESS-BOUGH,³ AND A ROSE-WREATH¹
SWEET

A cypress-bough, and a rose-wreath sweet,
A wedding-lobe, and a winding-sheet,
A bridal bed and a bier.

¹ The rose is an emblem of love and marriage

² The willow is an emblem of mourning.

³ The cypress is an emblem of mourning. It has long been associated with funerals.

Thine be the kisses, maid,
5 And smiling Love's alarms,
And thou, pale youth, be laid
In the grave's cold arms
Each in his own charms,
Death and Hymen both are here;
10 So up with scythe and torch.
And to the old church porch,
While all the bells ring clear.
And rosy, rosy the bed shall bloom,
And earthy, earthy heap up the tomb.

15 Now tremble dimples on your cheek,
Sweet be your lips to taste and speak,
For he who kisses is near:
By her the bride-god¹ fair,
In youthful power and force;
20 By him the grizard² bare,
Pale knight³ on a pale horse,
To woo him to a corse
Death and Hymen both are here,
So up with scythe and torch,
25 And to the old church porch,
While all the bells ring clear.
And rosy, rosy the bed shall bloom,
And earthy, earthy heap up the tomb.

OLD ADAM, THE CARRION CROW

Old Adam, the carrion crow,
The old crow of Cairo;
He sat in the shower, and let it flow
Under his tail and over his crest;
5 And through every feather
Leaked the wet weather;
And the bough swung under his nest;
For his beak it was heavy with marrow.
Is that the wind dying? O no,
10 It's only two devils, that blow
Through a murderer's bones, to and
fro,
In the ghosts' moonshine

Ho! Eve, my gray carrion wife,
When we have supped on kings' marrow,
15 Where shall we drink and make merry our
life?
Our nest it is queen Cleopatra's skull,
'Tis cloven and cracked,
And battered and backed,
But with tears of blue eyes it is full:
20 Let us drink then, my raven of Cairo
Is that the wind dying? O no;
It's only two devils, that blow
Through a murderer's bones, to and
fro,
In the ghosts' moonshine.

¹ Hymen.

² Gray-headed person

³ Death. See *Revelation*, 6:8

WE DO LIE BENEATH THE GRASS

We do lie beneath the grass
 In the moonlight, in the shade
 Of the yew-tree.¹ They that pass
 Hear us not. We are afraid
 5 They would envy our delight,
 In our graves by glow-worm night.
 Come follow us, and smile as we,
 We sail to the rock in the ancient waves,
 Where the snow falls by thousands into the
 sea,
 10 And the drowned and the shipwrecked
 have happy graves.

THE BODING DREAMS

1851

In lover's ear a wild voice cried
 "Sleep, awake and rise!"
 A pale form stood at his bedside,
 With heavy tears in her sad eyes
 5 "A beckoning hand, a moaning sound,
 A new-dug grave in weedy ground
 For her who sleeps in dreams of thee.
 Awake! Let not the murder be!"
 Unheard the faithful dream did pray,
 10 And sadly sighed itself away.
 "Sleep on," sung Sleep, "tomorrow
 'Tis time to know thy sorrow."
 "Sleep on," sung Death, "tomorrow
 From me thy sleep thou'lt borrow"
 15 Sleep on, lover, sleep on,
 The tedious dream is gone;
 The bell tolls one.

Another hour, another dream:
 "Awake! awake!" it wailed,
 20 "Arise, ere with the moon's last beam
 Her dearest life hath paled."
 A hidden light, a muffled tread,
 A daggered hand beside the bed
 Of her who sleeps in dreams of thee.
 25 Thou wak'st not. let the murder be.
 In vain the faithful dream did pray,
 And sadly sighed itself away.
 "Sleep on," sung Sleep, "tomorrow
 'Tis Time to know thy sorrow."
 30 "Sleep on," sung Death, "tomorrow
 From me thy sleep thou'lt borrow"
 Sleep on, lover, sleep on,
 The tedious dream is gone;
 Soon comes the sun

35 Another hour, another dream.
 A red wound on a snowy breast,
 A rude hand stifling the last scream,
 On rosy lips a death-kiss pressed.

¹The yew is an emblem of mourning; it is a common tree in graveyards.

Blood on the sheets, blood on the floor,
 40 The murderer stealing through the door.
 "Now," said the voice, with comfort deep,
 "She sleeps indeed, and thou may'st
 sleep."

The scornful dream then turned away
 To the first, weeping cloud of day.
 45 "Sleep on," sung Sleep, "tomorrow
 'Tis time to know thy sorrow."
 "Sleep on," sung Death, "tomorrow
 From me thy sleep thou'lt borrow"
 Sleep on, lover, sleep on,
 50 The tedious dream is gone,
 The murder's done.

DREAM-PEDLARY

1851

If there were dreams to sell,
 What would you buy?
 Some cost a passing bell,
 Some a light sigh,
 5 That shakes from Life's fresh crown
 Only a rose-leaf down
 If there were dreams to sell,
 Merry and sad to tell,
 And the crier rang the bell,
 10 What would you buy?

A cottage lone and still,
 With bowers nigh,
 Shadowy, my woes to still,
 Until I die
 15 Such pearls from Life's fresh crown
 Fain would I shake me down.
 Were dreams to have at will,
 This would best heal my ill,
 This would I buy.

20 But there were dreams to sell
 Ill didst thou buy;
 Life is a dream, they tell,
 Waking, to die
 Dreaming a dream to prize,
 25 Is wishing ghosts to rise;
 And if I had the spell
 To call the buried well,
 Which one would I?

If there are ghosts to raise,
 30 What shall I call,
 Out of hell's murky haze,
 Heaven's blue pall?
 Raise my loved long-lost boy,
 To lead me to his joy —
 35 There are no ghosts to raise:
 Out of death lead no ways;
 Vain is the call.

Know'st thou not ghosts to sue,
 No love thou hast.
 40 Else lie, as I will do,
 And breathe thy last
 So out of Life's fresh crown
 Fall like a rose-leaf down.
 Thus are the ghosts to woo,
 45 Thus are all dreams made true,
 Ever to last!

LET DEW THE FLOWERS FILL
 1851

Let dew the flowers fill,
 No need of fell despair,
 Though to the grave you bear
 One still of soul—but now too still,
 5 One fair—but now too fair
 For, beneath your feet, the mound,
 And the waves, that play around,
 Have meaning in their grassy, and then
 watery, smiles,
 And, with a thousand sunny wiles,
 10 Each says, as he reproves,
 Death's arrow oft is Love's

JOHN KEBLE (1792-1866)

From THE CHRISTIAN YEAR
 1827

FIRST SUNDAY AFTER TRINITY

No Joshua smote all the country and all their
 kings, he left none remaining—*Joshua* 10 40
 Where is the land with milk and honey
 flowing,¹
 The promise of our God, our fancy's
 theme?
 Here over shatter'd walls dank weeds are
 growing,
 And blood and fire have run in mingled
 stream;
 5 Like oaks and cedars all around
 The giant corpses strew the ground,
 And haughty Jericho's cloud-piercing wall
 Lies where it sank at Joshua's trumpet call.²
 These are not scenes for pastoral dance at
 even,
 10 For moonlight roving in the fragrant
 glades,
 Soft slumbers in the open eye of heaven,
 And all the listless joy of summer shades
 We in the midst of ruins live,
 Which every hour dread warning give.
 15 Nor may our household vine or fig-tree
 hide.³
 The broken arches of old Canaan's pride

¹ The land of Canaan See *Exodus*, 3 8
² See *Joshua*, 6 20
³ See *Deuteronomy*, 8 8

Where is the sweet repose of hearts re-
 penting,
 The deep calm sky, the sunshine of the
 soul,
 Now heaven and earth are to our bliss con-
 senting,
 20 And all the Godhead joins to make us
 whole?
 The triple crown of mercy' now
 Is ready for the suppliant's brow,
 By the Almighty Three forever plann'd,
 And from behind the cloud held out by
 Jesus' hand
 25 "Now, Christians, hold your own—the
 land before ye
 Is open—win your way, and take your
 rest."²
 So sounds our war-note, but our path of
 glory
 By many a cloud is darken'd and un-
 blest
 And daily as we downward glide,
 30 Life's ebbing stream on either side
 Shows at each turn some mould'ring hope
 or joy,
 The Man seems following still the funeral
 of the Boy

Open our eyes, Thou Sun of life and glad-
 ness,
 That we may see that glorious world of
 Thine!
 35 It shines for us in vain, while drooping
 sadness
 Enfolds us here like mist come, Power
 benign,
 Touch our chill'd hearts with vernal
 smile,
 Our wintry course do Thou beguile,
 Nor by the wayside ruins let us mourn,
 40 Who have th' eternal towers for our ap-
 pointed bourn

TWENTIETH SUNDAY AFTER TRINITY

Hear ye, O mountains, the Lord's contro-
 versy, and ye strong foundations of the earth
 —*Micah* 6 7
 Where is Thy favor'd haunt, eternal Voice,
 The region of Thy choice,
 Where, undisturb'd by sin and earth, the
 soul
 Owns Thy entire control?—
 5 'Tis on the mountain's summit dark and
 high,
 When storms are hurrying by

¹ A reference to the Trinity.
² See *Deuteronomy*, 1 8; also *Joshua*, 1 11-15.

'Tis 'mid the strong foundations of the
earth,
Where torrents have their birth.

- No sounds of worldly toil, ascending there,
10 Mar the full burst of prayer;
Lone Nature feels that she may freely
breathe,
And round us and beneath
Are heard her sacred tones. the fitful sweep
Of winds across the sleep,
15 Through wither'd bents¹—romantic note
and clear,
Meet for a hermit's ear—

- The wheeling kite's wild solitary cry,
And, scarcely heard so high,
The dashing waters when the air is still
20 From many a torrent rill
That winds unseen beneath the shaggy
fell,²
Track'd by the blue mist well:
Such sounds as make deep silence in the
heart
For Thought to do her part.

- 25 'Tis then we hear the voice of God within,
Pleading with care and sin:
"Child of My love! how have I wearied
thee?

Why wilt thou err³ from Me?
Have I not brought thee from the house of
slaves,

- 30 Parted the drowning waves,
And set My saints before thee in the way,
Lest thou shouldst faint or stray?

"What' was the promise made to thee
alone?

Art thou th' excepted one?—

- 35 An heir of glory without grief or pain?
O vision false and vain!
There lies thy cross; beneath it meekly
bow;

It fits thy stature now:

- Who scornful pass it with averted eye,
40 'Twill crush them by-and-by.

"Raise thy repining eyes, and take true
measure

Of thine eternal treasure;

The Father of thy Lord can grudge thee
naught.

The world for thee was bought,

- 45 And as this landscape broad—earth, sea,
and sky—

All centres in thine eye,
So all God does, if rightly understood,
Shall work thy final good."

UNITED STATES 1836

Because that Tyrus hath said against Jerusa-
lem, Aha, she is broken that was the gates of
the people; she is turned unto me; I shall be
replenished, now she is laid waste. Therefore
thus saith the Lord God: Behold, I am against
thee, O Tyrus.—*Ezekiel*, 26.2-3.

Tyre of the *farther*¹ West! be thou too
warn'd,

Whose eagle wings thine own green
world o'erspread,

Touching two Oceans: wherefore hast thou
scorn'd

Thy fathers' God, O proud and full of
bread?²

- 5 Why lies the Cross unhonor'd on thy
ground

While in mid air thy stars and arrows
flaunt?

That sheaf of darts,³ will it not fall un-
bound,

Except, disrob'd of thy vain earthly
vaunt,

Thou bring it to be bless'd where Saints
and Angels haunt?

- 10 The holy seed, by Heaven's peculiar grace,
Is rooted here and there in thy dark
woods;

But many a rank weed round it grows
apace,

And Mammon builds beside thy mighty
floods,

O'eropping Nature, braving Nature's
God;

- 15 O while thou yet hast room, fair fruitful
land,

Ere war and want have stain'd thy virgin
sod,

Mark thee a place on high, a glorious
stand,

Whence Truth her sign may make o'er
forest, lake, and strand.

Eastward, this hour, perchance thou turn'st
thine ear,

- 20 Listening if haply with the surging sea,

¹ This expression refers to John Henry New-
man's poem to England, beginning "Tyre of
the West," which preceded Keble's poem in
Lyra Apostolica. Tyre was the great trad-
ing center of ancient Phœnicia, and was
noted for its worldliness and commercial
prosperity.

² See *Ezekiel*, 16.49; also *Hamlet*, III. 3. 80.

³ A reference to the sheaf of arrows held in
the claw of the eagle on the American coat-
of arms.

¹ Reedlike grasses

² hill; mountain

³ wander

Blend sounds of Ruin from a land once dear
To thee and Heaven. O trying hour for thee!

Tyre mock'd when Salem¹ fell; where now is Tyre?
Heaven was against her. Nations thick as waves,

25 Burst o'er her walls, to Ocean doom'd and fire:
And now the tideless water idly laves
Her towers, and lone sands heap her crown'd merchants' graves.

THOMAS HOOD (1799-1845)

SONG
1824

O lady, leave thy silken thread
And flowery tapestry,
There's living roses on the bush,
And blossoms on the tree,
5 Stoop where thou wilt, thy careless hand
Some random bud will meet;
Thou canst not tread but thou wilt find
The daisy at thy feet.

'Tis like the birthday of the world,
10 When earth was born in bloom;
The light is made of many dyes,
The air is all perfume;
There's crimson buds, and white and blue—
The very rainbow show'rs
15 Have turn'd to blossoms where they fell,
And sown the earth with flow'rs.

There's fairy tulips in the East,
The garden of the sun;
The very streams reflect the hues,
20 And blossom as they run:
While morn opes like a crimson rose,
Still wet with pearly showers;
Then, lady, leave the silken thread
Thou twinst into flow'rs!

FAITHLESS NELLY GRAY

A PATHETIC BALLAD
1820

Ben Battle was a soldier bold.
And used to war's alarms;
But a cannon-ball took off his legs,
So he laid down his arms!

5 Now as they bore him off the field,
Said he, "Let others shoot,
For here I leave my second leg,
And the Forty-second Foot!"

¹ Jerusalem.

The army-surgeons made him limbs:
10 Said he,—"They're only pegs:
But there's as wooden members' quite
As represent my legs!"

Now Ben he loved a pretty maid,
Her name was Nelly Gray;
15 So he went to pay her his devours²
When he'd devoured his pay!

But when he called on Nelly Gray,
She made him quite a scoff;
And when she saw his wooden legs,
20 Began to take them off!

"O Nelly Gray! O, Nelly Gray!
Is this your love so warm?
The love that loves a scarlet coat
Should be more uniform!"

25 Said she, "I loved a soldier once,
For he was blythe and brave;
But I will never have a man
With both legs in the grave!"

"Before you had those timber toes,
30 Your love I did allow,
But then, you know, you stand upon
Another footing now!"

"O, Nelly Gray! O, Nelly Gray!
For all your jeering speeches,
35 At duty's call, I left my legs
In Badajos's breaches!"

"Why, then," said she, "you've lost the feet
Of legs in war's alarms,
And now you cannot wear your shoes
40 Upon your feats of arms!"

"O, false and fickle Nelly Gray;
I know why you refuse:—
Though I've no feet—some other man
Is standing in my shoes!"

45 "I wish I ne'er had seen your face;
But, now, a long farewell!
For you will be my death;—alas!
You will not be my Nell!"

Now when he went from Nelly Gray,
50 His heart so heavy got—
And life was such a burthen grown,
It made him take a knot!

¹ A thrust at the Members of Parliament.
² respects

So round his melancholy neck,
A rope he did entwine,
55 And, for his second time in life,
Enlisted in the Line!

One end he tied around a beam,
And then removed his pegs,
And, as his legs were off,—of course,
60 He soon was off his legs!

And there he hung, till he was dead
As any nail in town,—
For though distress had cut him up,
It could not cut him down!

65 A dozen men sat on¹ his corpse,
To find out why he died—
And they buried Ben in four cross-roads,
With a stake in his inside!²

FAIR INES 1827

O saw ye not fair Ines?
She's gone into the West,
To dazzle when the sun is down,
And rob the world of rest.

5 She took our daylight with her,
The smiles that we love best,
With morning blushes on her cheek,
And pearls upon her breast.

O turn again, fair Ines,
10 Before the fall of night,
For fear the moon should shine alone,
And stars unrivall'd bright,
And blessed will the lover be
That walks beneath their light,
15 And breathes the love against thy cheek
I dare not even write!

Would I had been, fair Ines,
That gallant cavalier,
Who rode so gaily by thy side,
20 And whisper'd thee so near!—
Were there no bonny dames at home
Or no true lovers here,
That he should cross the seas to win
The dearest of the dear?

25 I saw thee, lovely Ines,
Descend along the shore,

¹ held a session on

² It was the custom to bury suicides in some public place, usually at the intersection of four roads, a stake being driven through the body. This custom, which was discontinued in 1823, grew out of the practice of erecting a cross at cross-roads. A person who was excluded from holy rites was buried at the foot of the cross as the place next in sanctity to consecrated ground. See Martineau's *The History of England*, 2, 383.

With bands of noble gentlemen,
And banners wav'd before;
And gentle youth and maidens gay,
30 And snowy plumes they wore,—
It would have been a beauteous dream,
—If it had been no more!

Alas, alas, fair Ines,
She went away with song,
35 With Music waiting on her steps,
And shoutings of the throng,
But some were sad, and felt no mirth,
But only Music's wrong,
In sounds that sang Farewell, Farewell,
40 To her you've loved so long.

Farewell, farewell, fair Ines,
That vessel never bore
So fair a lady on its deck,
Nor danc'd so light before,—
45 Alas for pleasure on the sea,
And sorrow on the shore!
The smile that blest one lover's heart
Has broken many more!

RUTH 1827

She stood breast high amid the corn,¹
'Clasp'd by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.

5 On her cheek an autumn flush,
Deeply ripened;—such a blush
In the midst of brown was born.
Like red poppies grown with corn.

Round her eyes her tresses fell,
10 Which were blackest none could tell,
But long lashes veil'd a light,
That had else been all too bright.

And her hat, with shady brim,
Made her tressy forehead dim,—
15 Thus she stood amid the stocks,²
Praising God with sweetest looks:—

Sure, I said, heav'n did not mean
Where I reap thou should'st but glean,
Lay thy sheaf adown and come,
20 Share my harvest and my home.

I REMEMBER, I REMEMBER 1827

I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn;

¹ wheat

² shocks of grain

5 He never came a wink too soon,
Nor brought too long a day,
But now, I often wish the night
Had borne my breath away!

I remember, I remember,
10 The roses, red and white,
The vi'lets, and the lily-cups,
Those flowers made of light!
The lilacs where the robin built,
And where my brother set
15 The laburnum on his birthday,—
The tree is living yet!

I remember, I remember,
Where I was used to swing,
And thought the air must rush as fresh
20 To swallows on the wing;
My spirit flew in feathers then,
That is so heavy now,
And summer pools could hardly cool
The fever on my brow!

25 I remember, I remember,
The fir trees dark and high;
I used to think their slender tops
Were close against the sky.
It was a childish ignorance,
30 But now 'tis little joy
To know I'm farther off from heav'n
Than when I was a boy.

THE STARS ARE WITH THE VOYAGER
1827

The stars are with the voyager
Wherever he may sail;
The moon is constant to her time;
The sun will never fail;
5 But follow, follow round the world,
The green earth and the sea;
So love is with the lover's heart,
Wherever he may be.

Wherever he may be, the stars
Must daily lose their light,
10 The moon will veil her in the shade,
The sun will set at night.
The sun may set, but constant love
Will shine when he's away,
15 So that dull night is never night,
And day is brighter day.

SILENCE
1827

There is a silence where hath been no sound,
There is a silence where no sound may be,
In the cold grave—under the deep, deep
sea,
Or in wide desert where no life is found,

5 Which hath been mute, and still must sleep
profound;
No voice is hush'd—no life treads silently,
But clouds and cloudy shadows wander
free,
That never spoke, over the idle ground
But in green ruins, in the desolate walls
10 Of antique palaces, where man hath been,
Though the dun fox, or wild hyena, calls,
And owls, that flit continually between,
Shriek to the echo, and the low winds moan,
There the true Silence is, self-conscious
and alone

FALSE POETS AND TRUE
TO WORDSWORTH

Look how the lark soars upward and is
gone,
Turning a spirit as he nears the sky!
His voice is heard, but body there is none
To fix the vague excursions of the eye.
5 So, poets' songs are with us, tho' they die
Obscur'd, and hid by death's oblivious
shroud,
And Earth inherits the rich melody
Like raining music from the morning
cloud.
Yet, few there be who pipe so sweet and
loud
10 Their voices reach us through the lapse of
space:
The noisy day is deafen'd by a crowd
Of undistinguish'd birds, a twittering
race;
But only lark and nightingale forlorn
Fill up the silences of night and morn.

SONG

There is dew for the flow'ret
And honey for the bee,
And bowers for the wild bird,
And love for you and me.
5 There are tears for the many
And pleasures for the few,
But let the world pass on, dear,
There's love for me and you.

AUTUMN
1827

The autumn is old,
The scare leaves are flying;
He hath gathered up gold,
And now he is dying;
5 Old age, begin sighing!
The vintage is ripe,
The harvest is heaping;

But some that have sowed
Have no riches for reaping,
10 Poor wretch, fall a-weeping!

The year's in the wane,
There is nothing adorning,
The night has no eve,
And the day has no morning,
15 Cold winter gives warning.

The rivers run chill,
The red sun is sinking,
And I am grown old,
And life is fast shrinking.
20 Here's enow for sad thinking!

BALLAD
1827

It was not in the winter
Our loving lot was cast!
It was the time of roses,
We plucked them as we passed!

5 That churlish season never frowned
On early lovers yet!—
Oh no—the world was newly crowned
With flowers, when first we met.

'Twas twilight, and I bade you go,
10 But still you held me fast,—
It was the time of roses,—
We plucked them as we passed!

What else could peer¹ my glowing cheek
That tears began to stud?—
15 And when I asked the like of Love,
You snatched a damask bud,—

And oped it to the dainty core
Still glowing to the last,—
It was the time of roses,
20 We plucked them as we passed!

THE DREAM OF EUGENE ARAM, THE
MURDERER:
1829

'Twas in the prime of summer time,
An evening calm and cool,
And four-and-twenty happy boys
Came bounding out of school.

5 There were some that ran and some that
leapt,
Like troutlets in a pool.

Away they sped with gamesome minds,
And souls untouched by sin,

¹ equal; match

² This is a story of fact. See J. Ashton's "The True Story of Eugene Aram," *Nineteenth Century Writings* (1887); also, Bulwer-Lytton's *Eugene Aram*, a novel published in 1832.

To a level mead they came, and there
10 They drave the wickets in:
Pleasantly shone the setting sun
Over the town of Lynn.

Like sportive deer they cours'd about,
And shouted as they ran,—
15 Turning to mirth all things of earth,
As only boyhood can;
But the Usher¹ sat remote from all,
A melancholy man!

His hat was off, his vest apart,
20 To catch heaven's blessed breeze;
For a burning thought was in his brow,
And his bosom ill at ease.
So he lean'd his head on his hands, and
read
The book between his knees!

25 Leaf after leaf, he turn'd it o'er,
Nor ever glanc'd aside,
For the peace of his soul he read that book
In the golden eventide:
Much study had made him very lean,
30 And pale, and leaden-ey'd.²

At last he shut the ponderous tome,
With a fast and fervent grasp
He strain'd the dusky covers close,
And fix'd the brazen hasp.
35 "Oh God! could I so close my mind,
And clasp it with a clasp!"

Then leaping on his feet upright,
Some moody turns he took,—
Now up the mead, then down the mead,
40 And past a shady nook,—
And, lo! he saw a little boy
That pored upon a book!

"My gentle lad, what is't you read—
Romance or fairy fable?
45 Or is it some historic page,
Of kings and crowns unstable?"
The young boy gave an upward glance,—
"It is *The Death of Abel*."

The Usher took six hasty strides,
50 As smit with sudden pain,—
Six hasty strides beyond the place,
Then slowly back again;
And down he sat beside the lad,
And talk'd with him of Cam:

55 And, long since then, of bloody men,
Whose deeds tradition saves;

¹ An under-teacher or assistant in a school.

² See *Julius Caesar*, I, 2, 192-93.

Of lonely folk cut off unseen,
And hid in sudden graves,
Of horrid slabs, in groves forlorn,
60 And murders done in caves;

And how the sprites of injur'd men
Shriek upward from the sod,—
Aye, how the ghostly hand will point
To show the burial clod,
65 And unknown facts of guilty acts
Are seen in dreams from God!

He told how murderers walk the earth
Beneath the curse of Cam,—
With crimson clouds before their eyes,
70 And flames about their brain.
For blood has left upon their souls
Its everlasting stain!

"And well," quoth he, "I know, for truth,
Then pangs must be extreme,—
75 Woe, woe, unutterable woe,—
Who spill life's sacred stream!
For why? Methought, last night, I wrought
A murder, in a dream!

"One that had never done me wrong—
80 A feeble man, and old,
I led him to a lonely field,—
The moon shone clear and cold
Now here, said I, this man shall die,
And I will have his gold!

85 "Two sudden blows with a ragged stick,
And one with a heavy stone,
One hurried gash with a hasty knife.—
And then the deed was done;
There was nothing lying at my foot
90 But lifeless flesh and bone!

"Nothing but lifeless flesh and bone,
That could not do me ill;
And yet I fear'd him all the more,
For lying there so still.
95 There was a manhood in his look,
That murder could not kill!

"And, lo! the universal air
Seem'd lit with ghastly flame,—
Ten thousand thousand dreadful eyes
100 Were looking down in blame:
I took the dead man by his hand,
And call'd upon his name!

"Oh, God! it made me quake to see
Such sense within the slum!
105 But when I touch'd the lifeless clay,
The blood gushed out again!

For every clot, a burning spot,
Was scorching in my brain!

"My head was like an ardent coal,
110 My heart as solid ice;
My wretched, wretched soul, I knew,
Was at the Devil's price.
A dozen times I groan'd; the dead
Had never groan'd but twice.

115 "And now, from forth the frowning sky
From the heaven's topmost height,
I heard a voice—the awful voice
Of the blood-avenging sprite.—
"Thou guilty man! take up thy dead,
120 And hide it from my sight!"

"I took the dreary body up,
And cast it in a stream,—
A sluggish water, black as ink,
The depth was so extreme —
125 My gentle boy, remember this
Is nothing but a dream!

"Down went the corpse with a hollow plunge
And vanish'd in the pool;
Anon I cleans'd my bloody hands,
130 And wash'd my forehead cool,
And sat among the wreaths young
That evening in the school

"Oh, Heaven, to think of their white souls,
And mine so black and grim!
135 I could not share in childish prayer,
Nor join in evening hymn.
Like a devil of the pit, I seem'd,
"Mid holy cherubim!"

"And Peace went with them, one and all,
140 And each calm pillow spread,
But Guilt was my grim chamberlain
That lighted me to bed,
And drew my midnight curtains round
With fingers bloody red!

145 "All night I lay in agony,
In anguish dark and deep,
My fever'd eyes I dared not close,
But stared aghast at Sleep.
For Sin had render'd unto her
150 The keys of hell to keep!

"All night I lay in agony,
From weary clime to clime,
With one besetting horrid hint,
That rack'd me all the time.—
155 A mighty yearning, like the first
Fierce impulse unto crime!
Members of the celestial hierarchy,

"One stern tyrannic thought, that made
All other thoughts its slave,
Stronger and stronger every pulse
160 Did that temptation crave,—
Still urging me to go and see
The dead man in his grave!

"Heavily I rose up, as soon
As light was in the sky,
165 And sought the black accursed pool
With a wild misgiving eye,
And I saw the dead in the river bed,
For the faithless stream was dry!

"Merrily rose the lark, and shook
170 The dew-drop from its wing,
But I never mark'd its morning flight,
I never heard it sing:
For I was stooping once again
Under the horrid thing.

175 "With breathless speed, like a soul in
chase,
I took him up and ran,—
There was no time to dig a grave
Before the day began:
In a lonesome wood, with heaps of leaves,
180 I hid the murder'd man!

"And all that day I read in school,
But my thought was other where,
As soon as the mid-day task was done,
In secret I was there
185 And a mighty wind had swept the leaves,
And still the corse was bare!

"Then down I cast me on my face,
And first began to weep,
For I knew my secret then was one
190 That earth refused to keep.
Or land, or sea, though he should be
Ten thousand fathoms deep.

"So wills the fierce avenging sprite,
Till blood for blood atones!
195 Ay, though he's buried in a cave,
And trodden down with stones,
And years have rotted off his flesh,—
The world shall see his bones!

"Oh, God! that horrid, horrid dream
200 Besets me now awake!
Again—again, with a dizzy brain,
The human life I take,
And my red right hand grows raging hot,
Like Cranmer's at the stake

205 "And still no peace for the restless clay,
Will wave or mould allow,

The horrid thing pursues my soul,—
It stands before me now!"
The fearful boy look'd up, and saw
210 Huge drops upon his brow.

That very night, while gentle sleep
The witching eyelids kiss'd,
Two stern-faced men set out from Lynn,
Through the cold and heavy mist;
215 And Eugene Aram walked between,
With gyves upon his wrist.

THE DEATH-BED! 1831

We watch'd her breathing thro' the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro!

5 So silently we seemed to speak—
So slowly moved about!
As we had lent her half our powers
To eke her living out!

Our very hopes belied our fears,
10 Our fears our hopes belied—
We thought her dying when she slept,
And sleeping when she died!

For when the morn came dim and sad—
And chill with early showers,
15 Her quiet eyelids closed—she had
Another morn than ours!

SALLY SIMPKIN'S LAMENT

OR, JOHN JONES'S KIT-CAT-ASTROPHIE
1839

He left his body to the sea,
And made a shark his legatee
—*Bryan and l'ecanne*

"Oh! what is that comes gliding in,
And quite in middling haste?
It is the picture of my Jones,
And painted to the waist.

5 "It is not painted to the life,
For where's the trousers blue?
(Oh Jones, my dear!—O dear! my Jones,
What is become of you?"

"Oh! Sally dear, it is too true,
10 The half that you remark
Is come to say my other half
Is bit off by a shark!

"Oh! Sally, sharks do things by halves,
Yet most completely do!

15 This poem is supposed to have been written on
the death of Hood's sister

15 A bite in one place seems enough,
But I've been bit in two.

"You know I once was all your own,
But now a shark must share!

But let that pass—for now to you
20 I'm neither here nor there.

"Alas! death has a strange divorcee
Effected in the sea,
It has divided me from you,
And even me from me!

25 "Don't fear my ghost will walk o' nights
To haunt as people say;
My ghost *can't* walk, for, oh! my legs
Are many leagues away!

"Lord! think when I am swimming round,
30 And looking where the boat is,
A shark just snaps away a *half*,
Without "a *quarter's* notice!"

"One half is here, the other half
Is near Columbia placed;
35 Oh! Sally, I have got the whole
Atlantic for my waist.

"But now, adieu—a long adieu!
I've solved death's awful riddle,
And would say more, but I am doomed
40 To break off in the middle."

THE SONG OF THE SHIRT 1843 1843

With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread—
5 Stitch! stitch! stitch!
In poverty, hunger, and dirt,
And still with a voice of dolorous pitch
She sang the "Song of the Shirt!"

"Work! work! work!
10 While the cock is crowing aloof!
And work—work—work,
Till the stars shine through the roof!
It's O! to be a slave
Along with the barbarous Turk,
15 Where woman has never a soul to save,
If this is Christian work!

"Work—work—work
Till the brain begins to swim:
Work—work—work

* A notice to vacate given a quarter in advance.

20 Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam,
Till over the buttons I fall asleep,
And sew them on in a dream!

25 "O! men with sisters dear!
O! men with mothers and wives,
It is not linen you're wearing out,
But human creatures' lives!
Stitch—stitch—stitch,
30 In poverty, hunger, and dirt,
Sewing at once, with a double thread,
A shroud as well as a shirt.

"But why do I talk of Death?
That phantom of grisly bone,
35 I hardly fear his terrible shape,
It seems so like my own—
It seems so like my own,
Because of the fasts I keep,
Oh! God! that bread should be so dear,
40 And flesh and blood so cheap!

"Work—work—work!
My labor never flags;
And what are its wages? A bed of straw,
A crust of bread—and rags.
45 That shatter'd roof,—and this naked
floor—
A table—a broken chair—
And a wall so blank, my shadow I thank
For sometimes falling there!

"Work—work—work!
50 From weary chime to chime,
Work—work—work—
As prisoners work for crime!
Band, and gusset, and seam,
Seam, and gusset, and band,
55 Till the heart is sick, and the brain
benumb'd,
As well as the weary hand.

"Work—work—work,
In the dull December light,
And work—work—work,
60 When the weather is warm and bright—
While underneath the eaves
The brooding swallows cling,
As if to show me their sunny backs
And twit me with the spring.

65 "Oh! but to breathe the breath
Of the cowslip and primrose sweet—
With the sky above my head,
And the grass beneath my feet,
For only one short hour
70 To feel as I used to feel,

Before I knew the woes of want
And the walk that costs a meal!

"Oh but for one short hour!
A respite however brief!

- 75 No blessed leisure for love or hope,
But only time for grief!
A little weeping would ease my heart,
But in their briny bed
My tears must stop, for every drop
80 Hinders needle and thread!

- Seam, and gusset, and band,
Baud, and gusset, and seam,
Work, work, work,
Like the engine that works by steam!
85 A mere machine of iron and wood
That toils for Mammon's sake—
Without a brain to ponder and craze,
Or a heart to feel—and break!

- With fingers weary and worn,
90 With eyelids heavy and red,
A woman sate in unwomanly rag—,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger, and dirt,
95 And still with a voice of dolorous pitch,
Would that its tone could reach the rich!—
She sang this "Song of the Shirt!"

THE BRIDGE OF SIGHS

1844

Drown'd! drown'd!—*Hamlet*.¹

One more unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death!

- 5 Take her up tenderly,
Lift her with care;
Fashion'd so slenderly,
Young, and so fair!

- Look at her garments
10 ('linging like cerements;²
Whilst the wave constantly
Drips from her clothing;
Take her up instantly,
Loving, not loathing.—

- 15 Touch her not scornfully;
Think of her mournfully,
Gently and humanly;
Not of the stains of her,
All that remains of her
20 Now is pure womanly.

¹ Act IV. 7. 185.

² waxed cloths used for wrapping dead bodies

Make no deep scrutiny
Into her mutiny
Rash and undutiful
Past all dishonor
25 Death has left on her
Only the beautiful

- Still, for all slips of hers,
One of Eve's family—
Wipe those poor lips of hers
30 Oozing so clammy.

- Loop up her tresses
Escaped from the comb,
Her fair auburn tresses;
Whilst wonderment guesses
35 Where was her home?

- Who was her father?
Who was her mother?
Had she a sister?
Had she a brother?
40 Or was there a dearer one
Still, and a nearer one
Yet, than all other?

- Alas! for the rarity
Of Christian charity
45 Under the sun!
Oh! it was pitiful!
Near a whole city full,
Home she had none!

- Sisterly, brotherly,
50 Fatherly, motherly,
Feelings had changed
Love, by harsh evidence,
Thrown from its eminence;
Even God's providence
55 Seeming estranged.

- Where the lamps quiver
So far in the river,
With many a light
From window and casement,
60 From garret to basement,
She stood, with amazement,
Houseless by night.

- The bleak wind of March
Made her tremble and shiver;
65 But not the dark arch,
Or the black flowing river
Mad from life's history.
Glad to death's mystery,
Swift to be hurl'd—
70 Anywhere, anywhere,
Out of the world!

In she plunged boldly,
 No matter how coldly
 The rough river ran,—
 75 Over the brink of it,
 Picture it—think of it,
 Dissolute man!
 Lave in it, drink of it.
 Then, if you can!

80 Take her up tenderly,
 Lift her with care,
 Fashion'd so slenderly,
 Young, and so fair!

Ere her limbs frigidly
 85 Stiffen too rigidly,
 Decently,—kindly,—
 Smoothe and compose them.
 And her eyes, close them,
 Staring so blindly!

90 Dreadfully staring
 Thro' muddy impurity,
 As when with the dawning
 Last look of despairing,
 Fix'd on futurity

95 Perishing gloomily,
 Spurr'd by contumely,
 Cold inhumanity.
 Burning insanity,
 Into her rest —

100 Cross her hands humbly.
 As if praying dumbly,
 Over her breast!

Owning her weakness,
 Her evil behaviour,
 105 And leaving, with meekness,
 Her sins to her Savior!

THE LAY OF THE LABORER

1844 1844

A spade! a rake! a hoe!
 A pickaxe, or a bill!
 A hook to reap, or a scythe to mow,
 A flail, or what ye will—
 5 And here's a ready hand
 To ply the needful tool,
 And skill'd enough, by lessons rough,
 In Labor's rugged school.

To hedge, or dig the ditch,
 10 To lop or fell the tree,
 To lay the swarth on the sultry field,
 Or plough the stubborn lea;

1 A kind of pruning tool.

The harvest stack to bind,
 The wheaten rick to thatch,
 15 And never fear in my pouch to find
 The tinder or the match.¹

To a flaming barn or farm
 My fancies never roam;
 The fire I yearn to kindle and burn
 20 Is on the hearth of home;
 Where children huddle and crouch
 Through dark long winter days,
 Where starving children huddle and crouch,
 To see the cheerful rays,
 25 A-glowing on the haggard cheek,
 And not in the haggard's² blaze!

To Him who sends a drought
 To parch the fields forlorn,
 The rain to flood the meadows with mud,
 30 The lights to blast the corn,³
 To Him I leave to guide
 The bolt in its crooked path.
 To strike the miser's rick, and show
 The skies blood-red with wrath

35 A spade! a rake! a hoe!
 A pickaxe, or a bill!
 A hook to reap, or a scythe to mow,
 A flail, or what ye will—
 The corn to thrash, or the hedge to plash,⁴
 40 The market-team to drive,
 Or mend the fence by the cover side,⁵
 And leave the game alive.

Ay, only give me work,
 And then you need not fear
 45 That I shall snare his worship's hare,
 Or kill his grace's deer,
 Break into his lordship's house,
 To steal the plate so rich;
 Or leave the yeoman that had a purse
 50 To welter in a ditch.

Wherever Nature needs,
 Wherever Labor calls,
 No job I'll shrink of the hardest work,
 To shun the workhouse wall.
 55 Where savage laws begrudge
 The pauper babe its breath,
 And doom a wife to a widow's life,
 Before her partner's death.

¹ A reference to the rick-burning disorders in the agricultural counties of southern England in 1830 &c. See Martineau's *The History of England*, 3, 286-88

² stack-yard's

³ wheat

⁴ trim and intertwine

⁵ That is, along the woods, undergrowth, etc., that serve to shelter wild animals and game. Game is not so sacred in America as in England.

My only claim is this,
 60 With labor stiff and stark,
 By lawful turn, my living to earn,
 Between the light and dark;
 My daily bread, and nightly bed,
 My bacon, and drop of beer—
 65 But all from the hand that holds the land,
 And none from the overseer¹

No parish money, or loaf,
 No pauper badges for me,
 A son of the soil, by right of toil
 70 Entitled to my fee²
 No alms I ask, give me my task.
 Here are the arm, the leg,
 The strength, the sinews of a man,
 To work, and not to beg.
 75 Still one of Adam's heirs,
 Though doom'd by chance of birth
 To dress so mean, and to eat the lean
 Instead of the fat of the earth;³
 To make such humble meals
 80 As honest labor can,
 A bone and a crust, with a grace to God,
 And little thanks to man⁴

A spade! a rake! a hoe!
 A pickaxe, or a bill!
 85 A hook to reap, or a scythe to mow,
 A flail, or what ye will—
 Whatever the tool to ply,
 Here is a willing drudge.
 With muscle and limb, and woe to him
 90 Who does their pay begrudge¹

Who every weekly score
 Docks labor's little mite,
 Bestows on the poor at the temple door,
 But robb'd them over night
 95 The very shilling he hoped to save,
 As health and morals fail,
 Shall visit me in the New Bastille,
 The Spital,⁴ or the Gaol¹

STANZAS 1845

Farewell, life! My senses swim;
 And the world is growing dim;
 Thronging shadows cloud the light,
 Like the advent of the night,—
 5 Colder, colder, colder still
 Upward steals a vapor chill—
 Strong the earthy odor grows—
 I smell the mould above the rose¹

¹ The overseer of the poor

² wages

³ See *Genius*, 45 18.

⁴ hospital

Welcome, life! the Spirit strives!
 10 Strength returns, and hope revives;
 Cloudy fears and shapes forlorn
 Fly like shadows at the morn,—
 O'er the earth there comes a bloom—
 Sunny light for sullen gloom,
 15 Warm perfume for vapor cold—
 I smell the rose above the mould¹

QUEEN MAB

A little fairy comes at night,
 Her eyes are blue, her hair is brown,
 With silver spots upon her wings,
 And from the moon she flutters down.

5 She has a little silver wand,
 And when a good child goes to bed
 She waves her wand from right to left,
 And makes a circle round its head

And then it dreams of pleasant things,
 10 Of fountains filled with fairy fish,
 And trees that bear delicious fruit,
 And bow their branches at a wish

Of arbors filled with dainty scents
 From lovely flowers that never fade;
 15 Bright flies that glitter in the sun,
 And glow-worms shining in the shade

And talking birds with gifted tongues,
 For singing songs and telling tales,
 And pretty dwarfs to show the way
 20 Through fairy hills and fairy dales.

But when a bad child goes to bed,
 From left to right she weaves her
 rings,
 And then it dreams all through the night
 Of only ugly horrid things¹

25 Then lions come with glaring eyes,
 And tigers growl, a dreadful noise,
 And ogres draw their cruel knives,
 To shed the blood of girls and boys

Then stormy waves rush on to drown,
 30 Or raging flames come scorching round,
 Fierce dragons hover in the air,
 And serpents crawl along the ground.

Then wicked children wake and weep,
 And wish the long black gloom away;
 35 But good ones love the dark, and find
 The night as pleasant as the day.

WINTHROP MACKWORTH PRAED (1802-1839)

From THE TROUBADOUR
1823-24

SPIRITS, THAT WALK AND WAIL TONIGHT

Spirits, that walk and wail tonight,
I feel, I feel that ye are near;
There is a mist upon my sight,
There is a murmur in mine ear,
5 And a dark, dark dread
Of the lonely dead
Creeps through the whispering atmos-
phere!

Ye hover o'er the hoary trees,
And the old oaks stand bereft and bare;
10 Ye hover o'er the moonlight seas,
And the tall masts rot in the poisoned air;
Ye gaze on the gate
Of earthly state,
And the bandog¹ shivers in silence there.

15 Come hither to me upon your cloud,
And tell me of your bliss or pain,
And let me see your shadowy shroud,
And colorless lip, and bloodless vein,
Where do ye dwell,
20 In heaven or hell?
And why do ye wander on earth again?

Tell me where and how ye died,
Fell ye in darkness, or fell ye in day,
On lorn hill-side, or roaring tide,
25 In gorgeous feast, or rushing fray?
By bowl or blow,
From friend or foe,
Hurried your angry souls away?

Mute ye come, and mute ye pass,
30 Your tale untold, your shrift unshriven;
But ye have blighted the pale grass,
And scared the ghastly stars from
heaven;
And guilt hath known
Your voiceless moan,
35 And felt that the blood is unforgiven!

OH FLY WITH ME! 'TIS PASSION'S HOUR

Oh fly with me! 'tis Passion's hour;
The world is gone to sleep;
And nothing wakes in brake² or bower,
But those who love and weep:
5 This is the golden time and weather,
When songs and sighs go out together,

¹ A dog kept tied either as a watch dog or be-
cause he is ferocious
² thicket

And minstrels pledge the rosy wine
To lutes like this, and lips like thine!

Oh fly with me! my courser's flight
10 Is like the rushing breeze, [night]
And the kind moon has said "Good
And sunk behind the trees
The lover's voice—the loved one's ear—
There's nothing else to speak or hear;
15 And we will say, as on we glide,
That nothing lives on earth beside!

Oh fly with me! and we will wing
Our white skiff o'er the waves,
And hear the Tritons revelling
20 Among their coral caves;
The envious mermaid, when we pass,
Shall cease her song, and drop her glass;
For it will break her very heart,
To see how fair and dear thou art.

25 Oh fly with me! and we will dwell
Far over the green seas,
Where sadness rings no parting knell
For moments such as these!
Where Italy's unclouded skies
30 Look brightly down on brighter eyes,
(Or where the wave-wed City¹ smiles;
Enthroned upon her hundred isles.

Oh fly with me! by these sweet strings
Swept o'er by Passion's fingers,
35 By all the rocks, and vales, and springs
Where Memory lives and lingers,
By all the tongue can never tell,
By all the heart has told so well,
By all that has been or may be,
40 And by Love's self—Oh fly with me!

TIME'S SONG 1826

O'er the level plains, where mountains greet
me as I go,
O'er the desert waste, where fountains at
my bidding flow,
On the boundless beam by day, on the cloud
by night,
I am riding hence away: who will chain
my flight?

5 War his weary watch was keeping,—I have
crushed his spear;
Grief within her bower was weeping,—I
have dried her tear;
Pleasure caught a minute's hold,—then I
hurried by,

¹ Venice, which according to an old story was
wed to the Adriatic Sea. See Wordsworth's
On the Extinction of the Venetian Republic
(p. 286 and n. 2).

Leaving all her banquet cold, and her gob-
let dry.

Power had won a throne of glory: where
is now his fame?

10 Genius said, "I live in story:" who hath
heard his name?

Love beneath a myrtle¹ bough whispered
"Why so fast?"

And the roses on his brow withered as I
past.

I have heard the heifer lowing o'er the
wild wave's bed;

I have seen the billow flowing where the
cattle fed;

15 Where began my wandering? Memory
will not say!

Where will rest my weary wings? Science
turns away!

From LETTERS FROM TEIGNMOUTH
1829

I—OUR BALL

*Comment! c'est lui? que je le regarde encore!
'Est-ce que vraiment il est bien changé; n'est-ce
pas, mon papa?—Les Premier Amours.*

You'll come to our ball;—since we parted
I've thought of you more than I'll say;
Indeed, I was half broken-hearted

For a week, when they took you away
5 Fond fancy brought back to my slumbers
Our walks on the Ness and the Den,
And echoed the musical numbers

Which you used to sing to me then.
I know the romance, since it's over,

10 'Twere idle, or worse, to recall;—
I know you're a terrible rover;
But, Clarence, you'll come to our Ball!

It's only a year since, at College,
You put on your cap and your gown;

15 But, Clarence, you're grown out of knowl-
edge,
And changed from the spur to the crown;
The voice that was best when it faltered.

Is fuller and firmer in tone:
And the smile that should never have
altered,—

20 Dear Clarence,—it is not your own;
Your cravat was badly selected,
Your coat don't become you at all;

And why is your hair so neglected?
You must have it curled for our Ball.

1 The myrtle and the rose are emblems of love.
2 What's it he? Let me look at him again!
He certainly has changed considerably;
hasn't he, papa?

25 I've often been out upon Haldon
To look for a covey with Pup;
I've often been over to Shaldon,
To see how your boat is laid up.

In spite of the terrors of Aunty,
30 I've ridden the filly you broke;
And I've studied your sweet little Dante
In the shade of your favorite oak:

When I sat in July to Sir Lawrence,
I sat in your love of a shawl;

35 And I'll wear what you brought me from
Florence,
Perhaps, if you'll come to our Ball.

You'll find us all changed since you van-
ished;

We've set up a National School;¹
And waltzing is utterly banished;

40 And Ellen has married a fool;
The Major is going to travel;
Miss Hyacinth threatens a rout;²
The walk is laid down with fresh gravel;

Papa is laid up with the gout;
45 And Jane has gone on with her easels,
And Anne has gone off with Sir Paul;

And Fanny is sick with the measles,
And I'll tell you the rest at the Ball.

You'll meet all your beauties;—the Lily,
50 And the Fairy of Willowbrook Farm,
And Lucy, who made me so silly
At Dawlish, by taking your arm;

Miss Manners, who always abused you,
For talking so much about Hock;³

55 And her sister, who often amused you,
By raving of rebels and Rock;⁴
And something which surely would answer,
An heiress quite fresh from Bengal:—

So, though you were seldom a dancer,
60 You'll dance, just for once, at our Ball.

But out on the world!—from the flowers
It shuts out the sunshine of truth;

It blights the green leaves in the bowers,
It makes an old age of our youth:

65 And the flow of our feeling, once in it,
Like a streamlet beginning to freeze,
Though it cannot turn ice in a minute,
Grows harder by sudden degrees.

Time treads o'er the graves of affection.
70 Sweet honey is turned into gall;

Perhaps you have no recollection
That ever you danced at our Ball.

¹ A school established by a national society for
educating the poor.

² A large evening party or other fashionable
gathering.

³ Hochheimer, a kind of wine.

⁴ A fictitious name signed to public notices by
one of the Irish rebels of 1822.

You once could be pleased with our ballads—

Today you have critical ears;

75 You once could be charmed with our salads—

Alas! you've been dining with Peers;

You trifled and flirted with many;

You've forgotten the when and the how;

There was one you liked better than any—

80 Perhaps you've forgotten her now.

But of those you remember most newly,

Of those who delight or enthrall,

None love you a quarter so truly

As some you will find at our Ball.

85 They tell me you've many who flatter,

Because of your wit and your song;

They tell me (and what does it matter?)

You like to be praised by the throng;

They tell me you're shadowed with laurel,

90 They tell me you're loved by a Blue;¹

They tell me you're sadly immoral—

Dear Clarence, that cannot be true!

But to me you are still what I found you

Before you grew clever and tall;

95 And you'll think of the spell that once bound you;

And you'll come, won't you come? to our Ball?

From EVERY-DAY CHARACTERS

1829-30

THE BELLE OF THE BALL-ROOM

Il faut juger des femmes depuis la chaussure jusqu'à la culture exclusivement, à peu près comme on mesure le poisson entre queue et tête.²—LA BRUYÈRE

Years—years ago,—ere yet my dreams

Had been of being wise or witty,—

Ere I had done with writing themes,

Or yawned o'er this infernal Chitty,—

5 Years—years ago,—while all my joy

Was in my fowling-piece and silly,—

In short, while I was yet a boy,

I fell in love with Laura Lily.

I saw her at the County Ball.

10 There, when the sounds of flute and fiddle

Gave signal sweet in that old hall

Of hands across and down the middle,

Hers was the subtlest spell by far

Of all that set young hearts romancing.

15 She was our queen, our rose, our star;

And then she danced—O Heaven, her dancing!

¹ A "blue stocking," a woman affecting an interest in literature and politics. See Byron's *Don Juan*, I, 208, 3, and n. 1 (p. 585)

² One ought to judge women exclusive of their foot-wear and their head-wear, approximately as one measures fish between tail and head

Dark was her hair, her hand was white,

Her voice was exquisitely tender,

Her eyes were full of liquid light;

20 I never saw a waist so slender!

Her every look, her every smile,

Shot right and left a score of arrows,

I thought 'twas Venus from her isle.

And wondered where she'd left her sparrows.¹

25 She talked,—of politics or prayers,—

Of Southey's prose or Wordsworth's sonnets,—

Of dangles—or of dancing bears,

Of battles—or the last new bonnets,

By candlelight, at twelve o'clock,

30 To me it mattered not a tittle;

If those bright lips had quoted Locke.

I might have thought they murmured Little.

Through sunny May, through sultry June,

I loved her with a love eternal,

35 I spoke her praises to the moon,

I wrote them to *The Sunday Journal*.

My mother laughed; I soon found out

That ancient ladies have no feeling:

My father frowned, but how should gout

40 See any happiness in kneeling?

She was the daughter of a Dean,

Rich, fat, and rather apoplectic,

She had one brother, just thirteen,

Whose color was extremely hectic,

45 Her grandmother for many a year

Had fed the parish with her bounty;

Her second cousin was a peer,

And Lord Lieutenant of the County.

But titles, and the three per cent.²

50 And mortgages, and great relations,

And India bonds, and tithes³ and rents,

Oh, what are they to love's sensations?

Black eyes, fair forehead, clustering locks—

Such wealth, such honors, Cupid chooses;

55 He cares as little for the Stocks,

As Baron Rothschild for the Muses.

She sketched; the vale, the wood, the beach,

Grew lovelier from her pencil's shading

She botanized; I envied each

60 Young blossom in her boudoir fading

She warbled Handel; it was grand.

She made the Catalani jealous

She touched the organ; I could stand

For hours and hours to blow the bellows.

¹ Sparrows were sacred to Venus

² Government bonds yielding three per cent interest.

³ A tithe is a tenth part of the yearly income paid for the support of the clergy and the church.

- 65 She kept an album, too, at home,
Well filled with all an album's glories;
Paintings of butterflies, and Rome,
Patterns for trimmings, Persian stories;
Soft songs to Julia's cockatoo,
70 Fierce odes to Famine and to Slaughter;
And autographs of Prince Leboo,
And recipes for elder-water.¹

And she was flattered, worshipped, bored;
Her steps were watched, her dress was
noted,

- 75 Her poodle dog was quite adored,
Her sayings were extremely quoted;
She laughed, and every heart was glad,
As if the taxes were abolished;
She frowned, and every look was sad,
80 As if the Opera were demolished.

She smiled on many, just for fun,—
I knew that there was nothing in it,
I was the first—the only one
Her heart had thought of for a minute.—

- 85 I knew it, for she told me so,
In phrase which was divinely moulded;
She wrote a charming hand,—and oh!
How sweetly all her notes were folded!

Our love was like most other loves,—

- 90 A little glow, a little shiver,
A rose-bud, and a pair of gloves,
And "Fly not yet"—upon the river;
Some jealousy of some one's hen,
Some hopes of dying broken-hearted;
95 A miniature, a lock of hair,
The usual vows,—and then we parted.

We parted: months and years rolled by;

- We met again four summers after:
Our parting was all sob and sigh;
100 Our meeting was all mirth and laughter:
For in my heart's most secret cell
There had been many other lodgers;
And she was not the ball-room's belle,
But only—Mrs. Something Rogers!

TELL HIM I LOVE HIM YET

- Tell him I love him yet,
As in that joyous time;
Tell him I ne'er forget,
Though memory now be crime;
5 Tell him, when sad moonlight
Is over earth and sea,
I dream of him by night,—
He must not dream of me!

¹ Probably some sort of lotion made from elder leaves or berries.

- Tell him to go where Fame
10 Looks proudly on the brave;
Tell him to win a name
By deeds on land and wave;
Green—green upon his brow
The laurel wreath shall be;
15 Although the laurel now
May not be shared with me.

- Tell him to smile again
In Pleasure's dazzling throng,
'To wear another's chain,
20 To praise another's song.
Before the loveliest there
I'd have him bend his knee,
And breathe to her the prayer
He used to breathe to me.

- 25 And tell him, day by day,
Life looks to me more dim,
I falter when I pray,
Although I pray for him.
And bid him when I die,
30 Come to our favorite tree;
I shall not hear him sigh,—
Then let him sigh for me!

FAIRY SONG

He has conn'd the lesson now,
He has read the book of pain:
There are furrows on his brow;
I must make it smooth again.

- 5 Lo! I knock the spurs away,
Lo! I loosen belt and brand;
Hark! I hear the courser neigh
For his stall in Fairy-land.

- Bring the cap, and bring the vest;
10 Buckle on his sandal shoon;
Fetch his memory from the chest
In the treasury of the moon.

- I have taught him to be wise
For a little maiden's sake;—
15 Lo! he opens his glad eyes,
Softly, slowly: Minstrel, wake!

STANZAS

O'er yon churchyard the storm may lower;
But, heedless of the wintry air,
One little bud shall linger there,
A still and trembling flower

- 5 Unscathed by long revolving years,
Its tender leaves shall flourish yet,
And sparkle in the moonlight, wet
With the pale dew of tears.

And where thine humble ashes lie,
 10 Instead of 'scutcheon or of stone,
 It rises o'er thee, lonely one,
 Child of obscurity!

Mild was thy voice as Zephyr's breath,
 Thy cheek with flowing locks was
 shaded!

15 But the voice hath died, the cheek
 hath faded
 In the cold breeze of death!

Brightly thine eye was smiling, sweet!
 But now decay hath stilled its glancing;
 Warmly thy little heart was dancing,
 20 But it hath ceased to beat!

A few short months—and thou wert here!
 Hope sat upon thy youthful brow;
 And what is thy memorial now?
 A flower—and a Tear.

THE TALENTED MAN

A LETTER FROM A LADY IN LONDON TO A
 LADY AT LAUSANNE
 1831

Dear Alice! you'll laugh when you know
 it,—

Last week, at the Duchess's ball,
 I danced with the clever new poel,—
 You've heard of him,—Tully St. Paul.

5 Miss Jonquil was perfectly frantic;
 I wish you had seen Lady Anne!
 It really was very romantic,
 He is such a talented man!

He came up from Brazenose College,
 10 Just caught, as they call it, this spring;
 And his head, love, is stuffed full of knowl-
 edge

Of every conceivable thing.
 Of science and logic he chatters,
 As fine and as fast as he can;

15 Though I am no judge of such matters,
 I'm sure he's a talented man.

His stories and jests are delightful;—
 Not stories, or jests, dear, for you;
 The jests are exceedingly spiteful,

20 The stories not always quite true.
 Perhaps to be kind and veracious
 May do pretty well at Lausanne;
 But it never would answer,—good gracious!
*Ches nous*¹—in a talented man.

25 He sneers,—how my Alice would scold
 him!

At the bliss of a sigh or a tear;

¹ with us

He laughed—only think!—when I told him
 How we cried o'er Trevelyan last year;
 I vow I was quite in a passion;
 30 I broke all the sticks of my fan;
 But sentiment's quite out of fashion,
 It seems, in a talented man.

Lady Bab, who is terribly moral,
 Has told me that Tully is vain,
 35 And apt—which is silly—to quarrel,
 And fond—which is sad—of champagne.
 I listened, and doubted, dear Alice,
 For I saw, when my Lady began,
 It was only the Dowager's malice;—
 40 She *does* hate a talented man!

He's hideous, I own it. But fame, love,
 Is all that these eyes can adore;
 He's lame,—but Lord Byron was lame,
 love,

And dumpy,—but so is Tom Moore.
 45 Then his voice,—*such* a voice! my sweet
 creature,
 It's like your Aunt Lucy's toucan ¹
 But oh! what's a tone or a feature,
 When once one's a talented man?

My mother, you know, all the season,
 50 Has talked of Sir Geoffrey's estate;
 And truly, to do the fool reason,
 He *has* been less horrid of late.
 But today, when we drive in the carriage,
 I'll tell her to lay down her plan;—
 55 If ever I venture on marriage
 It must be a talented man!

P. S.—I have found on reflection,
 One fault in my friend,—*entre nous*,²
 Without it, he'd just be perfection;—
 60 Poor fellow, he has not a *sow*!
 And so, when he comes in September
 To shoot with my uncle, Sir Dan,
 I've promised mamma to remember
 He's *only* a talented man!

STANZAS

ON SEEING THE SPEAKER ASLEEP IN HIS CHAIR
 DURING ONE OF THE DEBATES OF THE
 FIRST REFORMED PARLIAMENTS³
 1833 1833

Sleep, Mr. Speaker; it's surely fair
 If you don't in your bed, that you should
 in your chair,
 Longer and longer still they grow,

¹ A brilliantly-colored tropical bird with a
 harsh voice.

² between you and me

³ The Parliament which met in 1833, the year
 following the passage of the Reform Bill
 Manners Sutton, a Tory, was Speaker of the
 House of Commons. Praed was a Tory
 member of the House at that time. He had
 been a Whig until 1830.

Tory and Radical, Aye and No;
 5 Talking by night, and talking by day;—
 Sleep, Mr. Speaker; sleep, sleep while you may!

Sleep, Mr. Speaker; slumber lies
 Light and brief on a Speaker's eyes,
 Fielden or Funn, in a minute or two,
 10 Some disorderly thing will do;
 Riot will chase repose away,—
 Sleep, Mr. Speaker, sleep, sleep while you may!

Sleep, Mr. Speaker; Cobbett will soon
 Move to abolish the sun and moon;
 15 Hume, no doubt, will be taking the sense
 Of the House on a saving of thirteen pence;
 Grattan will growl, or Baldwin bray;—
 Sleep, Mr. Speaker; sleep, sleep while you may!

Sleep, Mr. Speaker; dream of the time
 20 When loyalty was not quite a crime;
 When Grant was a pupil in Canning's school,
 When Palmerston fancied Wood a fool;
 Lord, how principles pass away!
 Sleep, Mr. Speaker, sleep, sleep while you may!

25 Sleep, Mr. Speaker; sweet to men
 Is the sleep that cometh but now and then,
 Sweet to the sorrowful, sweet to the ill,
 Sweet to the children that work in a mill,
 You have more need of sleep than they;—
 30 Sleep, Mr. Speaker; sleep, sleep while you may!

ROBERT STEPHEN HAWKER (1804-1873)

THE SONG OF THE WESTERN MEN 1825 1826

A good sword and a trusty hand!
 A merry heart and true!
 King James's¹ men shall understand
 What Cornish lads can do.

5 And have they fix'd the where and when?
 And shall Trelawny die?
 Here's twenty thousand Cornish men
 Will know the reason why!

Out spake their captain brave and bold.
 10 A merry wight² was he:
 "If London Tower were Michael's hold,
 We'll set Trelawny free!"

¹ James II, King of England (1685-88).
² creature; being

"We'll cross the Tamar, land to land,
 The Severn is no stay,
 15 With 'one and all,' and hand in hand,
 And who shall bid us nay?"

"And when we come to London Wall,
 A pleasant sight to view.
 Come forth! come forth, ye cowards all,
 20 Here's men as good as you!"

"Trelawny he's in keep and hold,
 Trelawny he may die,
 But here's twenty thousand Cornish hold
 Will know the reason why!"

CLOVELLY

1825 1832

Oh! laborum dulce lenimen "

'Tis eve! 'tis glimmering eve! how fair the
 scene,
 Touched by the soft hues of the dreamy
 west!

Dim hills afar, and happy vales between,
 With the tall corn's² deep furrow calmly
 blest:

5 Beneath, the sea, by eve's fond gale caress'd,
 'Mid groves of living green that fringe
 its side;

Dark sails that gleam on Ocean's heaving
 breast

From the glad fisher-barks that home-
 ward glide,

To make Clovelly's shores at pleasant
 evening-tide.

10 Harken! the mingling sounds of earth
 and sea,

The pastoral music of the bleating flock,
 Blent with the sea-birds' uncouth melody,
 The waves' deep murmur to the unheed-
 ing rock,

And ever and anon the impatient shock
 15 Of some strong billow on the sounding
 shore:

And hark! the rowers' deep and well-
 known stroke.

Glad hearts are there, and joyful hands
 once more

Furrow the whitening wave with their
 returning oar.

But turn where Art with votive hand hath
 twined

20 A living wreath for Nature's grateful
 brow,

¹ Oh! sweet solace of labor.—Horace, *Odes*, 1,
 12, 14.
² wheat's

Where the lone wanderer's raptur'd foot-
steps wind

'Mid rock, and glancing stream, and
shadowy bough,

Where scarce the valley's leafy depths
allow

The intruding sunbeam in their shade to
dwell,

25 There doth the seaniad breathe her human
vow—

So village maidens in their envy tell—
Won from her dark blue home by that
alluring dell.

A softer beauty floats along the sky,
The moonbeam dwells upon the voiceless
wave;

30 Far off, the night-winds steal away and die,
Or sleep in music in their ocean-cave.

Tall oaks, whose strength the Giant Storm
might brave,

Bend in rude fondness o'er the silvery
sea;

Nor can yon mountain raun¹ forbear to
lave

35 Her blushing clusters where the waters
be,

Murmuring around her home such touch-
ing melody

Thou quaint Clovelly! in thy shades of rest,
When timid Spring her pleasant task
hath sped,

Or Summer pours from her redundant
breast

40 All fruits and flowers along thy valley's
bed:

Yes! and when Autumn's golden glories
spread,

Till we forget near Winter's withering
rage,

What fairer path shall woo the wanderer's
tread,

Soothe wearied hope, and worn regret
assuage?

45 Lo! for firm youth a bower—a home for
lapsing age

THE FIRST FATHERS²

They rear'd their lodges in the wilderness,
On built them cells beside the shadowy sea,
And there they dwelt with angels, like a
dream!

So they unroll'd the Volume of the Book

5 And fill'd the fields of the Evangelist
With thoughts as sweet as flowers.

¹ The Scottish rowan, or mountain ash

² That is, of the church.

MAWGAN OF MELHUACH¹ 1832

'Twas a fierce night when old Mawgan died,
Men shudder'd to hear the rolling tide.

The wreckers fled fast from the awful
shore,

They had heard strange voices amid the
roar.

5 "Out with the boat there," some one
cried,—

"Will he never come? we shall lose the
tide:

His berth is trim and his cabin stor'd,
He's a weary long time coming on board "

The old man struggled upon the bed:

10 He knew the words that the voices said,
Wildly he shriek'd as his eyes grew dim,
"He was dead! he was dead! when I
buried him."

Hark yet again to the devilish roar,

"He was numbler once with a ship on
shore,

15 'Come! come! old man, 'tis a vain delay,
We must make the offing by break of day "

Hard was the struggle, but at the last,
With a stormy pang, old Mawgan past,

20 And away, away, beneath their sight,
Glean'd the red sail at pitch of night.

FEATHERSTONE'S DOOM² 1831 1832

Twist thou and twine,³ in light and gloom
A spell is on thine hand,

The wind shall be thy changeful loom,
Thy web the shifting sand

5 Twine from this hour, in ceaseless toil,
On Blackrock's sullen shore,

Till cordage of the sand shall coil
Where crested surges roar.

'Tis for that hour, when, from the wave,

10 Near voices wildly cried,
When thy stern hand no succor gave,
The cable at thy side.

¹ Gilbert Mawgan, a noted wrecker on the sea-shore at Melhuach, Cornwall, is said to have buried alive a sea captain whom he found exhausted on the shore. It is reported that as Mawgan lay dying a vessel came into Melhuach Bay, and remained there until his death.

² Featherstone was a wrecker whose troubled spirit was supposed to be imprisoned on Blackrock, a prominent rock in Rude Bay, off the coast of Cornwall, until he should have accomplished his doom.

³ See Scott's *Twist Ye, Twine Ye*, 1 (p. 465).

Twist thou and twine! in light and gloom 45
 The spell is on thine hand;
 15 The wind shall be thy changeful loom,
 Thy web the shifting sand.

THE SILENT TOWER OF BOTTREAU
 1831 1832

Tintadgel bells ring o'er the tide,
 The boy leans on his vessel side,
 He hears that sound, and dreams of home
 Soothe the wild orphan of the foam.

5 "Come to thy God in time!"
 Thus saith their pealing chime.
 Youth, manhood, old age past,
 "Come to thy God at last."

But why are Bottreaux' echoes still?
 10 Her tower stands proudly on the hill,
 Yet the strange chough¹ that home hath
 found,

The lamb lies sleeping on the ground
 "Come to thy God in time!"
 Should be her answering chime.
 15 "Come to thy God at last!"
 Should echo on the blast

The ship rode down with courses free,²
 The daughter of a distant sea.
 Her sheet was loose, her anchor stor'd,
 20 The merry Bottreaux bells on board.
 "Come to thy God in time!"
 Rung out Tintadgel chime;
 Youth, manhood, old age past,
 "Come to thy God at last!"
 25 The pilot heard his native bells
 Hang on the breeze in stifful swells,
 "Thank God," with reverent brow he cried,
 "We make the shore with evening's tide"
 "Come to thy God in time!"
 30 It was his marriage chime.
 Youth, manhood, old age past,
 His bell must ring at last.

"Thank God, thou whining knave, on land,
 But thank, at sea, the steersman's hand,"
 35 The captain's voice above the gale.
 "Thank the good ship and ready sail."
 "Come to thy God in time!"
 Sad grew the boding chime:
 "Come to thy God at last!"
 40 Boom'd heavy on the blast.

Uprose that sea! as if it heard
 The mighty Master's signal-word.
 What thrills the captain's whitening lip?
 The death-groans of his sinking ship.

¹ A bird of the crow family.

² That is, with the sails attached to the lower yards of the ship hanging loose

"Come to thy God in time!"
 Swung deep the funeral chime:
 Grace, mercy, kindness past,
 "Come to thy God at last!"

Long did the rescued pilot tell—
 50 When gray hairs o'er his forehead fell,
 While those around would hear and weep—
 That fearful judgment of the deep.
 "Come to thy God in time!"
 He read his native chime:
 55 Youth, manhood, old age past,
 His bell rung out at last.

Still when the storm of Bottreaux' waves
 Is wakening in his weedy caves,
 Those bells, that sullen surges hide,
 60 Peal their deep notes beneath the tide.
 "Come to thy God in time!"
 Thus saith the ocean chime:
 Storm, billow, whirlwind past,
 "Come to thy God at last!"

"PATER VESTER PASCIT ILLA"
 1835 1840

Our bark is on the waters: wide around
 The wandering wave; above, the lonely sky.
 Hush! a young sea-bird floats, and that
 quick cry
 Shrieks to the levell'd weapon's echoing
 sound,
 5 Grasps its lank wing, and on, with reckless
 bound!
 Yet, creature of the surf, a sheltering breast
 Tonight shall haunt in vain thy far-off nest,
 A call unanswer'd search the rocky ground.
 Lord of Leviathan! when Ocean heard
 10 Thy gathering voice, and sought his native
 breeze;
 When whales first plunged with life, and
 the proud deep
 Felt unborn tempests heave in troubled
 sleep;
 Thou didst provide, e'en for this nameless
 bird,
 Home, and a natural love, amid the surging
 seas.

DEATH SONG
 1835

There lies a cold corpse upon the sands
 Down by the rolling sea;
 Close up the eyes and straighten the hands,
 As a Christian man's should be.
 5 Bury it deep, for the good of my soul,
 Six feet below the ground;
 Let the sexton come and the death-bell toll,
 And good men stand around.

¹ "Your Father feeds them"—Matthew, 6:26

Lay it among the churchyard stones,
 10 Where the priest hath blessed the clay,
 I cannot leave the unburied bones,
 And I fain would go my way

ARE THEY NOT ALL MINISTERING
 SPIRITS?
 1840

We see them not—we cannot hear
 The music of their wing—
 Yet know we that they sojourn near,
 The Angels of the spring!

5 They glide along this lovely ground,
 When the first violet grows,
 Their graceful hands have just unbound
 The zone of yonder rose!

I gather it for thy dear breast,
 10 From stain and shadow free,
 That which an Angel's touch hath blest
 Is meet, my love, for thee!

QUEEN GUENNIVAR'S ROUND!
 1841

Naiad for Grecian waters!
 Nymph for the fountain-side!
 But old Cornwall's bounding daughters
 For gray Dundagel's tide.

5 The wild wind proudly gathers
 Round the ladies of the land,
 And the blue wave of their fathers
 If joyful where they stand.

Naiad for Grecian waters!
 10 Nymph for the fountain-side!
 But old Cornwall's bounding daughters
 For gray Dundagel's tide.

Yes! when memory rejoices
 In her long beloved theme,
 15 Fair forms and thrilling voices
 Will mingle with my dream.

Naiad for Grecian waters!
 Nymph for the fountain-side!
 But old Cornwall's bounding daughters
 20 For gray Dundagel's tide

TO ALFRED TENNYSON
 1859

They told me in their shadowy phrase,
 Caught from a tale gone by,
 That Arthur, King of Cornish praise,
 Died not, and would not die.

1 A kind of song sung by two or more persons,
 each taking up a strain in turn.

5 Dreams had they, that in fairy bowers
 Their living warrior lies,
 Or wears a garland of the flowers
 That grow in Paradise.

I read the rune¹ with deeper ken,
 10 And thus the myth I trace—
 A hard should rise, mid future men,
 The mightiest of his race.

He would great Arthur's deeds rehearse
 On gray Dundagel's shore,
 15 And so the King in laurel'd verse
 Shall live, and die no more!

JOHN WILSON
 ("Christopher North")
 (1785-1854)

From NOCTES AMBROSIANÆ
 1822-35

No. XLII—APRIL, 1829

SCENE I.—*The snugger*.³—*Time, Eight o'clock.*—*The Union-Table*,⁴ with tea and Coffee-pots, and the O'Doherty China-set—*Cold Round—Pies—Oysters—Rizzars*⁵
 5 —*Pickled Salmon, a How-Towdie*⁶ whirling before the fire over a large basin of mashed Potatoes—*The Boiler on.*—*A Bachelor's Kitchen*⁷ on the small Oval.⁸—*A Dumb Waiter* at each end of the Union.

NORTH—SHEPHERD⁹

10 *Shepherd* This I ca' comfort, sir. Everything within ourself—nae need to ring the bell the leevelang night—nae openin' o' cheepin',¹⁰ nae shuttin' o' clashin' doors—nae trampin' o' waiters across the carpet
 15 wi' creakin' shoon¹¹—or stumblin', clumsy coofs¹²—to the great spillin' o' gravy—but a' things, eatable and uneatable, either hushed into a cosy calm, or——
North Now light, James, the lamp of the
 20 Bachelor's Kitchen with Tickler's card, and in a quarter of an hour, minus five minutes, you shall scent and see such steaks!
'Shepherd. Only look at the towdy, sir, how she swings sae granly roun' by my
 25 garters, after the fashion o' a planet. It's a beautiful example o' centrifugal attraction. See till the fat dreep-dreepin' intil the

¹ A story or poem written in runes, symbols used in writing by early Germanic peoples

² Ambrosian Nights ³ A small room or den

⁴ joined table ⁵ dried herring

⁶ whole young hen

⁷ A vessel in which food is prepared, a Dutch oven

⁸ An elevated stand having an oval shape

⁹ "Christopher North" is a pseudonym of John Wilson, the Shepherd is James Hogg, known as "The Rittick Shepherd"

¹⁰ of squeaking ¹¹ shoes ¹² blockheads

ashet¹ o' mashed potawtoes, oilfying the crusted brown intil a mair delicious richness o' mixed vegetable and animal maitter! As she swings slowly twirling roun', I really canna say, sir, for I dinna ken, whether bany² back or fleshy briest³ be the maist temptin'! Sappy baith!⁴

North. Right, James—baste her—baste her—don't spare the flour. Nothing tells like the dredge-box.⁵

Shepherd. You're a capital man-cook, sir.

North. For plain roast and boil, I yield to no mortal man. Nor am I inconsiderable shakes at stews. What a beautiful blue magical light glimmers from the wonder-working lamp, beneath whose necromancy you already hear the sweet low bubble and squeak of the maturing steak! Off with the lid, James. [The SHEPHERD doffs the lid of the Bachelor's Kitchen.

Shepherd. What a pabblin'!⁶ A hotch-in⁷ like a sea in a squall, or a patfu⁸ o' boilin' parritch!⁹ What a sweet savor! Is't na like honeysuckle, sir, or sweet-brier, or broom, or whuns,¹⁰ or thyme, or rose¹¹, or carnations? Or rather like the scent o' these a' conglomerated thegither in the dewy mornin' air, when, as sune as you open the window, the hail house is overflowing wi' fragrance, and a body's a maist sick with the sweet, warm, thick air, that slowly wins its way, like palpable balm, arm in arm wi' the licht that waukens the yellow-billed blackbird in her nest amang the cottage creepers, or reopens the watchful een¹² o' her neighbor, the bonny spotted mavis!¹³ Let's pree't!¹⁴ [SHEPHERD tastes.

North. Ay—I could have told you so Rash man, to swallow liquid and solid fire! But no more spluttering. Cool your tongue with a caulker!¹⁵

Shepherd. That lamp's no canny.¹⁶ It intensifies betness intil an atrocity abune!¹⁷ natur. Is the skm flyped¹⁸ aff my tongue, sir? [SHEPHERD shows his tongue.

North. Let me put on my spectacles. A slight incipient inflammation not worth mentioning.

Shepherd. I houp¹⁹ an incipient inflammation's no a dangerous sort?

North. Is that indeed the tongue, my dear James, that trills so sweetly and so simply those wild Doric²⁰ strains? How deeply,

darkly, beautifully red! Just like a rag of scarlet. No scurf—say rather no haze around the lambent light. A rod of fire¹—an arrow of flame.² A tongue of ten thousand, prophesying an eagle or raven life.

Shepherd. I aye like, sir, to keep a gude tongue in my head, ever since I wrote *The Chaldee Manuscript*.³

North. Humph!—no more infallible mark of a man of genius, James, than the shape of his tongue. It is uniformly long, so that he can shoot it out, with an easy grace, to the tip of his nose.

Shepherd. This way.

North. Precisely so. Fine all round the edge, from root to tip—underneath very venous—surface in color near as may be to that of a crimson curtain shining in setting sunlight. But the tip—James—the tip—

Shepherd. Like that o' the serpent's that deceived Eve, sir—curlin' up and down like the musical leaf o' some magical tree—

North. It is a singular fact with regard to the tongue, that if you cut off the half of it, the proprietor of the contingent remainder can only mumble—but cut it off wholly, and he speaks fully better than before.

Shepherd. That's a hang'd lee.

North. As true a word as ever I spoke, James.

Shepherd. Perhaps it may, sir, but it's a hang'd lee, nevertheless.

North. Dish the steaks, my dear James, and I shall cut down the howtowdie.

[NORTH and the SHEPHERD furnish up the Ambrosial tables, and sit down to serious devouring

North. Now, James, acknowledge it—don't you admire a miscellaneous meal?

Shepherd. I do. Breakfast, noon⁴, dinner, four-hours,⁵ and sooper a' in ane. A material emblem o' that spiritual substance, *Blackwood's Magazine*! Can it possibly be, sir, that we are two gluttons?

North. Gluttons we most assuredly are not; but each of us is a man of good appetite. What is gluttony?

Shepherd. Some mair steaks, sir?

North. Very few, my dear James, very few.

Shepherd. What's gluttony?

North. Some eggs!

¹ fish; platter

² bony

³ breast

⁴ juicy both

⁵ flour-sifter

⁶ bubbling

⁷ shaking

⁸ potful

⁹ porridge

¹⁰ turse; gorse

¹¹ eyes

¹² thrush

¹³ taste it

¹⁴ drink of liquor

¹⁵ not trustworthy

¹⁶ above

¹⁷ peeled

¹⁸ hope

¹⁹ simple; natural

¹ See *James*, 3:8

² See *Jeremiah*, 9:8

³ *The Chaldee MS*, the joint work of Hogg, Wilson, and Lockhart, appeared in *Blackwood's Magazine*, October, 1817 (vol. 2, pp. 89 ff.). It was a bitter satire, written in Biblical language, against the notables of Edinburgh; it gave such offence that it immediately was withdrawn

⁴ ten-o'clock lunch.

⁵ four-o'clock lunch.

Shepherd. Ae¹ spoonfu'. What a layer she had hae been. O but she's a prolific creature, Mr. North, your howtowdie! It's necessary to kill heaps o' yearocks,² or the hail kintra³ wud be a-cackle frae John o' Groat's House to St. Michael's Mount.⁴

North. Sometimes I eat meily as an amusement or pastime—sometimes for recreation of my animal spirits—sometimes on the philosophical principle of sustenance—sometimes for the mere sensual, but scarcely sinful, pleasure of eating, or, in common language, gormandizing—and occasionally, once a month or so, for all these several purposes united, as at this present blessed moment; so a few flakes, dear Shepherd, of that Westmoreland ham—lay the knife on it, and its own weight will sink it down through the soft sweet sappiness of fat and lean, undistinguishably blended as the colors of the rainbow, and out of all sight incomparably more beautiful.

Shepherd. As for me, I care nae mair about what I eat, than I do what kind o' bed I sleep upon, sir. I hate onything stinkin' or moldy at board—or onything damp or musty in bed. But let the vivres⁵ be but fresh and wholesome—and if it's but scones⁶ and milk, I shut my een, say a grace, fa' to, and am thankfu'.—let the bed be dry, and whether saft or hard, feathers, hair, caff,⁷ straw, or heather, I'm fast in ten minutes, and my soul waverin' awa like a butterfly until the land o' dreams.

North. Not a more abstemious man than old Kit North in his Majesty's dominions, on which the sun never sets. I have the most accommodating of palates.

Shepherd. Yes—it's a universal genius. I ken naething like it, sir, but your stomach. "Sure such a pair were never seen!" Had ye never the colic?

North. Never, James, never. I confess that I have been guilty of many crimes, but never of a capital crime,—never of colic.

Shepherd. There's muckle⁸ confusion o' ideans in the brains of the blockheads who accuse us o' gluttony, Mr. North. Gluttony may be defined "an immoral and unintellectual abandonment o' the sowl o' man to his gustative natur." I defy a brute animal to be a glutton. A swine's no a glutton. Nae

cretur but man can be a glutton. A' the rest are prevented by the definition.

North. Is there any test of gluttony, James?

Shepherd. Watch twa men eatin'. As lang's there's a power or capacity o' smilin' on their cheeks, and in and about their een,—as lang's they keep lookin' at you, and round about the table, attendin' to or joinin' in the tank, or the speakin' cawm,¹—as lang's they every noo an' than lay doon their knife and fork, to ca' for yill,² or ask a young leddy to tak wine, or tell an anecdote,—as lang's they keep frequently ca'in' on the servant lad or lass for a clean plate—as lang's they glower on the framed pictures or prents on the wa', and askin' if the tane's³ originals and the tither⁴ proofs,—as lang's they offer to carve the tongue or turkey—depend on't they're no in a state o' gluttony, but are devourin' their soup, fish, flesh, and fowl, like men and Christians. But as sune's their clun gets creeshy⁵—their cheeks lank, sallow, and clunk-clunky⁶—their nos-tails wide—their een fixed—their faces close to their trencher—and themsel's dumbies⁷—then you may see a specimen "o' the immoral and unintellectual abandonment o' the sowl o' man to his gustative natur;" then is the fast, foul, fat feeder a glutton, the maist disgustfuest cretur that sits—and far aneath the level o' them that feed on a' fowers, out o' trochs⁸ on garbage.

North. Sensuality is the most shocking of all sins, and its name is Legion.

Shepherd. Ay, there may be as muckle gluttony on sowens⁹ as on turtle soup. A ploughman may be as greedy and as gutsy¹⁰ as an alderman. The sin lies not in the sense but in the sowl. Sir—a red-herring?

North. Thank ye, James.

Shepherd. Are you diinkin' coffee? Let me toast you a shawe o' bread, and butter it for you on baith sides, sir?

[*The SHEPHERD kneels on the Tiger,¹¹ and stretches out the Trident¹² to Vulcan¹³*]

North. Heaven will reward ye, James, for your piety to the old man.

Shepherd. Dinna think, sir, that I care about your last wull and testament. I'm

¹ one ² hens one year old ³ whole country
⁴ that is, from one end of the country to the other. John o' Groat's House is a locality in the extreme north-eastern part of Scotland.
⁵ Saint Michael's Mount is a rock off the coast of Cornwall.
⁶ victuals ⁷ chaff ⁸ much; great
⁹ gridle cakes

¹ calm ² shabby
³ ale ⁴ dummies
⁵ one's ⁶ troughs
⁷ other ⁸ porridge
⁹ greasy ¹⁰ gluttonous
¹¹ hearthrug into which is woven the image of a tiger
¹² fork (The Trident was a three-pronged spear carried by Neptune, god of the sea)
¹³ the fire (Vulcan was the blacksmith of the gods)

nae legacy-hunter—nae Post-obit.¹ But hae ye added the codicil?

North. The man who has not made his will at forty is worse than a fool—almost a knave.

Shepherd. I ken nae better test o' wisdom—wisdom in its higest sense—than a just last wull and testament. It blesseth generations yet unborn. It guardeth and strengthneth domestic peace—and maketh brethren to dwell together in unity.² Being dead, the wise testator yet liveth³—his spirit abideth invisible, but felt ower the roof-tree, and delighteth, morning and evening, in the thanksgiving Psalm.

North. One would think it were easy to act well in that matter.

Shepherd. One would think it were easy to act weel, sir, in a' matters. Yet hoo difficult! The sowl seems, somehow or ither, to lose her simplicity, to keep restlessly glourin' round and round about wi' a thousan' artificial ogles up a' the cross and by-paths leadin' nae single body kens whither, unless it be into biakes, and thuckets, and quagmires, and wildeinnesses o' moss—where ane may wander wearily and dearly up and doon for years, and never recover the richt road again, till death touches him on the shoulther, and doon he fa's amang them that were, leavin' a' that lucked up to him for his effects in doubt and dismay and desolation, wi' sore and bitter hearts, uncertain whether to gie vent to their feelings in blessings or in curses, in execration or prayer.

North. Of all the vices of old age, may gracious Heaven, my dearest James, forever shield me from avarice!

Shepherd. Nae fear o' that. There's either just ae enjoyment o' siller,⁴ or five hunder thousan' million. The rich maun either spend it thuck and fast, as a nightingale scatters her notes on the happy air—or sit upon his guineas, like a cloekin' hen on a heap o' yellow addled eggs amang the nettles.

North. Picturesquely true.

Shepherd. Oh, sir! what delight to a wise rich man in being lavish—in being prodigal! For these two words only carry blame along wi' them according to the character o' the giver or the receiver. Wha mair lavish—wha mair prodigal than the Sun? Yet let him shower his beams forever and ever all

ower the Planetary System, frae Venus wi' her cestus¹ to Saturn wi' his ring, and nae the poorer, either in licht or in heat, is he—and nae the poorer will he ever be, till the hand that hung him on high shall cut the golden cord² by which he liveth in the sky, and he falls, his duty done, into the bosom of Chaos and Old Night!³

North. My dear Shepherd!

Shepherd. But the Sun he shineth wi' unborrowed licht. There's the bonnie moon, (God bless her mildest face, that loveth still to cheer the pensive night wi' a lustre lent her by the joyful day—to give to earth a' she receives frae heaven. Puir, senseless, ungrateful' creturs we! Eyeing her frae our ain narrow vales, we ca' her changelin' and inconstant! But is na she, sweet satellite, forever journeying on her gracious round, and whry will we grudge her smiles to them far frae us, seem' we are a' cludken to ae Maker, and according to his perfect laws, a' partakers in the same impartial bounty? Here's a nice brown shave for you, sir

[*The SHEPHERD rises from his knees on the rug, takes the bread from the prongs of the Trident, and fresh butters it on both sides for MR NORTH, who receives it with a benign bow.*]

North. Uncommonly yellow this butter, James, for the season. The grass must be growing—

Shepherd. Ay, you may hear 't growin'! What years for vegetation the last beautiful and glorious Thuee! The ongoings o' natur are in the lang run regular and steady,—but noo and then the mighty mother seems to obey some uncontrollable impulse far within her fair large bosom, and “wantons as in her prime,”⁴ outdoing her very self in beneficence to earth, and that mysterious concave we ca' heaven.

North. In spite of gout, rheumatism, lumbago, corns, and chilblains, into the Forest shall I wend my way, James, before midsummer.

Shepherd. And young and auld will be but ower happy to see you, sir, frae the lanely Douglas Tower to those o' Newark. Would ye believe 't, an old ash stallion⁵ in the garden hedge of Mount Benger shot out six seasons last year, the longest o' them nine, and the shortest seven feet lang! That was growin' for you, sir

¹ A post-obit is a bond given to secure a loan, and payable after death.

² See *Psalm*, 133 1.

³ See *Hebrews*, 11 4.

⁴ One enjoyment of small change.

¹ Girdle.

² See *Ecclesiastes*, 12 6.

³ See *Paradise Lost*, 1, 543; 2, 1036.

⁴ *Paradise Lost*, 5, 295.

⁵ Tree.

North. There has been much planting of trees lately, in the Forest, James?

Shepherd. To my taste, to tell the truth, rather ower muckle¹—especially o' nurses.²

North. Nurses! wet or dry nurses, James?

Shepherd. Baith. Larches and Scotch firs; or you may ca' them schoolmasters, that teach the young idea how to shoot.³ But thinnins⁴ in the Forest never can pay, I suspect; and except on bleaky knows,⁵ the haid wood wad grow better, in my opinion, left to themselfs, without either nurses or schoolmasters. The nurses are apt to overlav the weans,⁶ and the schoolmasters to forget, or what's waur,⁷ to flog their pupils; and thus the rising is a stunted generation.

North. Forty-five years ago, my dear James, when you were too young to remember much, I loved the Forest for its solitary single trees, ancient yew or sycamore, black in the distance, but when near, how gloriously green. Tall, delicately-feathered ash, whose limbs were still visible in latest summer's leafiness—birch, in early spring, weeping and whispering in its pensive happiness by the perpetual din of its own waterfall—oak, yellow in the suns of June—

Shepherd —

The grace of forest wood decayed,
And pastoral melancholy's

North. What lovely lines! Who writes like Wordsworth!

Shepherd. Tuts! Me ower young to remember muckle forty-five years ago! You're speekin' havers.⁸ I was then twal—and I remember everything I ever heard or saw since I was three year auld. I recollect the mornin' I was pitten intil breeks¹⁰ as distinctly as if it was this veira day. They hurt me sair atween the fork and the inside o' the knees—but oh! I was a prood man—and the lamb that I chased all the way frae my father's hut to Ettrick Manse, round about the kirk, till I caught it on a gowany¹¹ grave, and lay doon wi't in my arms on the sunny heap, had nae need to be ashamed o' itself,⁹ for I hunted it like a colley—although when I gruppit it at last, I held it to my beatin' bosom as tenderly as ever I hae since done wee Jamie, when pitten the dear cretur

intil the crib that stauns at the side o' his mither's bed, after e'enin' prayers.

North. I feel not undelightfully, my dear James, that I must be waxing old—very old—for of the last ten years of my life I remember almost nothing except by an effort—whereas the first ten—commencing with that bright, clear, undying light that borders the edge of the oblivion of infancy—have been lately becoming more intensely distinct—so that often the past is with me as it were the present—and the sad gray-haired ancient is again a blest golden-headed boy, singing a chorus with the breeze, and the birds and the streams. Alas! and alack a day!

Shepherd. 'Tis only sae that we ever renew our youth. Oh, sir! I lumna' forgotten the color o' the plumage o' ae single dove that ever sat coom' of old on the growin' turf-riggin'² o' my father's hut! Ae great muckle, big, beautifu' ane in particular, blue as if it had dropt doon frae the sky—I see the noo,³ a' neck and bosom, coom' and coom' deep as distant thunder, round and round his mate, wha was whiter than the white sae-faem, makin' love to the snawy creture—wha cowered doon in fear afore her imperious and impassioned lord—yet in love stronger than fear—showing hoo in a' leevin'⁴ natur passions seemingly the maist remote frae ane another, coalesce into mysterious union by means o' ae pervading and interfusing speerit, that quickens the pulses o' that inscrutable secret—life!

North. All linnets have died, James—that race of loveliest hilters⁵ is extinct

Shepherd. No thae.⁶ Broom and bracken are tenanted by the glad, meek creturs still—but the chords o' music in our hearts are sair unstrung—the harp o' our heart has lost its melody. But come out to the Forest, my dear, my honored sir, and fear not then when we twa are walking thegither without speakin' among the hills, you

Will feel the airs that from them blow
A momentary bliss bestow⁷

and the wild, uncertain, waverin' music o' the Eolian harp that natur plays upon in the solitude, will again echo far, far awa' amang the recesses o' your heart, and the linty⁸ will sing as sweetly as ever amang the blossoms o' the milk-white thorn. Or, if you canna be brocht to feel sae, you'll

¹ over much

² trees planted to protect other trees while young

³ Thomson, *The Seasons*, Spring, 1153.

⁴ transplanted trees

⁵ the young ones

⁶ Wordsworth, *Yarrow Vindict*, 47-48 (p. 309).

⁷ nonsense

⁸ put into breeches

⁹ knolls

¹⁰ worse

¹¹ daisy-covered

¹ have not

² earthen roof

³ now

⁴ all living

⁵ singers

⁶ those

⁷ Gray, *Ode on a Distant Prospect of Eton College*, 15-16 (p. 57).

⁸ linnets

hae but to look in my wee Jamie's face, and his glistening een will convince you that Scotia's nightingale¹ still singeth as sweetly as of yore! But let us sit into the fire, sir.

North. Thank you, Shepherd—thank you, James

Shepherd (wheeling his father's chair to the ingle-corner, and singing the while)

"There's Christopher North, that won's² in von glen,

He's the king o' gude fallows and wales³ o' auld men!"

North I cannot bear, James, to receive such attention paid to my bodily weakness—I had almost said, my decrepitude—by any living soul but yourself. How is that, my dear Shepherd?

Shepherd. Because I treat you wi' tenderness, but no wi' pity—wi' sympathy, but no wi' compassion—

North. My dear James, ye must give us a book on synonyms. What delicacy of distinction!

Shepherd. I suspect, sir, that mother wut⁴ and mother feelin' hae mair to do wi' the truth o' metaphysical etymology and grammar, than either lair⁵ or labor. Ken the meanin', by self-experience, o' a' the nicest shades o' thoughts and feelings, and devil the fears but you'll ken the meanin's o' the nicest shades o' syllables and words.

North. Good, James. Language flows from two great sources—the head and the heart. Each feeds ten thousand rills⁶—

Shepherd. Reflectin' different imagery—but no sae very different either—for—you see—

North. I see nothing, James, little or nothing, till you blow away the intervening mist by the breath of genius, and then the whole world outshines, like a panorama with a central sun.

Shepherd. Ah! sir, you had seen the hale world afore ever I kent you—a perfect wandering Ulysses.

North Yes, James, I have circumnavigated the globe, and intersected it through all its zones, and, by Jupiter, there is not a climate comparable to that of Scotland.

Shepherd. I believ't. Blest be Providence for having saved my life frae the curse o' stagnant sky—a monotonous heaven. On flat land, and aneath an ever blue lift,⁷ I should soon hae been a perfeek idwit⁸

North. What a comical chap, James, you would have been, had you been born a negro!

Shepherd. Aye—I think I see you, sir, wi' great blubber lips, a mouthfu' of muckle white horse's teeth, and a head o' hair like the woo¹ atween a ram's horns when he's grown ancient among the mountains. What Desdemona could hae stood out against sic² an Othello?

North. Are negroes, gentlemen, to sit in both Houses of Parliament?³

Shepherd. Nae politics the nicht—nae politics. I'm sick o' politics. Let's speak about the weather. This has been a fine day, sirs.

North. A first-rate day, indeed, James. Commend me to a Day who does not stand shilly-shallying during the whole morning and forenoon, with hands in his breeches' pockets, or bitin' his nails, and scratching his head, unable to make up his mind in what fancy character he is to appear from meridian to sunset—but who—

Shepherd Breaks out o' the arms o' the dark-haired bright-ee'd night, with the power and pomp o' a Titan, and frightnin' that bit puir timid lassie the Dawn out o' her seven senses, in thunder and lightning a' at ance storms the sky, till creation is drenched in flood, bathed in fire, and rocked by earthquake. That's the day for a poet, sirs—that's a picture for the ee, and that's music for the lug⁴ o' imagination, sirs, till ane's verra speerit cums to creawte the war it tummles⁵ at, and to be composed o' the self-same yelements, gloomin' and boomin', blackenin' and brightenin', pourin' and roarin'. and awsomey confusin' and confoundin' heaven and earth, and this life and the life that is to come, and a' the passions that loup up at sights and sounds, joy, hope, fear, terror, exultation, and that mysterious up-ism' and downfa'in'⁶ o' our mortal hearts, connected some hoo or ither wi' the fleein' cluds, and the tossin' trees, and the red rivers in spate,⁷ and the sullen looks o' black bits o' sky like faces, together wi' ane and a' o' thae⁸ restless shows o' uneasy natr appertainin', God knows hoo, but maist certain sure it is so, to the region, the rueful region o' man's entailed inheritance—the grave!

North James, you are very pale—very white about the gills—are you well enough?

¹ The linnet.

² dwells

³ pick; choice

⁴ wit

⁵ learning

⁶ See Gray's *The Progress of Poesy*, 3-4 (p. 61).

⁷ sky

⁸ idiot

¹ wool

² such

³ A reference to the growing agitation for the abolition of negro slavery

⁴ ear

⁵ trembles

⁶ See *Psalms*, 139 2.

⁷ flood

⁸ those

Turn up your little finger. Pale! nay, now they are more of the color of my hat—as if

In the scowl of heaven, his face
Grew black as he was speaking.

The shadow of the thunder-cloud threatening the eyes of his imagination, has absolutely darkened his face of clay. He seems at a funeral, James!

Shepherd. Whare's the moral? What's the use of thunder, except in a free country? There's nae grandeur in the terror o' slaves flingin' themsells doon on their faces amang the sugar-canes, in a tornawdo. But the low quick beatin' at the heart o' a freeman, a bauld-faced son o' liberty, when simultawneous flash and crash rends Natur to her core, why that flutter, sir, that does homage to a Power aboon us, exalts the dreadful magnificence o' the instruments that Power employs to subjugate our sows to his sway, and makes thunder and lichtnin', in sic a country as England and Scotland, sublime.

North. The short and long of the matter seems to be, James, that when it thunders you fink.¹

Shepherd. Yes, sir, thunders frighten me into my senses.

North. Well said, James—well said.

Shepherd. Heaven forgive me, but ten out o' the eighteen wakin' hours, I am an atheist.

North. And I.

Shepherd. And a' men. Puir, pitifu', ungratefu', and meeseriable wretches that we are—waur than worms. An atheist's a godless man. Sweep a' thoughts o' his Maker out o' ony man's heart—and what better is he, as lang's the floor o' his being continues bare, than an atheist?

North. Little better indeed.

Shepherd. I envy—I honor—I venerate—I love—I bless the man, who, like the patriarchs of old, ere sin drowned the world, ever walks with God.

North. James, here we must not get too solemn—

Shepherd. That's true; and let me hope that I'm no sae forgetfu' as I fear. In this season o' the year, especially when the flowers are a' seen again in lauchin'² flocks ower the braes,³ like children returnin' to school after a lang snaw, I can wi' truth avoo,⁴ that the sight of a primrose is to me like the soun' o' a prayer, and that I seldom

walk alone by myself for half a mile, without thochts sae calm and sae serene, and sae humble and sae grateful, that I houp I'm no deceivin' myself noo when I venture to ca' them—religious.

North. No, James, you are not self-deceived. Poetry melts into religion.

Shepherd. It is religion, sir, for what is religion but a clear—often a sudden—insicht, accompanied wi' emotion, into the dependance o' a' beauty and a' gloiy on the Divine Mind? A wee bit dew-wat gowany,¹ as it makes a scarcely perceptible sound and stir, which it often does, amang the grass that loves to shelter but not hide the bonnie earth-born stair, glintin' up sae kindly wi' its face into mine, while by good fortune my feet touched it not, has hundreds o' times affected me as profoundly as ever did the Sun himself setting in a' his glory—as profoundly—and, oh! far mair tenderly, for a thing that grows and grows, and becomes every hour mair and mair beautifu', and then hangs fixed for a season in the perfection o' its lovely delight, and then—wae is me—begins to be a little dim—and then dimmer and dimmer, till we feel that it is indeed—in very truth, there's nae denyin' it—fading—fading—faded—gone—dead—buried. Oh! sir, sic an existence as that has an overwhelmin' analogy to our ain life—and that I hae felt—no doubt I that you, my dear sir, hae felt it too—when on some saft, sweet, silent meense-breathin' morning² o' spring—far awa, perhaps, frae the smoke o' ony human dwellin', and walkin' ye cared na, kent na whither—sae eaily that the ground-bees were but beginnin' to hum out o' their biks³—when, I say, some flower suddenly attracted the heit within your ee, wi' a power like that o' the loadstone, and though, perhaps, the commonest o' the flowers that beautify the braes o' Scotland—only, as I said, a bit ordinary gowan—yet, what a sudden rush o' thochts and feelings overflowed your soul at the simple sight! while a' nature becam for a moment overspread wi' a tender haze be-longin' not to hersell, for there was naething there to bedim her brightness, but existin' only in your ain two silly een, sheddin' in the solitude a few holy tears!

North. James, I will trouble you for the red-herrings

¹ become frightened
² laughing
³ hills

⁴ avow

¹ dew-wet daisy
² See Gray's *Elegy Written in a Country Churchyard*, 17 (p. 59).
³ hives

FELICIA DOROTHEA HEMANS
(1793-1835)

A DIRGE

1822 1823

Calm on the bosom of thy God,
Fair spirit, rest thee now!
E'en while with ours thy footsteps trod
His seal was on thy brow.

5 Dust, to its narrow house beneath!
Soul, to its place on high!
They that have seen thy look in death
No more may fear to die.

ENGLAND'S DEAD

1822

Son of the Ocean Isle!
Where sleep your mighty dead?
Show me what high and stately pile
Is reared o'er Glory's bed.

6 Go, stranger! track the deep—
Free, free the white sail spread!
Wave may not foam, nor wild wind sweep,
Where rest not England's dead.

10 On Egypt's burning plains,
By the pyramid o'erswayed,
With fearful power the noonday reigns,
And the palm trees yield no shade,—

But let the angry sun
From heaven look fiercely red,
15 Unfelt by those whose task is done!—
There slumber England's dead.¹

The hurricane hath might
Along the Indian shore,
And far by Ganges' banks at night
20 Is heard the tiger's roar.—

But let the sound roll on!
It hath no tone of dread
For those that from their toils are gone,—
There slumber England's dead.²

25 Loud rush the torrent-floods
The Western wilds among,
And free, in green Columbia's woods,
The hunter's bow is strung,—

But let the floods rush on!
30 Let the arrow's flight be sped!
Why should *They* reckon whose task is
done?—

There slumber England's dead.³

¹ English and French armies fought before Alexandria, Egypt, in 1801

² English and French armies fought a number of battles in India, 1748-1803

³ English armies fought against the French and Americans in America at various times, 1758-59, 1775-81, 1812-14.

The mountain-storms rise high
In the snowy Pyrenees,
35 And tossed the pine-boughs through the
sky
Like rose-leaves on the breeze,—

But let the storm rage on!
Let the fresh wreaths be shed!
For the Roncesvalles' field is won,—
40 *There* slumber England's dead.¹

On the frozen deep's repose
'Tis a dark and dreadful hour,
When round the ship the ice-holds close,
And the northern night-clouds
lower,—

45 But let the ice drift on!
Let the cold blue desert spread!
Their course with mast and flag is done—
Even there sleep England's dead.²

The warlike of the isles,
The men of field and wave!
50 Are not the rocks then funeral piles,
The seas and shores then grave?

Go, stranger! track the deep—
Free, free the white sails spread!
55 Wave may not foam, nor wild wind sweep,
Where rest not England's dead

THE GRAVES OF A HOUSEHOLD
1825

They grew in beauty side by side,
They filled one home with glee;
Their graves are severed far and wide,
By mount, and stream, and sea.

5 The same fond mother bent at night
O'er each fair sleeping brow,
She had each folded flower in sight—
Where are those dreamers now?

One, midst the forest of the West,
10 By a dark stream is laid—
The Indian knows his place of rest,
Far in the cedar-shade

The sea, the blue lone sea, hath one—
He lies where pearls lie deep,

¹ Roncesvalles, the famous pass in the Pyrenees, in which the rear-guard of Charlemagne's army was overwhelmed by the Basques in 778, is here used figuratively for Spain. English armies engaged in numerous battles in Spain against the Spanish and the French, the most noted of which were fought 1706-08, 1808-13.

² The most famous English naval battles were fought against the Spanish and the French, 1588, 1782-1805.

15 *He* was the loved of all, yet none
O'er his low bed may weep.

One sleeps where southern vines are drest
Above the noble slain.

He wrapt his colours round his breast
20 On a blood-red field of Spain

And one—o'er *her* the myrtle showers
Its leaves, by soft winds fanned,
She faded midst Italian flowers—
The last of that bright band

25 And parted thus they rest, who played
Beneath the same green tree,
Whose voices mingled as they played
Around one parent knee!

They that with smiles lit up the hall,
30 And cheered with song the hearth!—
Alas, for love! if *thou* wert all,
And naught beyond, O Earth!

THE LANDING OF THE PILGRIM FATHERS IN NEW ENGLAND 1620

The breaking waves dashed high
On a stern and rock-bound coast,¹
And the woods against a stormy sky
Their giant branches tossed,

5 And the heavy night hung dark,
The hills and waters o'er,
When a band of exiles mooted their bark
On the wild New England shore

Not as the conqueror comes,
10 They, the true-hearted, came,
Not with the roll of the stirring drums,
And the trumpet that sings of fame

Not as the flying come,
In silence and in fear,—
15 They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods
rang

20 To the anthem of the free

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest
roared,—
This was their welcome home.

¹ This is not exactly true to fact

25 There were men with hoary hair
Amidst that pilgrim-band:
Why had *they* come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
30 Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
35 The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod;
They have left unstained what there they
found,—
40 Freedom to worship God

THE HOMES OF ENGLAND 1827 1827

The stately Homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land;
5 The deer across their greensward bound
Through shade and sunny gleam,
And the swan glides past them with the
sound
Of some rejoicing stream.

The merry Homes of England!
10 Around their hearths by night,
What gladsome looks of household love
Meet in the ruddy light
There woman's voice flows forth in song,
Or childish tale is told,
15 On lips move tunelessly along
Some glorious page of old.

The blessed Homes of England!
How softly on their bowers
Is laid the holy quietness
20 That breathes from Sabbath hours!
Solemn, yet sweet, the church-bell's chime
Floats through their woods at morn;
All other sounds, in that still time.
Of breeze and leaf are born.

25 The cottage Homes of England!
By thousands on her plains,
They are smiling o'er the silvery brooks,
And round the hamlet-fanes
Through glowing orchards forth they peep,
30 Each from its nook of leaves;
And fearless there the lowly sleep,
As the bird beneath their eaves.

The free, fair Homes of England!
 Long, long in hut and hall,
 35 May hearts of native proof be reared
 To guard each hallowed wall!
 And green forever be the groves,
 And bright the flowery sod,
 Where first the child's glad spirit loves
 40 Its country and its God!

WILLIAM MOTHERWELL
 (1797-1835)

THE SWORD CHANT OF THORSTEIN
 RAUDI
 1828

'Tis not the gray hawk's flight
 O'er mountain and mere,
 'Tis not the fleet hound's course
 Tracking the deer,
 5 'Tis not the light hoof print
 Of black steed or gray,
 Though sweltering it gallop
 A long summer's day,
 Which mete forth the lordships
 10 I challenge as mine,
 Ha! ha! 'tis the good brand
 I clutch in my strong hand,
 That can their broad marches
 And numbers define
 15 Land Giver! I kiss thee.

Dull builders of houses,
 Base tillers of earth,
 Gaping, ask me what lordships
 I owned at my birth,
 20 But the pale fools wax mute
 When I point with my sword
 East, west, north, and south,
 Shouting, "There am I lord!"
 Wold and waste, town and tower,
 25 Hill, valley, and stream,
 Trembling, bow to my sway
 In the fierce battle fray,
 When the star that rules Fate, is
 This falchion's¹ red gleam
 30 Mighty Giver. I kiss thee.

I've heard great harps sounding,
 In brave bower and hall,²
 I've drank the sweet music
 That bright lips let fall,
 35 I've hunted in greenwood,
 And heard small birds sing;
 But away with this idle
 And cold jargon;
 The music I love, is

¹ A kind of sword.

² The hall was the public dwelling of the Teutonic chieftain; the bower was the private apartments, especially of the women.

40 The shout of the brave,
 The yell of the dying,
 The scream of the flying,
 When this arm wields Death's sickle,
 And garners the grave.
 45 Joy Giver! I kiss thee.

Far isles of the ocean
 Thy lightning have known,
 And wide o'er the main land
 Thy horrors have shone.
 50 Great sword of my father,
 Stern joy of his hand,
 Thou hast carved his name deep on
 The stranger's red stand,
 And won him the glory
 55 Of undying song.
 Keen cleaver of gay crests,
 Sharp piercer of broad breasts,
 Grim slayer of heroes,
 And scourge of the strong.
 60 Fame Giver! I kiss thee.

In a love more abiding
 Than that the heart knows,
 For maiden more lovely
 Than summer's first rose,
 65 My heart's knit to thine,
 And lives but for thee;
 In dreamings of gladness,
 Thou'rt dancing with me,
 Brave measures of madness
 70 In some battle-field,
 Where armor is ringing,
 And noble blood springing,
 And cloven, yawn helmet,
 Stout hauberk and shield.
 75 Death Giver! I kiss thee

The smile of a maiden's eye
 Soon may depart;
 And light is the faith of
 Fair woman's heart;
 80 Changeful as light clouds,
 And wayward as wind,
 Be the passions that govern
 Weak woman's mind.
 But thy metal's as true
 85 As its polish is bright;
 When ills wax in number,
 Thy love will not slumber,
 But starlike, burns fiercer.
 The darker the night.
 90 Heart Gladdener! I kiss thee.

My kindred have perished
 By war or by wave—
 Now, childless and sireless,
 I long for the grave.

95 When the path of our glory
Is shadowed in death,
With me thou wilt slumber
Below the brown heath,
Thou wilt rest on my bosom,
100 And with it decay—
While harps shall be ringing,
And scalds¹ shall be singing
The deeds we have done in
Our old fearless day
105 Song Giver¹ I kiss thee.

JEANIE MORRISON
1832

I've wandered east, I've wandered west,
Through mony a weary way,
But never, never can forget
The luve o' life's young day!
6 The fire that's blawn on Beltane² e'en,
May weel be black gin³ Yule,
But blacker fa' awaits the heart
Where first fond luve grows cule.

Oh dear, dear Jeanie Morrison,
10 The thochts o' bygone years
Still fling their shadows ower my path,
And blind my een wi' tears
They blind my een wi' saut, saut tears,
And sair and sick I pine,
15 As memory idly summons up
The blithe blinks o' langsyne

'Twas then we luvit ilk ither⁴ weel,
'Twas then we twa did part,
Sweet time—sad time! twa bairns at scule
20 Twa banus, and but ae⁵ heart!
'Twas then we sat on ae laigh bink,⁶
To leir ilk ither leir,⁷
And tones, and looks, and smiles were shed,
Remembered evermair.

25 I wonder, Jeanie, aften yet
When sitting on that bink,
Cheek touchin' cheek, loof⁸ lock'd in loof,
What our wee heads could think
When bairn bent down ower ae braid page,
30 Wi' ae buik on our knee,
Thy lips were on thy lesson, but
My lesson was in thee

Oh, mind ye how we hung our heads,
How cheeks brent red wi' shame,
35 Whene'er the school-weans laughin' said,
We cleek'd⁹ thegither hame!
And mind ye o' the Saturdays

¹ Norse singers of heroic poems
² May-day
³ by the time of
⁴ each other
⁵ one
⁶ low bench
⁷ teach each other learning
⁸ hand
⁹ went arm in arm

(The scule then skail'¹ at noon)
When we ran aff to speel the braes²—
40 The broony³ braes o' June!

My head rins round and round about,
My heart flows like a sea,
As aye by aye the thochts rush back
O' scule-time and o' thee
45 Oh, mornin' life! Oh, mornin' luve!
Oh lichtsome days and lang,
When himmied⁴ hopes around our hearts,
Like simmer blossoms sprang!

O mind ye, luve, how aft we left
50 The deavin', dinsome⁵ town,
To wander by the green burnside,⁶
And hear its waters croon,
The simmer leaves hung ower our heads,
The flowers burst round our feet,
55 And in the gloamin' o' the wood,
The throssil whusslit⁷ sweet

The throssil whusslit in the wood,
The burn sang to the trees,
And we with Nature's heart in tune,
60 Concerted harmonies,
And on the knowe abune the burn,⁸
For hours thegither sat
In the silentness o' joy, till bairn
Wi' very gladness grat!⁹

65 Aye, aye, dear Jeanie Morrison,
Tears trinkled down your cheek,
Like dew-heads from a rose, yet nane
Had ony power to speak!
That was a time, a blessed time,
70 When hearts were fresh and young,
When freely gushed all feelings forth,
Unsyllabled—unsung!

I marvel, Jeanie Morrison,
Gin¹⁰ I hae been to thee
75 As closely twined wi' earliest thochts
As ye hae been to me?
Oh! tell me gin their music fills
Thine ear as it does mine,
Oh! say gin e'er your heart grows grit¹¹
80 Wi' dreamings o' langsyne?

I've wandered east, I've wandered west,
I've borne a weary lot,
But in my wanderings, far or near,
Ye never were forgot
85 The fount that first burst frae this heart,

¹ scattered
² covered with broom shrubs
³ honied
⁴ deafening, noisy
⁵ brookside
⁶ song thrush whistled
⁷ climb the hills
⁸ knoll above the brook
⁹ wept
¹⁰ whether; if
¹¹ great

Still travels on its way;
And channels deeper as it runs,
The love o' life's young day.

- O dear, dear Jeanie Morrison,
 90 Since we were sindered young,
 I've never seen your face, nor heard
 The music o' your tongue,
 But I could hug all wretchedness,
 And happy could I die,
 95 Did I but ken your heart still dreamed
 O' bygone days and me!

MY HEID IS LIKE TO REND,¹ WILLIE

1832

- My heid is like to rend, Willie,
 My heart is like to break—
 I'm wearin' aff my feet, Willie,
 I'm dyn' for your sake!
 5 Oh lay your cheek to mine, Willie,
 Your hand on my brest-bane—
 Oh say ye'll think on me, Willie,
 When I am deid and gane!
 It's vaim to comfort me, Willie,
 10 Sair grief maun hae² its will—
 But let me rest upon your brest,
 To sab and greet³ my fill
 Let me sit on your knee, Willie,
 Let me shed by⁴ your hair,
 15 And look into the face, Willie,
 I never sall see mair!

- I'm sittin' on your knee, Willie,
 For the last time in my life—
 A pun heart-broken thing, Willie,
 20 A mither, yet nae wife
 Ay, press your hand upon my heart,
 And press it mair and mair—
 Or it will burst the silken twine
 Sae strang⁵ is its despair!

- 25 Oh wae's me for the hour, Willie,
 When we thegither met—
 Oh wae's me for the time, Willie,
 That our first tryst was set!
 Oh wae's me for the loanin'⁶ green
 30 Where we were wont to gae—
 And wae's me for the destime,
 That gart⁷ me love thee sae!

- Oh! dinna⁸ mind my words, Willie,
 I downa⁹ seek to blame—
 35 But oh! it's hard to live, Willie,
 And dree¹⁰ a world's shame!

¹ burst² sore grief must have³ sob and weep⁴ part⁵ so strong⁶ lane⁷ made⁸ do not⁹ cannot¹⁰ endure

- Het tears are hailin'¹¹ ower your cheek,
 And hailin' ower your chin,
 Why weep ye sae for worthlessness,
 40 For sorrow and for sin?

- I'm weary o' this waird, Willie,
 And sick wi' a' I see—
 A canna live as I hae lived,
 Or be as I should be,
 45 But fauld into your heart, Willie,
 The heart that still is thine—
 And kiss aince mair the white, white cheek,
 Ye said was red langsyne

- A stoun'¹² gaes through my heid, Willie,
 50 A sair stoun' through my heart—
 Oh! haud me up and let me kiss
 Thy brow ere we twa part
 Anither, and anither yet!
 How fast my life-stings break!
 55 Fareweel! fareweel! through yon kirk-
 yaud
 Step lightly for my sake!

- The lav'rock³ in the lift,⁴ Willie,
 That hlt⁵ far ower our heid,
 Will sing the morn as merrily
 60 Abune⁶ the clay-cauld deid,
 And thus green turf we're sittin' on,
 Wi' dew-drops' slummeim' sheen,
 Will hap⁷ the heart that luvit thee
 As waird has seldom seen
 65 But oh! remember me, Willie,
 On land where'er ye be—
 And oh! think on the leal,⁸ leal heart,
 That ne'er luvit aye but thee!
 And oh! think on the cauld, cauld mools,⁹
 70 That file¹⁰ my yellow hair—
 That kiss the cheek, and kiss the chin,
 Ye never sall kiss mair!

THE FORESTER'S CAROL

1832

- Lusty Hearts! to the wood, to the merry
 green wood,
 While the dew with string pearls loads
 each blade,
 And the first blush of dawn brightly
 streams o'er the lawn,
 Like the smile of a rosy-cheeked maid.
 5 Our horns with wild music ring glad
 through each shaw,¹¹
 And our broad arrows rattle amain,

¹ pouring² pang³ lark⁴ sky⁵ sings cheerfully⁶ above⁷ cover⁸ loyal⁹ earth¹⁰ defile¹¹ grove

For the stout bows we draw, to the green
woods give law,
And the Might is the Right once again!

Mark yon herds, as they brattle¹ and brush
down the glade,

10 Pick the fat, let the lean rascals go,
Under favor 'tis meet that we tall² men
should eat,—
Nock³ a shaft and strike down that
proud doe!

Well delivered, payfay⁴ convulsive she
leaps,—

One bound more,—then she drops on
her side,

15 On steel bath bit smart the life-strings
of her heart,
And cold now lies the green forest's
pride

Heave her up, and away!—should any
base churl

Dare to ask why we range in this wood,
There's a keen arrow yare,⁵ in each broad
belt to spare.

20 That will answer the knave in his blood!

Then forward my Hearts! like the bold
reckless breeze

Our life shall whirl on in mad glee,
The long bows we bend, to the world's
latter end,

Shall be borne by the hands of the Free!

SONG

1853

If to thy heart I were as near

As thou art near to mine,
I'd hardly care though a' the year
Nae sun on earth suld shine, my dear,

5 Nae sun on earth suld shine!

Twin starnies are thy glancin' een⁶—

A world they'd licht and man—
And gin⁷ that ye be my Christine,

Ae blink⁸ to me ye'll spare, my dear,

10 Ae blink to me ye'll spare!

My leesome⁹ May I've wooed too lang—

Aneath the tryslin' tree,
I've sung till a' the plantin'¹⁰ sang,

Wi' lays o' love for thee, my dear,

15 Wi' lays o' love for thee

¹ scamper² brave, bold³ fit to the string⁴ by my faith⁵ ready⁶ flashing eyes⁷ if⁸ one glance⁹ pleasant¹⁰ grove

The dew-drops glisten on the green,
The laverocks lit¹ on high,
We'll forth and down the loan,² Christine,
And kiss when nane is migh, my dear,
20 And kiss when nane is migh!

EBENEZER ELLIOTT (1781-1849)

SONG

1831

Tune—*Robin Adair*

Child, is thy father dead?

Father is gone!

Why did they tax his bread?

God's will be done!

5 Mother has sold her bed,

Better to die than wed!

Where shall she lay her head?

Home we have none!

Father clamm'd³ thrice a week—

10 God's will be done!

Long for work did he seek,

Work he found none

Teats on his hollow cheek

Told what no tongue could speak

15 Why did his master break?

God's will be done!

Doctor said air was best—

Food we had none,

Father, wuh panting breast,

20 Grown'd to be gone

Now he is with the blest—

Mother says death is best!

We have no place of rest—

Yes, we have one!

BATTLE SONG

1831

Day, like our souls, is fiercely dark;

What then? 'Tis day!

We sleep no more, the cock crows—hark!

To arms! away!

5 They come! they come! the knell is rung

Of us or them,

Wide o'er their march the pomp is flung

Of gold and gem

What collar'd hound of lawless sway,

10 To famine dear—

What pension'd slave of Attila,

Leads in the rear?

Come they from Scythian wilds afar,

Our blood to spill?

15 Wear they the livery of the Czar?

They do his will

Nor tassell'd silk, nor epaulette,

¹ larks sing cheerfully² lane³ went without food

Nor plume, nor torse¹—
 No splendor gilds, all sternly met,
 20 Our foot and horse.
 But, dark and still, we only glow,
 Condensed in me!
 Strike, tawdry slaves, and ye shall know
 Our gloom is fire.
 25 In vain your pomp, ye evil powers,
 Insults the land,
 Wrongs, vengeance, and the cause are
 ours,
 And God's right hand!
 Madmen! they trample into snakes
 30 The wormy clod!
 Like fire, beneath their feet awakes
 The sword of God!
 Behind, before, above, below,
 They rouse the brave,
 35 Where'er they go, they make a foe,
 Or find a grave

THE PRESS

WRITTEN FOR THE PRINTERS OF SHEFFIELD,
 ON THE PASSING OF THE REFORM BILL
 1832

God said—"Let there be light!"²
 Gloom darkness felt his might,
 And fled away,
 Then startled seas and mountains cold
 5 Shone forth, all bright in blue and gold,
 And cried—"Tis day! 'tis day!"
 "Hail, holy light!" exclaim'd
 The thunderous cloud, that flamed
 O'er daisies white,
 10 And, lo! the rose, in crimson dress'd,
 Lean'd sweetly on the lily's breast,
 And, blushing, murmur'd—"Light!"
 Then was the skylark born,
 Then rose th' embattled corn;³
 15 Then floods of praise
 Flow'd o'er the sunny hills of noon;
 And then, in stillest night, the moon
 Pour'd forth her pensive lays
 Lo, heaven's bright bow is glad!
 20 Lo, trees and flowers all clad
 In glory, bloom!
 And shall the mortal sons of God
 Be senseless as the trodden clod,
 And darker than the tomb?
 25 No, by the *mind* of man!
 By the swart artisan!
 By God, our Sire!
 Our souls have holy light within,
 And every form of grief and sin
 30 Shall see and feel its fire
 By earth, and hell, and heav'n,

The shroud of souls is riven!
 Mind, mind alone
 Is light, and hope, and life, and power!
 35 Earth's deepest night, from this bless'd
 hour,
 The night of minds is gone!
 "The Press!" all lands shall sing,
 The Press, the Press we bring,
 All lands to bless;
 40 O pallid Want! O Labor stark!
 Behold, we bring the second ark!
 The Press! the Press! the Press!

PRESTON MILLS

The day was fair, the cannon roar'd,
 Cold blew the bracing north,
 And Preston's Mills, by thousands, pour'd
 Their little captives forth
 5 All in their best they paced the street,
 All glad that they were free,
 And sang a song with voices sweet—
 They sung of Liberty!
 But from their hips the rose had fled,
 10 Like "death-in-life" they smiled,
 And still, as each pass'd by, I said,
 Alas! is that a child?
 Flags waved and men—a ghastly crew—
 March'd with them, side by side:
 15 While, hand in hand, and two by two,
 They moved—a living tide
 Thousands and thousands—all so white!—
 With eyes so glazed and dull!
 O God! it was indeed a sight
 20 Too sadly beautiful!
 And, oh, the pang their voices gave
 Refuses to depart!
 This is a wailing for the grave!
 I whisper'd to my heart.
 25 It was as if, where roses blush'd,
 A sudden blasting gale,
 O'er fields of bloom had rudely rush'd,
 And turn'd the roses pale.
 It was as if, in glen and grove,
 30 The wild birds sadly sung,
 And every linnet mourn'd its love,
 And every thrush its young.
 It was as if, in dungeon gloom,
 Where chain'd despair reclined,
 35 A sound came from the living tomb,
 And hymn'd the passing wind

¹ wreath used to support a crest
² See *Genesis*, 1:3

³ See Coleridge's *The Rime of the Ancient Mariner*, 103 (p. 338).

And while they sang, and though they
smiled,

My soul groan'd heavily—

O who would be or have a child?

40 A mother who would be?

SPENSERIAN

I saw a horrid thing of many names,
And many shapes Some call'd it
wealth, some power,

Some grandeur From its heart it shot
black flames,

That scorch'd the souls of millions,
hour by hour;

5 And its proud eyes rain'd everywhere a
shower

Of hopeless life, and helpless misery;

For, spoused to fraud, destruction was
its dower!

But its cold brightness could not hide
from me

The parent base of crime, the nurse of
poverty!

A POET'S EPITAPH

Stop, mortal! Here thy brother lies—
The poet of the poor.

His books were rivers, woods, and skies,
The meadow, and the moor,

5 His teachers were the torn heart's wail,
The tyrant, and the slave,

The street, the factory, the jail,
The palace—and the grave.

Sin met thy brother everywhere!

10 And is thy brother blam'd?

From passion, danger, doubt, and care,
He no exemption claim'd

The meanest thing, earth's feeblest worm,
He fear'd to scorn or hate;

15 But, honoring in a peasant's form
The equal of the great,

He bless'd the steward, whose wealth
makes

The poor man's little, more,

Yet loath'd the haughty wretch that takes
20 From plunder'd labor's store

A hand to do, a head to plan,

A heart to feel and dare—

Tell man's worst foes, here lies the man
Who drew them as they are

SABBATH MORNING

Rise, young mechanic! Idle darkness
leaves

The dingy town, and cloudless morning
glows:

O rise and worship Him who spins and
weaves

Into the petals of the hedge-side rose
5 Day's golden beams and all-embracing
air!

Rise! for the morn of Sabbath riseth
fair!

The clouds expect thee—Rise! the stone-
chat¹ hops

Among the mosses of thy granite chair.
(Go tell the plover, on the mountain tops,
10 That *we* have cherish'd nests and hidden
wings.

Wings? Ay, like those on which the
seraph flings,

His sun-bright speed from star to star
abroad,

And we have music, like the whisperings
Of streams in Heav'n—our *labor* is an
ode

15 Of sweet sad praise to Him who loves the
right.

And cannot He who spins the beauteous
light,

And weaves the air into the wild flowers'
hues,

Give to thy soul the mountain torrent's
might,

Or fill thy veins with sunbeams, and dif-
fuse

20 Over thy thoughts the greenwood's mel-
ody?

Yea, this and more He can and will for
thee,

If thou wilt read, engraven on the skies
And restless waves, that "sloth is misery,"

And that our worth from our necessities
25 Flows, as the rivers from his clouds
descend!"

THE WAY BROAD LEAF²

When Winter howls along the hill,
We find the broad-leaf'd plantain still;

The way broad-leaf, of herbs the chief,
We never miss the way broad-leaf,

5 'Tis common as the poor.

To soothe the cruel scorner's woes,
Beneath the scinner's feet it grows;

Neglected, trampled, still it thrives,
A creature of unnumber'd lives;

10 How like the trampled poor!

When roses die, it still remains,
Hoof-crush'd, beneath un pitying rains,

Roll'd o'er by ringing carts and wains,³
It suffers still, but ne'er complains;

15 Just like the helpless poor!

¹ A common European singing bird.

² the broad-leaf along the roads

³ wagons

- Scorn'd by the bluebells—or bent o'er
 Their graves beneath the sycamores—
 Meek, modest, silent, useful still,
 It loves to do the gentle will
 20 Of Him who loves the poor!

RELIGION

- What is religion? "Speak the truth in
 love."
 Reject no good. Mend, if thou canst, thy
 lot.
 Doubting, enquire,—nor dictate till thou
 prove.
 Enjoy thy own—exceed not, trespass not.
 5 Pity the scorners of life's meanest thing
 If wrong'd, forgive—that Hate may lose
 his sting
 Think, speak, work, get—bestow, or wisely
 keep.
 So live, that thou may'st smile, and no one
 weep
 Be bless'd—like birds, that sing because
 they love,
 10 And bless—like rivers, singing to the sun,
 Giving and taking blessings, as they run;
 Or soft-voiced showers, that cool the an-
 swering grove,
 When cloudy wings are wide in heav'n
 display'd,
 And blessings brighten o'er the freshen'd
 sod,
 15 Till earth is like the countenance of God
 This is religion! saith the bard of trade.¹

PLAINT

- Dark, deep, and cold the current flows
 Unto the sea, where no wind blows,
 Seeking the land which no one knows.
 O'er its sad gloom still comes and goes
 5 The mingled wail of friends and foes,
 Borne to the land which no one knows
 Why shrieks for help yon wretch, who goes
 With millions, from a world of woes,
 Unto the land which no one knows?
 10 Though myriads go with him who goes,
 Alone he goes where no wind blows,
 Unto the land which no one knows.

- For all must go where no wind blows,
 And none can go for him who goes;
 15 None, none return whence no one knows.

¹ Elliott himself, who was known as "The Corn-
 Law Rhymer" from his *Corn-Law Rhymes*,
 written against the corn laws.

Yet why should he who shrieking goes
 With millions, from a world of woes,
 Reunion seek with it or those?

- Alone with God, where no wind blows,
 20 And Death, his shadow—doomed, he goes
 That God is there the shadow shows.

Oh, shoreless Deep, where no wind blows!
 And, thou, oh, Land which no one knows!
 That God is All, His shadow shows

BRYAN WALLER PROCTER
 ("Barry Cornwall")
 (1787-1874)

THE SEA
 1832

- The sea! the sea! the open sea!
 The blue, the fresh, the ever free!
 Without a mark, without a bound,
 It runneth the earth's wide regions 'round,
 5 It plays with the clouds, it mocks the
 skies,
 Or like a cradled creature lies.
 I'm on the sea! I'm on the sea!
 I am where I would ever be,
 With the blue above, and the blue below,
 10 And silence wheresoe'er I go,
 If a storm should come and awake the deep,
 What matter? I shall ride and sleep.
 I love (oh! how I love) to ride
 On the fierce foaming bustling tide,
 15 When every mad wave drowns the moon,
 Or whistles aloft his tempest tune,
 And tells how goeth the world below,
 And why the southwest blasts do blow.
 I never was on the dull tame shore,
 20 But I lov'd the great sea more and more,
 And backwards flew to her billowy breast,
 Like a bird that seeketh its mother's nest,
 And a mother she was, and is to me,
 For I was born on the open sea!
 25 The waves were white, and red the morn,
 In the noisy hour when I was born,
 And the whale it whistled, the porpoise
 rolled,
 And the dolphins bared their backs of gold,
 And never was heard such an outcry wild
 30 As welcomed to life the ocean-child!
 I've lived since then, in calm and strife,
 Full fifty summers a sailor's life,
 With wealth to spend and a power to range,
 But never have sought, nor sighed for
 change;
 35 And Death, whenever he come to me,
 Shall come on the wide unbounded sea!

THE STORMY PETREL
1832

A thousand miles from land are we,
Tossing about on the roaring sea,
From billow to bounding billow east,
Like fleecy snow on the stormy blast
5 The sails are scatter'd abroad, like weeds,
The strong masts shake like quivering
reeds,
The mighty cables, and iron chains,
The hull, which all earthly strength dis-
dains,
They strain and they crack, and hearts like
stone
10 Their natural hard, proud strength disown.
Up and down! up and down!
From the base of the wave to the billow's
crown,
And midst the flashing and feathery foam
The stormy petrel finds a home,—
15 A home, if such a place may be,
For her who lives on the wide, wide sea,
On the craggy ice, in the frozen air,
And only seeketh her rocky lair
To warm her young, and to teach them
spring
20 At once o'er the waves on their stormy
wing.

O'er the deep! O'er the deep!
Where the whale, and the shark, and the
sword-fish sleep,
Outflying the blast and the driving rain,
The petrel telleth her tale—in vain,
25 For the maimer curseth the warning bird
Who bringeth him news of the storms un-
heard!
Ah! thus does the prophet, of good or ill,
Meet hate from the creatures he serveth
still
Yet he ne'er falters—So, petrel! spring
30 Once more o'er the waves on thy stormy
wing!

THE HUNTER'S SONG
1832

Rise! Sleep no more! 'Tis a noble morn:
The dews hang thick on the fringed thorn,
And the frost shrinks back, like a beaten
hound,
Under the steaming, steaming ground
5 Behold, where the billowy clouds flow by,
And leave us alone in the clear gray sky!
Our horses are ready and steady—So, ho!
I'm gone, like a dart from the Tartar's
bow
Hark, hark!—Who calleth the maiden
Morn

10 From her sleep in the woods and the
stubble corn?
The horn,—the horn!
The merry, sweet ring of the hunter's
horn.

Now, thorough the copse, where the fox is
found,
And over the stream, at a mighty bound,
15 And over the high lands, and over the low,
O'er furrows, o'er meadows, the hunters
go!
Away!—as a hawk flies full at its prey,
So flieeth the hunter, away,—away!
From the bust at the cover till set of sun,
20 When the red fox dies, and—the day is
done!
Hark, hark!—What sound on the wind
is borne?
'Tis the conquering voice of the hunt-
er's horn
The horn,—the horn!
The merry, bold voice of the hunter's
horn

25 Sound! Sound the horn! To the hunter
good
What's the gully deep or the roaring
flood?
Right over he bounds, as the wild stag
bounds,
At the heels of his swift, sure, silent
hounds
O, what delight can a mortal lack,
30 When he once is firm on his horse's back,
With his stirrups short, and his snaffle
strong,
And the blast of the horn for his morning
song?
Hark, hark!—now, home! and dream
till morn
Of the bold, sweet sound of the hunt-
er's horn!
35 The horn,—the horn!
O, the sound of all sounds is the hunt-
er's horn!

LIFE
1832

We are born, we laugh, we weep;
We love, we droop, we die!
Ah! wherefore do we laugh or weep?
Why do we live, or die?
5 Who knows that secret deep?
Alas, not I!
Why doth the violet spring
Unseen by human eye?
1 A kind of bridle

- Who do the radiant seasons bring
 10 Sweet thoughts that quickly fly?
 Why do our fond hearts cling
 To things that die?

- We toil,—through pain and wrong,
 We fight,—and fly,
 15 We love, we lose, and then, ere long,
 Stone-dead we lie.
 O life! is *all* thy song
 "Endure and—die"?!

PEACE! WHAT DO TEARS AVAIL
 1832

- Peace! what do tears avail?
 She lies all dumb and pale,
 And from her eye
 The spirit of lovely life is fading,
 5 And she must die!
 Why looks the lover wroth? the friend up-
 braiding?
 Reply, reply!

- Hath she not dwelt too long
 'Midst pain, and grief, and wrong?
 10 Then, why not die?
 Why suffer again her doom of sorrow,
 And hopeless lie?
 Why nurse the trembling dream until to-
 morrow?
 Reply, reply!

- Death! Take her to thine arms,
 In all her stainless charms,
 And with her fly
 To heavenly haunts, where clad in bright-
 ness,
 The Angels lie.
 20 Wilt bear her there, O Death! in all her
 whiteness?
 Reply, reply!

A POET'S THOUGHT
 1832

- Tell me, what is a poet's thought?
 Is it on the sudden born?
 Is it from the starlight caught?
 Is it by the tempest taught,
 5 Or by whispering morn?
 Was it cradled in the brain?
 Chain'd awhile, or nurs'd in night?
 Was it wrought with toil and pain?
 Did it bloom and fade again,
 10 Ere it burst to light?

No more question of its birth:
 Rather love its better part!

- 'Tis a thing of sky and earth,
 Gathering all its golden worth
 15 From the poet's heart.

THE POET'S SONG TO HIS WIFE

- How many summers, love,
 Have I been thine?
 How many days, thou dove,
 Hast thou been mine?
 5 Time, like the winged wind
 When 't bends the flowers,
 Hath left no mark behind,
 To count the hours!
 Some weight of thought, though loath
 10 On thee he leaves,
 Some lines of care round both
 Perhaps he weaves,
 Some tears,—a soft regret
 For joys scarce known,
 15 Some looks we half forget,—
 All else is flown

- Ah!—With what thankless heart
 I mourn and sing!
 Look, where our children start,
 20 Like sudden spring!
 With tongues all sweet and low
 Like a pleasant rhyme,
 They tell how much I owe
 To thee and time!

INSCRIPTION FOR A FOUNTAIN

- Rest! This little fountain runs
 Thus for aye.—It never stays
 For the look of summer suns,
 Nor the cold of winter days
 5 Whoso'er shall wander near,
 When the Syrian heat is worst,
 Let him hither come, nor fear
 Lest he may not slake his thirst:

- He will find this little river
 10 Running still, as bright as ever.
 Let him drink, and onward lie,
 Bearing but in thought, that I,
 Erosas, bade the Naiad fall,
 And thank the great god Pan for all!

A PETITION TO TIME
 1850

- Touch us gently, Time!
 Let us glide adown thy stream
 Gently,—as we sometimes glide
 Through a quiet dream.
 5 Humble voyagers are we,
 Husband, wife, and children three—
 (One is lost,—an angel, fled
 To the azure overhead.)

- Touch us gently, Time!
 10 We've not proud nor soaring wings:
 Our ambition, our content,
 Lies in simple things.
 Humble voyagers are we,
 O'er life's dim, unsounded sea,
 15 Seeking only some calm clime;—
 Touch us gently, gentle Time!

HARTLEY COLERIDGE
 (1796-1849)

SONG
 1833

- She is not fair to outward view
 As many maidens be,
 Her loveliness I never knew
 Until she smil'd on me,
 5 Oh! then I saw her eye was bright,
 A well of love, a spring of light
 But now her looks are coy and cold,
 To mine they ne'er reply,
 And yet I cease not to behold
 10 The love-light in her eye
 Her very frowns are fairer far
 Than smiles of other maidens are.

AN OLD MAN'S WISH
 1833

- I have lived, and I have loved,
 Have lived and loved in vain,
 Some joys, and many woes have proved,
 That may not be again,
 5 My heart is cold, my eye is sere,
 Joy wins no smile, and grief no tear.
 Fain would I hope, if hope I could,
 If sure to be deceived,
 There's comfort in a thought of good,
 10 Tho' 'tis not quite believed;
 For sweet is hope's wild warbled air,
 But, oh! its echo is despair.

**WHITHER IS GONE THE WISDOM AND
 THE POWER**
 1833

- Whither is gone the wisdom and the power
 That ancient sages scatter'd with the notes
 Of thought-suggesting lyres? The music
 floats
 In the void air; e'en at this breathing hour.
 5 In every cell and every blooming bower
 The sweetness of old lays is hovering still—
 But the strong soul, the self-constraining
 will,
 The rugged root that bare the winsome
 flower
 Is weak and wither'd. Were we like the
 Fays

- 10 That sweetly nestle in the foxglove bells,
 Or lurk and murmur in the rose-lipp'd
 shells
 Which Neptune to the earth for quit-rent¹
 pays,
 Then might our pretty modern Philomels
 Sustain our spirits with their roundelay.

NOVEMBER
 1833

- The mellow year is hasting to its close;
 The little buds have almost sung their
 last,
 Their small notes twitter in the dreary
 blast—
 That shrill-piped harbinger of early snows;
 5 The patient beauty of the scentless rose,
 Oft with the Morn's hoar crystal quaintly
 glass'd,
 Hangs, a pale mourner for the summer
 past,
 And makes a little summer where it grows:
 In the chill sunbeam of the faint brief
 day
 10 The dusky waters shudder as they shine,
 The russet leaves obstruct the straggling
 way
 Of oozy brooks, which no deep banks de-
 fine,
 And the gaunt woods, in ragged, scant
 array,
 Wrap their old limbs with sombre ivy
 twine

NIGHT
 1833

- The crackling embers on the hearth are
 dead,
 The indoor note of industry is still,
 The latch is fast, upon the window sill
 The small birds wait not for their daily
 bread,
 5 The voiceless flowers—how quietly they
 shed
 Their nightly odors;—and the household
 rill
 Murmurs continuous dulcet sounds that fill
 The vacant expectation, and the dead
 Of listening night And haply now she
 sleeps,
 10 For all the garrulous noises of the air
 Are hush'd in peace, the soft few silent
 weeps,
 Like hopeless lovers for a maid so fair:—
 Oh! that I were the happy dream that
 creeps
 To her soft heart, to find my image there.

¹ rent paid in commutation of service

TO SHAKSPEARE

1833

- The soul of man is larger than the sky,
 Deeper than ocean, or the abysmal dark
 Of the unfathom'd centre Like that Ark,
 Which in its sacred hold uplifted high,
 5 O'er the drown'd hills, the human family,
 And stock reserved of every living kind,¹
 So, in the compass of the single mind,
 The seeds and pregnant forms in essence
 lie,
 That make all worlds. Great poet, 'twas
 thy art
 10 To know thyself, and in thyself to be
 Whate'er love, hate, ambition, destiny,
 Or the firm, fatal purpose of the heart,
 Can make of man. Yet thou wert still the
 same,
 Serene of thought, unhurt by thy own
 flame.

MAY, 1840

1840

1850

- A lovely morn, so still, so very still,
 It hardly seems a growing day of spring,
 Though all the odorous buds are blossoming,
 And the small matin² birds were glad and
 shrill
 5 Some hours ago, but now the woodland rill
 Murmurs along, the only vocal thing,
 Save when the wee wren flits with stealthy
 wing,
 And cons by fits and bits her evening trill.
 Lovers might sit on such a morn as this
 10 An hour together, looking at the sky,
 Nor dare to break the silence with a kiss,
 Long listening for the signal of a sigh;
 And the sweet Nun, diffused in voiceless
 prayer,
 Feel her own soul through all the brooding
 air.

"MULTUM DILEXIT"³

1848

1850

- She sat and wept beside His feet; the
 weight
 Of sin oppress'd her heart; for all the
 blame,
 And the poor malice of the worldly shame,
 To her was past, extinct, and out of date.
 5 Only the sin remain'd,—the leprous state;
 She would be melted by the heart of love,

¹ See *Genesis*, 7² morning³ "Much hath she loved." See *Luke*, 7 37-50.

By fires far fiercer than are blown to prove
 And purge the silver ore adulterate
 She sat and wept, and with her untress'd
 hair

- 10 Still wip'd the feet she was so bless'd to
 touch;
 And He wip'd off the soiling of despair
 From her sweet soul, because she lov'd so
 much.
 I am a sinner, full of doubts and fears.
 Make me a humble thing of love and tears.

HOMER

1850

- Far from the sight of earth, yet bright
 and plain
 As the clear noon-day sun, an "orb of
 song"
 Lovely and bright is seen, amid the throng
 Of lesser stars, that rise and wax and wane,
 5 The transient rulers of the fickle main,
 One constant light gleams through the dark
 and long
 And narrow aisle of memory How strong,
 How fortified with all the numerous train
 Of truths wert thou, great poet of man-
 kind,
 10 Who told'st in verse as mighty as the sea,
 And various as the voices of the wind,
 The strength of passion rising in the glee
 Of battle. Fear was glorified by thee,
 And Death is lovely in thy tale enshrined.

PRAYER

1850

- There is an awful quiet in the air,
 And the sad earth, with moist, imploring
 eye,
 Looks wide and wakeful at the pondering
 sky,
 Like Patience slow subsiding to Despair
 5 But see, the blue smoke as a voiceless
 prayer,
 Sole witness of a secret sacrifice,
 Unfolds its tawny wreaths, and multiplies
 Its soft chameleon breathings in the rare
 Capacious ether,—so it fades away,
 10 And nought is seen beneath the pendent
 blue,
 The undistinguishable waste of day
 So have I dream'd!—oh, may the dream be
 true!—
 That praying souls are purged from mortal
 hue,
 And grow as pure as He to whom they
 pray.

APPENDIX



APPENDIX

ALEXANDER POPE (1688-1744)

From WINDSOR FOREST
1704 1713

Thy forests, Windsor ' and thy green retreats,
At once the Monarch's and the Muse's seats,
Invite my lays Be present, sylvan maids '
Unlock your springs, and open all your shades
Granville commands, your aid, O Muses, bring ' 5
What Muse for Granville can refuse to sing?
The groves of Eden, vanish'd now so long,
Live in description, and look green in song '
These, were my breast inspir'd with equal flame,
Like them in beauty, should be like in fame. 10
Here hills and vales, the woodland and the plain,
Here earth and water, seem to strive again,
Not chaos-like together crush'd and bruise'd,
But, as the world, harmoniously confus'd,
Where order in variety we see, 15
And where, tho' all things differ, all agree
Here waving groves a chequer'd scene display,
And part admit, and part exclude the day,
As some coy nymph her lover's warm address
Nor quite indulges, nor can quite repress, 20
There, interspers'd in lawns and op'ning glades,
Thin trees arise, that shun each other's shades
Here, in full light, the russet plains extend,
There wrapt in clouds, the bluish hills ascend
Ev'n the wild heath displays her purple dyes, 25
And midst the desert fruitful fields arise,
That, crown'd with tufted trees¹ and springing corn,
Like verdant isles the sable waste adorn.
Let India boast her plants, nor envy we
The weeping amber on the halm tree, 30
While by our oaks the precious loads are borne,
And realms commanded which those trees adorn
Not proud Olympus yields a nobler sight,
Tho' gods assembled grace his tow'ring height,
Than what more humble mountains offer here, 35
Where, in their blessings, all those gods appear
See Pan with flocks, with fruits Pomona crown'd;
Here blushing Flora paints th' enamell'd ground;
Here Ceres' gifts in waving prospect stand,
And, nodding, tempt the joyful reaper's hand, 40
Rich Industry sits smiling on the plains,
And peace and plenty tell, a Stuart reigns.²
Not thus the land appear'd in ages past,
A dreary desert, and a gloomy waste,
To savage beasts and savage laws a prey, 45
And kings more furious and severe than they;
Who claim'd the skies, dispeopled air and floods,
The lonely lords of empty wilds and woods
'Till laid waste, they storm'd the dens and caves,
(For wiser brutes were backward to be slaves) 50
What could be free, when lawless beasts obey'd,
And ev'n the elements a tyrant sway'd?
In vain kind seasons swell'd the teeming grain,
Soft show'rs distill'd, and suns grew warm in vain;

The swain with tears his frustrate labor yields, 55
And famish'd dies amidst his ripen'd fields
What wonder then, a beast or subject slain
Were equal crimes in a despotic reign '
Both doom'd alike, for sportive tyrants bled,
But while the subject starv'd, the beast was fed 60
Proud Nimrod³ first the bloody chase began,
A mighty hunter, and his prey was man
Our haughty Norman boasts that barb'rous name,
And makes his trembling slaves, the royal game
The fields are ravish'd from th' industrious swains,⁴
From men their cities, and from gods their fanes 66
The levell'd towns with weeds lie cover'd o'er;
The hollow winds thro' naked temples roar;
Round broken columns clasping ivy twind,
O'er heaps of ruin stalk'd the stately hind, 70
The fox obscene to gaping tombs retires,
And savage howlings fill the sacred quires,⁴
Aw'd by the nobles, by his commons curst,
Th' oppressor rul'd tyrannic where he durst,
Stretch'd o'er the poor and church his iron rod, 75
And serv'd alike his vassals and his God.
Whom ev'n the Saxon spar'd and bloody lane,
The wanton victims of his sport remain.
But see, the man who spacious regions gave
A waste for beasts, himself deny'd a grave⁵ 80
Stretch'd on the lawn his second hope⁶ survey,
At once the chaser, and at once the prey
I o Rufus,⁷ tugging at the deadly dart.
Bleeds in the Forest like a wounded hart.
Succeeding monarchs heard the subjects' cries, 85
Nor saw displeas'd the peaceful cottage rise
Then gather'd flocks on unknown mountains fed,
O'er sandy wilds were yellow harvests spread,
The forests wonder'd at th' unusual grain,
And secret transport touch'd the conscious swain
Fair Liberty, Britannia's Goddess, rears 91
Her cheerful head, and leads the golden years
Ye vig'rous swains¹ while youth ferments your
blood,
And purer spirits swell the sprightly flood,
Now range the hills, the gameful woods beset, 95
Wind the shrill horn, or spread the waving net
When milder autumn summer's heat succeeds,
And in the new-shorn field the partridge feeds,
Before his lord the ready spaniel bounds, 99
Panting with hope, he tries the furrow'd grounds,
But when the tainted gales the game betray,
Couch'd close he lies, and meditates the prey
Secure they trust th' unfaithful field beast,
'Till hov'ring o'er 'em sweeps the swelling net

¹ William I, King of England (1066-87). See *Genesis*, 10 8-9

² Among his other tyrannies, William I confiscated land in Hampshire, and made it into New Forest, a royal game preserve

³ The female of the red deer

⁴ Parts of churches used by singers

⁵ The burial ground for William in Normandy had to be purchased

⁶ Richard, Duke of Bernay, said to have been killed by a stag

⁷ William II, King of England (1087-1100) He was killed (possibly by accident) by an arrow shot by one of his own men while hunting in New Forest.

¹ An allusion to *Paradise Lost*.

² See *L'Allegro*, 78

³ Queen Anne (1702-14).

Thus (if small things we may with great compare)
When Albion sends her eager sons to war, 106
Some thoughtless town, with ease and plenty blest,
Near, and more near, the closing lines invest;
Sudden they seize th' amaz'd, defenceless prize,
And high in air Britannia's standard flies.¹ 110

See² from the brake³ the whirring pheasant
springs,

And mounts exulting on triumphant wings!
Short is his joy, he feels the fiery wound,
Flutters in blood, and panting, beats the ground
Ah, what avail his glossy, varving dyes, 115
His purple crest and scarlet circled eyes,
The vivid green his shining plumes unfold,
His painted wings, and breast that flames with gold?

Nor yet, when moist Arcturus clouds the sky,
The woods and fields their pleasing toils deny 120
To plains with well-breath'd beagles we repair,
And trace the mazes of the circling hare
(Beasts, urg'd by us, their fellow-beasts pursue,
And learn of men each other to undo) 124
With laugh'ring guns th' unwearied fowler roves,
When frosts have whiten'd all the naked groves,
Where doves in flocks the leafless trees o'er shade,
And lonely wood-cocks haunt the wat'ry glade
He lifts the tube, and levels with his eye,
Straight a short thunder breaks the frozen sky 130
Oft, as in airy rings they skim the heath,
The clam'rous lapwings feel the leaden death,
Oft, as the mounting larks their notes prepare,
They fall, and leave their little lives in air

In genial spring, beneath the quiv'ring shade, 135
Where cooling vapors breathe along the mead,
The patient fisher takes his silent stand,
Intent, his angle trembling in his hand;
With looks unmov'd, he hopes the scaly breed,
And even the dancing cork and bending reed 140
Our plenteous streams, a various race supply
The bright-ey'd perch, with fins of Tyrian dye,⁴
The silver eel in shining volumes⁵ roll'd,
The yellow carp, in scales bedropp'd with gold,⁶
Swift trouts, diversified with crimson stains, 145
And pikes, the tyrants of the wat'ry plains.

Now Cancer glows with Phœbus' fiery car⁷
The youth rush eager to the sylvan war,
Swarm o'er the lawns, the forest walks surround,
Rouse the fleet hart, and cheer the opening hound
Th' impatient courser pants in every vein, 151
And, pawing, seems to beat the distant plain
Hills, vales, and floods appear already cross'd,
And ere he starts, a thousand steps are lost 154
See the bold youth strain up the threat'ning steep,
Rush thro' the thickets, down the valleys sweep,
Hang o'er their couriers' heads with eager speed,
And earth rolls back beneath the flying steed
Let old Arcadia boast her ample plain,
Th' immortal huntress,⁸ and her virgin train, 160

Nor envy, Windsor⁹ since thy shades have seen
As bright a Goddess and as chaste a Queen,¹
Whose care, like hers, protects the avian reign,
The earth's fair light, and Empress of the main.

From AN ESSAY ON CRITICISM
1709 1711

PART I

'Tis hard to say, if greater want of skill
Appear in writing or in judging ill,
But, of the two, less dangerous is th' offence
To tire our patience, than mislead our sense
Some few in that, but numbers err in this, 5
Ten censures² wrong for one who writes amiss,
A fool might once himself alone expose,
Now one in verse makes many more in prose
'Tis with our judgments as our watches, none
Go just alike, yet each believes his own 10
In poets as true genius is but rare,
True taste as seldom is the critic's share,
Both must alike from heav'n derive their light,
These born to judge, as well as those to write,
Let such teach others who themselves excel, 15
And censure freely who have written well
Authors are partial to their wit,³ 'tis true,
But are not critics to their judgment too?

Yet if we look more closely, we shall find
Most have the seeds of judgment in their mind 20
Nature affords at least a glimm'ring light,
The lines, tho' touch'd but faintly, are drawn right
But as the slightest sketch, if justly trac'd,
Is by ill coloring but the more disgrac'd,
So by false learning is good sense defac'd, 25
Some are bewilder'd in the maze of schools,
And some made cuckoos Nature meant but fools
In search of wit these lose their common sense,
And then turn critics in their own defence,
Each burns alike, who can, or cannot write, 30
Or with a rival's or an enunch's spite
All fools have still an itching to deride,
And fain would be upon the laughing side
If Mævius scribbled in Apollo's spite,
There are those who judge still worse than he can
write 35

Some have at first for wits, then poets past,
Turn'd critics next, and prov'd plain fools at last.
Some neither can for wits nor critics pass,
As heavy mules are neither horse nor ass
Those half-learn'd wittlings, num'rous in our isle, 40
As half form'd insects on the banks of Nile,
Unfinish'd things, one knows not what to call,
Their generation's⁴ so equivocal
To tell⁵ 'em, would a hundred tongues require,
Or one vain wit's, that might a hundred tire. 45

But you who seek to give and merit fame,
And justly bear a critic's noble name,
Be sure yourself and your own reach to know,

¹ Probably an allusion to the easy capture of Gibraltar, in 1704.

² thicket

³ A purple dye made by the natives of ancient Tyre, Asia Minor, from the juice of shell fish.

⁴ colla

⁵ See Paradise Lost, 7, 406

⁶ The sun was in the sign of Cancer, — 4 c, it was the time of the summer solstice

⁷ Diana, the goddess of the chase

¹ Queen Anne.

² judge

³ knowledge; intellect, genius, creative power

⁴ persons possessing learning or knowledge of human nature

⁵ begetting

⁶ count

How far your genius, taste, and learning go,
Launch not beyond your depth, but be discreet, 50
And mark that point where sense and dulness meet.

Nature to all things fix'd the limits fit,
And wisely curb'd proud man's pretending wit.
As on the land while here the ocean gains,
In other parts it leaves wide sandy plains, 55
Thus in the soul while memory prevails,
The solid pow'r of understanding fails,
Where beams of warm imagination play,
The memory's soft figures melt away
One science only will one genius fit, 60
So vast is art, so narrow human wit.
Not only bounded to peculiar arts,
But oft in those confined to single parts.
Like kings, we lose the conquests gain'd before,
By vain ambition still to make them more, 65
Each might his sev'ral province well command,
Would all but stoop to what they understand.

First follow Nature, and your judgment frame
By her just standard, which is still the same
Unerring Nature, still divinely bright, 70
One clear, unchang'd, and universal light,
Life, force, and beauty, must to all impart,
At once the source, and end, and test of Art,
Art from that fund each just supply provides,
Works without show, and without pomp presides. 75
In some fair body thus th' informing soul
With spirits feeds, with vigor fills the whole,
Each motion guides, and every nerve sustains,
Itself unseen, but in th' effects, remains
Some, to whom Heav'n in wit has been profuse, 80
Want as much more, to turn it to its use,
For wit and judgment often are at strife,
Tho' meant each other's aid, like man and wife
'Tis more to guide than spur the Muse's steed,
Restrain his fury, than provoke his speed, 85
The winged courser,¹ like a generous horse,
Shows most true mettle when you check his course.

Those rules of old discovered, not devis'd,
Are Nature's still, but Nature's methodiz'd,
Nature, like liberty, is but restrain'd, 90
By the same laws which first herself ordain'd.
Hear how learn'd Greece her useful rules indites,
When to repress and when indulge our flights,
High on Parnassus top her sons she show'd,
And pointed out those arduous paths they trod, 95
Held from afar, aloft, th' immortal prize,
And urged the rest by equal steps to rise
Just precepts thus from great examples giv'n,
She drew from them what they deriv'd from Heav'n.
The gen'rous critic fann'd the poet's fire, 100
And taught the world with reason to admire
Then Criticism the Muse's handmaid prov'd,
To dress her charms and make her more belov'd,
But following wits from that intention stray'd,
Who could not win the mistress, woo'd the maid, 105
Against the poets their own arms they turn'd,
Sure to hate most the men from whom they learn'd
So modern 'pothecaries, taught the art
By doctor's bills² to play the doctor's part,
Bold in the practice of mistaken rules, 110

Prescribe, apply, and call their masters fools.
Some on the leaves of ancient authors prey,
Nor time nor moths e'er spoil'd so much as they
Some drily plain without invention's aid,
Write dull receipts how poems may be made, 115
These leave the sense, their learning to display,
And those explain the meaning quite away.

You then whose judgment the right course would
steer,
Know well each ancient's proper character;
His fable,³ subject, scope in every page, 120
Religion, country, genius of his age,
Without all these at once before your eyes,
Cavil you may, but never criticise.
Be Homer's works your study and delight,
Read them by day, and meditate by night, 125
Thence form your judgment, thence your maxims
bring,

And trace the Muses upward to their spring
Still with itself compar'd, his text peruse,
And let your comment be the Mantuan Muse.⁴

When first young Maro⁵ in his boundless mind 130
A work t' outlast immortal Rome design'd,
Perhaps he seem'd above the critic's law,
And but from Nature's fountains scorn'd to draw,
But when t' examine every part he came,
Nature and Homer were, he found, the same 135
Convinc'd, amaz'd, he cherks the bold design,
And rules as strict his labor'd work confine,
As if the Stagirite⁶ overlooked each line
Learn hence for ancient rules a just esteem,
To copy Nature is to copy them 140

Some beauties yet no precepts can declare,
For there's a happiness as well as care,
Music resembles poetry, in each
Are nameless graces which no methods teach,
And which a master hand alone can reach 145
If where the rules not far enough extend,
(Since rules were made but to promote their end)
Some lucky licence answer to the full
Th' intent propos'd, that licence is a rule
Thus Pegasus, a nearer way to take, 150
May boldly deviate from the common track;
From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of art,
Which, without passing thro' the judgment, gains
The heart, and all its end at once attains 155
In prospects thus, some objects please our eyes,
Which out of Nature's common order rise,
The shapeless rock, or hanging precipice
Great wits sometimes may gloriously offend,
And rise to faults true critics dare not mend, 160
But tho' the ancients thus their rules invade,
(As kings dispense with laws themselves have made),
Moderns beware! or if you must offend
Against the precept, ne'er transgress its end,
Let it be seldom, and compell'd by need, 165
And have, at least, their precedent to plead

¹ plot story

² Virgil, who was born near Mantua, Italy.

³ The family name of Virgil (Publius Virgilius Maro).

⁴ Aristotle (384-322 B. C.), the famous Greek philosopher, who was born in Stagira, a city in Macedonia, now a part of Turkey. His *Poetics* laid the foundation of literary criticism, and for centuries, especially in Pope's time, enjoyed an almost superstitious reverence.

¹ animating

² Pegasus

³ of good stock, thoroughbred, mettlesome

⁴ That is, on the heights of poetic fame

⁵ prescriptions

The critic else proceeds without remorse,
Seizes your fame and puts his laws in force

I know there are to whose presumptuous thoughts
Those freer beauties, ev'n in them, seem faults 170
Some figures monstrous and mis-shap'd appear,
Consider'd singly, or beheld too near,
Which, but proportion'd to their light or place,
Due distance reconciles to form and grace
A prudent chief not always must display 175
His powers in equal ranks, and fair array,
But with th' occasion and the place comply,
Conceal his force, nay, seem sometimes to fly
Those oft are stratagems which errors seem,
Nor is it Homer nods, but we that dream 180

Still green with bays each ancient altar stands,
Above the reach of sacrilegious hands,
Secure from flames, from envy's fiercer rage,
Destructive war, and all involving age 184
See, from each clime the learn'd their incense bring 't
Hear, in all tongues, consenting peans ring '
In praise so just let ev'ry voice be joined,
And fill the general chorus of mankind
Hail, bards triumphant ' born in happier days,
Immortal heirs of universal praise 190
Whose honors with increase of ages grow,
As streams roll down, enlarging as they flow;
Nations unborn your mighty names shall sound,
And worlds applaud that must not yet be found '
Oh, may some spark of your celestial fire, 195
The last, the meanest of your sons inspire,
(That on weak wings, from far, pursues your flights;
Glow while he reads, but trembles as he writes)
To teach vain with a science little known,
T' admire superior sense, and doubt their own ' 200

From AN ESSAY ON MAN

EPISTLE I

Awake, my St John ' leave all meaner things
To low ambition and the pride of kings
Let us (since life can little more supply
Than just to look about us and to die)
Expatiate free¹ o'er all this scene of man , 5
A mighty maze ' but not without a plan ;
A wild, where weeds and flow'rs promiscuous shoot,
Or garden, tempting with forbidden fruit.
Together let us beat² this ample field,
Try what the open, what the covert yeld ; 10
The latent tracts, the giddy heights, explore
Of all who blindly creep, or sightless soar ,
Eye Nature's walks, shoot folly as it flies,
And catch the manners living as they rise ,
Laugh where we must, be candid³ where we can , 15
But vindicate the ways of God to man "

I Say first, of God above, or man below,
What can we reason, but from what we know ?
Of man, what see we but his station here
From which to reason or to which refer ? 20
Thro' worlds unnumber'd tho' the God be known,

¹ See Horace's *Ars Poetica*, 359-60

² Used here in the original sense of *can*

³ wander at will

⁴ pour, range over

⁵ lenient, charitable

⁶ See *Paradise Lost*, 1, 28

'Tis ours to trace him only in our own.

He, who through vast immensity can pierce,
See worlds on worlds compose one universe,
Observe how system into system runs, 25
What other planets circle other suns,
What vari'd being peoples every star,
May tell why Heav'n has made us as we are
But of this frame¹ the bearings, and the ties,
The strong connections, nice dependences, 30
Gradations just, has thy pervading soul
Look'd thro' ? or can a part contain the whole ?
Is the great chain, that draws all to agree,
And drawn supports, upheld by God, or thee ?

II Presumptuous man ' the reason wouldst thou find, 35

Why form'd so weak, so little, and so blind ?
First, if thou canst, the harder reason guess,
Why form'd no weaker, blinder, and no less ?
Ask of thy mother earth, why oaks are made
Taller or stronger than the weeds they shade ? 40
Or ask of yonder argent fields above,
Why Jove's satellites are less than Jove.
Of systems possible, if 'tis contest
That Wisdom infinite must form the best,
Where all must full or not coherent be, 45
And all that rises, rise in due degree ,
Then, in the scale of reasoning life, 'tis plain,
There must be, somewhere, such a rank as man
And all the question (wrangle e'er so long)
Is only this, if God has plac'd him wrong ? 50

Respecting man, whatever wrong we call,
May, must be right, as relative to all
In human works, tho' labor'd on with pain,
A thousand movements scarce one purpose gain ,
In God's, one single can its end produce , 55
Yet serves to second too some other use
So man, who here seems principal alone,
Perhaps acts second to some sphere unknown,
Touches some wheel, or verges to some goal ,
'Tis but a part we see, and not a whole, 60

When the proud steed shall know why man re-
strains
His fiery course, or drives him o'er the plains ;
When the dull ox, why now he breaks the clod,
Is now a victim, and now Egypt's god²
Then shall man's pride and dullness comprehend 65
His actions³, passions⁴, being's, use and end ,
Why doing, suffering, check'd, impell'd , and why
This hour a slave, the next a deity

Then say not man's imperfect, Heav'n in fault ,
Say rather, man's as perfect as he ought 70
His knowledge measur'd to his state and place,
His time a moment, and a point his space
If to be perfect in a certain sphere,
What matter, soon or late, or here or there ?
The best today is as completely so, 75
As who began a thousand years ago

III Heav'n from all creatures hides the book of
Fate,
All but the page prescrib'd, their present state '
From brutes what men, from men what spirits
know :

¹ The structure of the universe.

² Apis, the sacred bull of Egypt.

- Or who could suffer being here below?
The lamb thy riot dooms to bleed today,
Had he thy reason, would he skip and play?
Pleas'd to the last, he crops the flow'ry food,
And licks the hand just rais'd to shed his blood.
Oh, blindness to the future! kindly given,
That each may fill the circle mark'd by Heav'n -
Who sees with equal eye, as God of all,
A hero perish, or a sparrow fall,
Atoms or systems into ruin hurl'd,
And now a bubble burst, and now a world
Hope humbly then, with trembling pinions soar,
Wait the great teacher Death, and God adore
What future bliss, he gives not thee to know,
But gives that hope to be thy blessing now.
Hope springs eternal in the human breast
Man never is, but always to be blest
The soul, uneasy and confin'd from home,
Rests and expatiates in a life to come
- Lo, the poor Indian! whose untutor'd mind
Sees God in clouds, or hears him in the wind,
His soul, proud science never taught to stray
I'er as the solar walk, or milky way,
Yet simple Nature to his hope has giv'n,
Behind the cloud-topp'd hill, an humbler Heav'n,
Some safer world in depths of woods embrac'd
Some happier island in the watery waste,
Where slaves, once more their native land behold,
No fiends torment, no Christians thirst for gold
To be, contents, his natural desire,
He asks no angel's wing, no seraph's fire;
But thinks, admitted to that equal sky
His faithful dog shall hear his company
- IV Go, wiser thou! and, in thy scale of sense
Weigh thy opinion against Providence,
Call imperfection what thou fancy'st such,
Say, "Here he gives too little, there too much;"
Destroy all creatures for thy sport or gust!
Yet cry, "If man's unhappy, God's unjust!"
If man alone engross not Heaven's high care,
Alone made perfect here, immortal there,
Watch from his hand the balance and the rod,
Re-judge his justice, be the god of God.
In pride, in reasoning pride, our error lies;
All quit their sphere, and rush into the skies.
Pride still is aiming at the blest abodes,
Men would be angels, angels would be gods.
Aspiring to be gods, if angels fell,
Aspiring to be angels, men rebel
And who but wishes to invert the laws
Of order, sins against th' Eternal Cause
- V Ask for what end the heav'nly bodies shine,
Earth for whose use? Pride answers, "'Tis for mine
For me kind Nature wakes her genial pow'r,
Suckles each herb, and spreads out ev'ry flow'r;
Annual for me the grape, the rose renew
The juice nectareous, and the balmy dew;
For me, the mine a thousand treasures brings;
For me, health gushes from a thousand springs;
Scars roll to waft me, suns to light me rise;
My footstool earth, my canopy the skies"
- But errs not Nature from this gracious end,
From burning suns when livid deaths descend,
1 pleasure of taste
- 80 When earthquakes swallow, or when tempests sweep
Towns to one grave, whole nations to the deep?
"No," 'tis reply'd, "the first Almighty Cause
Acts not by partial, but by gen'ral laws,
Th' exceptions few, some change, since all began
And what created perfect?"—Why then man?
If the great end be human happiness,
Then Nature deviates, and can man do less?
As much that end a constant course requires
Of show'rs and sunshine, as of man's desires,
As much eternal springs and cloudless skies,
As men forever temp'rate, calm, and wise
If plagues or earthquakes break not Heaven's design,
Why then a Borgia, or a Catiline?
Who knows but He, whose hand the lightning forms,
Who heaven, old ocean, and who wings the storms,
Pours fierce ambition in a Caesar's mind,
Or turns young Ammon loose to scourge mankind?
From pride, from pride, our very reasoning springs
Account for moral, as for nat'ral things
Why charge we Heav'n in those, in these acquit?
In both, to reason right is to submit,
Better for us, perhaps, it might appear,
Were there all harmony, all virtue here,
That never air or ocean felt the wind;
That never passion discompos'd the mind.
But all subsists by elemental strife,
And passions are the elements of life
The gen'ral order, since the whole began,
Is kept in Nature, and is kept in man.
- VI What would this man? Now upward will
he soar,
And little less than angel, would be more.
Now looking downwards, just as griev'd appears
To want the strength of bulls, the fur of bears
Made for his use all creatures if he call,
Say what their use, had he the pow'r of all?
Nature to these, without profusion, kind,
The proper organs, proper pow'rs assigned,
Each seeming want compensated of course,
Here with degrees of swiftness, there of force;
All in exact proportion to the state,
Nothing to add, and nothing to abate
Each beast, each insect happy in its own -
Is Heav'n unkind to man, and man alone?
Shall he alone, whom rational we call,
Be pleas'd with nothing, if not bleas'd with all?
The bliss of man (could pride that blessing find)
Is not to act or think beyond mankind,
No pow'rs of body or of soul to share,
But what his nature and his state can bear.
Why has not man a microscope eye?
For this plain reason, man is not a fly
Say what the use, were finer optics giv'n,
T' inspect a mite, not comprehend the heav'n?
Or touch, if tremblingly alive all o'er,
To smart and agonize at every pore?
Or, quick effluvia darting through the brain,
Die of a rose in aromatic pain?
If Nature thund'ring in his op'ning ears,
And stunned him with the music of the spheres,
1 According to the old Ptolemaic astronomy, the
earth was the center of the universe, with the
planets and stars revolving about it in concen-
tric spheres. The revolution of these spheres
produced music too fine for mortal ears to hear.

How would he wish that Heav'n had left him still
The whisp'ring zephyr, and the purling rill?
Who finds not Providence all good and wise, 205
Alike in what it gives, and what denies?

VII. Far as Creation's ample range extends,
The scale of sensual,¹ mental pow'rs ascends
Mark how it mounts, to man's imperial race,
From the green myriads in the peopled grass 210
What modes of sight betwixt each wide extreme,
The mole's dim curtain, and the lynx's beam
Of smell, the headlong lioness between
And hound sagacious on the tainted green
Of hearing, from the life that fills the flood, 215
To that which warbles thro' the vernal wood
The spider's touch, how exquisitely fine!
Feels at each thread, and lives along the line
In the nice bee, what sense so subtly true
From poisonous herbs extracts the healing dew? 220
How instinct varies in the grov'ling swine,
Compar'd, half-reas'ning elephant, with thine!
Twixt that and reason, what a nice barrier,
Forever sep'rate, yet forever near!
Remembrance and reflection how ally'd; 225
What thin partitions sense from thought divide
And middle natures, how they long to join,
Yet never pass th' insuperable line!
Without this just gradation, could they be
Subjected, these to those, or all to thee? 230
The pow'rs of all subdu'd by thee alone,
Is not thy reason all these pow'rs in one?

VIII See, through this air, this ocean, and this earth,

All matter quick,² and bursting into birth.
Above, how high, progressive life may go! 235
Around, how wide! how deep extend below!
Vast chain of being! which from God began,
Natures ethereal, human, angel, man,
Beast, bird, fish, insect, what no eye can see,
No glass can reach, from infinite to thee, 240
From thee to nothing—On superior pow'rs
Were we to press, inferior might³ on ours,
Or in the full creation leave a void,
Where, one step broken, the great scale's destroy'd
From Nature's chain whatever link you strike, 245
Tenth, or ten thousandth, breaks the chain alike

And, if each system in gradation roll
Alike essential to th' amaying whole,
The least confusion but in one, not all
That system only but the whole must fall 250
Let earth unbalance'd from her orbit fly,
Planets and suns run lawless through the sky;
Let ruling angels from their spheres be hurl'd,
Being on being wreck'd, and world on world,
Heaven's whole foundations to their centre nod, 255
And Nature tremble to the throne of God
All this dread order break—for whom? for thee?
Vile worm!—Oh, madness! pride! impiety!

IX. What if the foot, ordain'd the dust to tread,
Or, hand, to toil, aspir'd to be the head? 260
What if the head, the eye, or ear repin'd
To serve mere engines to the ruling mind?
Just as absurd for any part to claim

To be another, in this gen'ral frame,¹
Just as absurd, to mourn the tasks or pains, 265
The great directing Mind of all ordains

All are but parts of one stupendous whole,
Whose body Nature is, and God the soul,
That chang'd through all, and yet in all the same,
Great in the earth, as in th' ethereal frame; 270
Warms in the sun, refreshes in the breeze,
Glow's in the stars, and blossoms in the trees,
Lives thro' all life, extends thro' all extent,
Spreads undivided, operates unspent;
Breathes in our soul, informs our mortal part, 275
As full, as perfect, in a hair as heart;
As full, as perfect, in vile man that mourns,
As the rapt seraph that adores and burns.²
To him no high, no low, no great, no small;
He fills, he bounds, connects, and equals all 280

X Cease then, nor order imperfection name.
Our proper bliss depends on what we blame
Know thy own point this kind, this due degree
Of blindness, weakness, Heav'n bestows on thee 285
Submit!—In this, or any other sphere,
Secure to be as blest as thou canst bear
Safe in the hand of one disposing Pow'r,
Or in the natal, or the mortal hour.
All nature is but Art, unknown to thee;
All chance, direction, which thou canst not see, 290
All discord, harmony not understood,
All partial evil, universal good
And, spite of pride, in erring reason's spite,
One truth is clear,—Whatever is, is right

SAMUEL JOHNSON (1709-1784)

From PREFACE TO SHAKSPEARE
1765

The poet, of whose works I have undertaken the revision, may now begin to assume the dignity of an ancient, and claim the privilege of established fame and prescriptive veneration. He has long outlived his century, the term commonly fixed as the test of literary merit. Whatever advantages he might once derive from personal allusions, local customs, or temporary opinions, have for many years been lost, and every topic of merriment, or motive of sorrow, which the modes of artificial life afforded him, now only obscure the scenes which they once illuminated. The effects of favor and competition are at an end, the tradition of his friendships and his enmities has perished, his works support no opinion with arguments, nor supply any faction with invectives, they can neither indulge vanity, nor gratify malignity, but are read without any other reason than the desire of pleasure, and are therefore prized only as pleasure is obtained; yet, thus unassisted by interest or passion, they have passed through variations of taste and changes of manners, and, as they devolved from
1 universe

² According to Jewish legend, the seraphs were angels who lived only a day, being consumed by fire in the ardor of their worship. See Longfellow's *Randolph*, which is based, in part, on this legend.

¹ pertaining to the senses

² alive

³ That is, inferior persons might press.

one generation to another, have received new honors at every transmission.

But because human judgment, though it be gradually gaining upon certainty, never becomes infallible, and approbation, though long continued, may yet be only the approbation of prejudice or fashion, it is proper to inquire by what peculiarities of excellence Shakspeare has gained and kept the favor of his countrymen

Nothing can please many, and please long, but just representations of general nature. Particular manners can be known to few, and therefore few only can judge how nearly they are copied. The irregular combinations of fanciful invention may delight awhile, by that novelty of which the common satiety of life sends us all in quest, but the pleasures of sudden wonder are soon exhausted, and the mind can only repose on the stability of truth.

Shakspeare is, above all writers, at least above all modern writers, the poet of nature, the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpracticed by the rest of the world, by the peculiarities of studies or professions, which can operate but upon small numbers, or by the accidents of transient fashions or temporary opinions; they are the genuine progeny of common humanity, such as the world will always supply and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated and the whole system of life is continued in motion. In the writings of other poets a character is too often an individual; in those of Shakspeare it is commonly a species.

It is from this wide extension of design that so much instruction is derived. It is this which fills the plays of Shakspeare with practical axioms and domestic wisdom. It was said of Euripides that every verse was a precept, and it may be said of Shakspeare that from his works may be collected a system of civil and economical produce. Yet his real power is not shown in the splendor of particular passages, but by the progress of his fable and the tenor of his dialogue, and he that tries to recommend him by select quotations will succeed like the pedant in Hercules, who, when he offered his house to sale, carried a brick in his pocket as a specimen.

It will not easily be imagined how much Shakspeare excels in accommodating his sentiments to real life but by comparing him with other authors. It was observed of the ancient schools of declamation that the more diligently they were frequented the more was the student disqualified for the world, because he found nothing there which he should ever meet in any other place. The same remark may be applied to every stage but that of Shakspeare. The theatre when it is under any other direction is peopled by such characters as were never seen, conversing in a language which was never heard, upon topics which will never arise in the commerce of man-

kind. But the dialogue of this author is often so evidently determined by the incident which produces it, and is pursued with so much ease and simplicity, that it seems scarcely to claim the merit of fiction but to have been gleaned by diligent selection out of common conversation and common occurrences.

Upon every other stage the universal agent is love, by whose power all good and evil is distributed and every action quickened or retarded. To bring a lover, a lady, and a rival into the fable, to entangle them in contradictory obligations, perplex them with oppositions of interest, and harass them with violence of desires inconsistent with each other, to make them meet in rapture and part in agony, to fill their mouths with hyperbolic joy and outrageous sorrow, to distress them as nothing human ever was distressed, to deliver them as nothing human ever was delivered, is the business of a modern dramatist. For this, probability is violated, life is misrepresented, and language is deprived. But love is only one of many passions, and as it has no great influence upon the sum of life, it has little operation in the dramas of a poet who caught his ideas from the living world and exhibited only what he saw before him. He knew that any other passion, as it was regular or exorbitant,¹ was a cause of happiness or calamity.

Characters thus ample and general were not easily discriminated and preserved, yet perhaps no poet ever kept his personages more distinct from each other. I will not say, with Pope, that every speech may be assigned to the proper speaker, because many speeches there are which have nothing characteristical, but, perhaps, though some may be equally adapted to every person, it will be difficult to find that any can be properly transferred from the present possessor to another claimant. The choice is right when there is reason for choice.

Other dramatists can only gain attention by hyperbolic or aggravated characters, by fabulous and unexampled excellence or depravity, as the writers of barbarous romances invigorated the reader by a giant and a dwarf, and he that should form his expectations of human affairs from the play or from the tale would be equally deceived. Shakspeare has no heroes, his scenes are occupied only by men, who act and speak as the reader thinks that he should himself have spoken or acted on the same occasion, even where the agency is supernatural, the dialogue is level with life. Other writers disguise the most natural passions and most frequent incidents, so that he who contemplates them in the book will not know them in the world. Shakspeare approximates the remote and familiarizes the wonderful; the event which he represents will not happen, but if it were possible its effects would probably be such as he has assigned; and it may be said that he has not only shown human nature as it acts in real exigencies but as it would be found in trials to which it cannot be exposed.

¹ not story

² Johnson means the modern stage only.

¹ according as

² out of its orbit, irregular

This, therefore, is the praise of Shakspeare, that his drama is the mirror of life, that he who has mased his imagination in following the phantoms which other writers raise up before him may here be cured of his delirious ecstasies by reading human sentiments in human language, by scenes from which a hermit may estimate the transactions of the world and a confessor predict the progress of the passions

His adherence to general nature has exposed him to the censure of critics who form their judgments upon narrower principles Dennis and Rymer think his *Romans* not sufficiently *Roman*,¹ and Voltaire censures his kings as not completely royal.² Dennis is offended that Menenius, a senator of Rome, should play the buffoon, and Voltaire perhaps thinks decency violated when the Danish usurper³ is represented as a drunkard. But Shakspeare always makes nature predominate over accident, and if he preserves the essential character, is not very careful of distinctions superinduced and adventitious. His story requires Romans or kings, but he thinks only on men. He knew that Rome, like every other city, had men of all dispositions; and, wanting a buffoon, he went into the senate-house for that which the senate-house would certainly have afforded him. He was inclined to show an usurper and a murderer not only odious but despicable; he therefore added drunkenness to his other qualities, knowing that kings love wine, like other men, and that wine exerts its natural powers upon kings. These are the petty cavils of petty minds. A poet overlooks the casual distinction of country and condition, as a painter, satisfied with the figure, neglects the drapery.

Shakspeare, with his excellences, has likewise faults, and faults sufficient to obscure and overwhelm any other merit. I shall show them in the proportion in which they appear to me, without envious malignity or superstitious veneration. No question can be more innocently discussed than a dead poet's pretensions to renown, and little regard is due to that bigotry which sets candor higher than truth.

His first defect is that to which may be imputed most of the evil in books or in men. He sacrifices virtue to convenience, and is so much more careful to please than to instruct that he seems to write without any moral purpose. From his writings, indeed, a system of social duty may be selected, for he that thinks reasonably must think morally; but his precepts and axioms drop casually from him, he makes no just distribution of good or evil, nor is always careful to show in the virtuous a disapprobation of the wicked, he carries his persons indifferently through right and wrong, and at the close dismisses them with-

out further care and leaves their examples to operate by chance. This fault the barbarity of his age cannot extenuate, for it is always a writer's duty to make the world better, and justice is a virtue independent on time or place.

The plots are often so loosely formed that a very slight consideration may improve them, and so carelessly pursued that he seems not always fully to comprehend his own design. He omits opportunities of instructing or delighting, which the train of his story seems to force upon him, and apparently rejects those exhibitions which would be more affecting, for the sake of those which are more easy.

It may be observed that in many of his plays the latter part is evidently neglected. When he found himself near the end of his work and in view of his reward, he shortened the labor to snatch the profit. He therefore remits his efforts where he should most vigorously exert them, and his catastrophe is improbably produced or imperfectly represented.

He had no regard to distinction of time or place, but gives to one age or nation, without scruple, the customs, institutions, and opinions of another, at the expense not only of likelihood but of possibility. These faults Pope has endeavored, with more zeal than judgment, to transfer to his imagined interpolator.⁴ We need not wonder to find Hector quoting Aristotle,⁵ when we see the loves of Theseus and Hippolyta combined with the gothic mythology of fallics.⁶ Shakspeare, indeed, was not the only violator of chronology, for in the same age Sidney, who wanted not the advantages of learning, has, in his *Arcadia*, confounded the pastoral with the feudal times,⁷ the days of innocence, quiet, and security with those of turbulence, violence, and adventure.

In his comic scenes he is seldom very successful when he engages his characters in reciprocal demonstrations of smartness and contents of sarcasm. Their jests are commonly gross, and their pleasantry licentious, neither his gentlemen nor his ladies have much delicacy, nor are sufficiently distinguished from his clowns by any appearance of refined manners. Whether he represented the real conversation of his time is not easy to determine. The reign of Elizabeth is commonly supposed to have been a time of stateliness, formality, and reserve, yet perhaps the relaxations of that severity were not very elegant. There must, however, have been always some modes of gayety preferable to others, and a writer ought to choose the best.

In tragedy his performance seems constantly to

¹ See Pope's Preface to the *Works of Shakspeare* (1725).

² In *Troilus and Cressida*, II. 2, 163-167. Hector was the bravest of the Trojan warriors in the Trojan War, which took place at least eight centuries before the time of Aristotle (384-322 B. C.), the great Greek philosopher.

³ In *A Midsummer Night's Dream*, Theseus, an ancient Greek hero, and Hippolyta, Queen of the Amazons, are made contemporary with Oberon, Robin Goodfellow, and other characters of English folklore.

⁴ The days of ancient Greece with those of the Middle Ages.

¹ See Dennis's *On the Genius and Writings of Shakspeare* (1711), and Rymer's *A Short View of Tragedy* (1693).

² See Voltaire's "On Tragedy," in his *Letters on the English* (1738), and the Preface to *Rembrandt*, Part 3 (1748); also "Dramatic Art," in his *Philosophical Dictionary* (1764-66), and the *Letter to the French Academy* (1776).

³ Claudius in *Hamlet*.

be worse as his labor is more The effusions of passion which exigence forces out are for the most part striking and energetic, but whenever he solicits his invention or strains his faculties, the offspring of his throes is tumor, meanness, tediousness, and obscurity

In narration he affects a disproportionate pomp of diction and a wearisome train of circumlocution, and tells the incident imperfectly in many words which might have been more plainly delivered in few. Narration in dramatic poetry is naturally tedious, as it is unanimated and in active and obstructs the progress of the action, it should therefore always be rapid, and enlivened by frequent interruption Shakspeare found it an incumbrance, and, instead of lightening it by brevity, endeavored to recommend it by dignity and splendor

His declamations, or set speeches, are commonly cold and weak, for his power was the power of nature, when he endeavored, like other tragic writers, to catch opportunities of amplification, and, instead of inquiring what the occasion demanded, to show how much his stores of knowledge could supply, he seldom escapes without the pity or resentment of his reader.

It is incident to him to be now and then entangled with an unwieldy sentiment, which he cannot well express and will not reject, he struggles with it a while, and, if it continues stubborn, comprises it in words such as occur, and leaves it to be disentangled and evolved by those who have more leisure to bestow upon it

Not that always where the language is intricate the thought is subtle, or the image always great where the line is bulky, the equality of words to things is very often neglected, and trivial sentiments and vulgar ideas disappoint the attention, to which they are recommended by sonorous epithets and swelling figures

But the admirers of this great poet have most reason to complain when he approaches nearest to his highest excellence, and seems fully resolved to sink them in dejection and mollify them with tender emotions by the fall of greatness, the danger of innocence, or the crosses of love What he does best he soon ceases to do He is not soft and pathetic without some idle conceit or contemptible equivocation He no sooner begins to move than he counteracts himself, and terror and pity, as they are rising in the mind, are checked and blasted by sudden frigidity

A quibble is to Shakspeare what luminous vapors are to the traveller; he follows it at all adventures; it is sure to lead him out of his way, and sure to engulf him in the mire It has some malignant power over his mind, and its fascinations are irresistible Whatever be the dignity or profundity of his disquisition, whether he be enlarging knowledge or exalting affection, whether he be amusing attention with incidents or enchaining it in suspense, let but a quibble spring up before him and he leaves his work unfinished A quibble is the golden apple for which he will always turn aside from his career or stoop from his elevation. A quibble, poor and

barren as it is, gave him such delight that he was content to purchase it by the sacrifice of reason, propriety, and truth. A quibble was to him the fatal Cleopatra¹ for which he lost the world and was content to lose it.

It will be thought strange that in enumerating the defects of this writer I have not yet mentioned his neglect of the unities,² his violation of those laws which have been instituted and established by the joint authority of poets and critics

For his other deviations from the art of writing, I resign him to critical justice without making any other demand in his favor than that which must be indulged to all human excellence—that his virtues be rated with his failings, but from the censure which this irregularity may bring upon him I shall, with due reverence to that learning which I must oppose, adventure to try how I can defend him

His histories, being neither tragedies nor comedies, are not subject to any of their laws nothing more is necessary to all the praise which they expect than that the changes of action be so prepared as to be understood, that the incidents be various and affecting, and the characters consistent, natural, and distinct No other unity is intended, and therefore none is to be sought

In his other works he has well enough preserved the unity of action He has not, indeed, an intrigue regularly perplexed and regularly unravelled; he does not endeavor to hide his design only to discover it, for this is seldom the order of real events and Shakspeare is the poet of nature but his plan has commonly, what Aristotle requires, a beginning, a middle, and an end, one event is concatenated³ with another, and the conclusion follows by easy consequence There are perhaps some incidents that might be spared, as in other poets there is much talk that only fills up time upon the stage; but the general system makes gradual advances, and the end of the play is the end of expectation.

To the unities of time and place he has shown no regard, and perhaps a nearer view of the principles on which they stand will diminish their value and withdraw from them the veneration which, from the time of Corneille,⁴ they have very generally received, by discovering that they have given more trouble to the poet than pleasure to the auditor

The necessity of observing the unities of time and place arises from the supposed necessity of making the drama credible The critics hold it impossible that an action of months or years can

¹ The beautiful Queen of Egypt for whom Antony gave up his share in the Roman government. The subtitle of Dryden's *All for Love*, which deals with the love of Antony and Cleopatra, is *The World Well Lost*

² The law of dramatic unities that in a drama the action must spring from a single controlling purpose and be represented as occurring in one place, that the supposed time within which the action develops must not exceed the actual time of performance, and that the scene must not shift from place to place

³ connected, linked

⁴ Pierre Corneille (1606-84), a noted French dramatist, whose late plays conformed rather closely to the classical rule regarding unities of place, time, and action.

be possibly believed to pass in three hours, or that the spectator can suppose himself to sit in the theatre while ambassadors go and return between distant kings, while armies are levied and towns besieged, while an exile wanders and returns, or till he whom they saw courting his mistress shall lament the untimely fall of his son. The mind revolts from evident falsehood, and fiction loses its force when it departs from the resemblance of reality. From the narrow limitation of time necessarily arises the contraction of place. The spectator, who knows that he saw the first act at Alexandria, cannot suppose that he sees the next at Rome,¹ at a distance to which not the dragons of Medea² could in so short a time have transported him, he knows with certainty that he has not changed his place, and he knows that place cannot change itself—that what was a house cannot become a plain, that what was Thebes can never be Persepolis.³

Such is the triumphant language with which a critic exults over the misery of an irregular poet, and exults commonly without resistance or reply. It is time, therefore, to tell him, by the authority of Shakespeare, that he assumes, as an unquestionable principle a position which, while his breath is forming it into words, his understanding pronounces to be false. It is false that any representation is mistaken for reality, that any dramatic fable in its materiality was ever credible or for a single moment was ever credited.

The objection arising from the impossibility of passing the first hour at Alexandria and the next at Rome, supposes that, when the play opens, the spectator really imagines himself at Alexandria, and believes that his walk to the theatre has been a voyage to Egypt and that he lives in the days of Antony and Cleopatra. Surely he that imagines this may imagine more. He that can take the stage at one time for the palace of the Ptolemies⁴ may take it in half an hour for the promontory of Actium. Delusion, if delusion be admitted, has no certain limitation, if the spectator can be once persuaded that his old acquaintance are Alexander and Cæsar, that a room illuminated with candles is the plain of Pharsalla or the bank of Granicus, he is in a state of elevation above the reach of reason or of truth, and from the heights of empyrean poetry may despise the circumscriptions of terrestrial nature. There is no reason why a mind thus wandering in ecstasy should count the clock, or why an hour should not be a century in that calenture⁵ of the brain that can make the stage a field

The truth is that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage and that the players are only players. They came to hear a certain number of lines recited with just gesture and elegant modulation. The lines relate to some action, and an action must be in some place, but the different actions that complete a story may be in places very remote from each other, and where is the absurdity of allowing that space to represent first Athens and then Sicily, which was always known to be neither Sicily nor Athens but a modern theatre?

By supposition, as place is introduced, time may be extended, the time required by the fable elapses for the most part between the acts, for of so much of the action as is represented the real and poetical duration is the same. If in the first act preparations for war against Mithridates are represented to be made in Rome, the event of the war may without absurdity be represented, in the catastrophe, as happening in Pontus.¹ We know that there is neither war nor preparation for war, we know that we are neither in Rome nor Pontus, that neither Mithridates nor Lucullus are before us. The drama exhibits successive imitations of successive actions, and why may not the second imitation represent an action that happened years after the first, if it be so connected with it that nothing but time can be supposed to intervene? Time is, of all modes of existence, most obsequious to the imagination, a lapse of years is as easily conceived as a passage of hours. In contemplation we easily contract the time of real actions, and therefore willingly permit it to be contracted when we only see their imitation.

It will be asked how the drama moves² if it is not credited. It is credited with all the credit due to a drama. It is credited, whenever it moves, as a just picture of a real original, as representing to the auditor what he would himself feel if he were to do or suffer what is there signified to be suffered or to be done. The reflection that strikes the heart is not that the evils before us are real evils, but that they are evils to which we ourselves may be exposed. If there be any fallacy, it is not that we fancy the players, but that we fancy ourselves, unhappy for a moment, but we rather lament the possibility than suppose the presence of misery, as a mother weeps over her babe when she remembers that death may take it from her. The delight of tragedy proceeds from our consciousness of fiction; if we thought murders and treasons real, they would please no more.

Voltaire expresses his wonder that our author's extravagances are endured by a nation which has seen the tragedy of *Cato*. Let him be answered that Addison speaks the language of poets, and Shakespeare of men. We find in *Cato* innumerable beauties which enamor us of its author, but we see nothing that acquaints us with

¹ In the first act of *Antony and Cleopatra*, the scene shifts from Alexandria to Rome and then back to Alexandria.

² Medea was an enchantress, the daughter of the King of Colchis, an ancient province in Asia. In *Medea*, a play by Euripides (480-406 B.C.), the famous Greek tragic poet, she is borne through the air in a chariot drawn by winged dragons.

³ Thebes was the capital of Boeotia, in Greece: Persepolis was an ancient capital of Persia. The two places were far apart.

⁴ The residence of Cleopatra, the last of the royal family of the Ptolemies, in Alexandria, Egypt.

⁵ passion, ardor

¹ See Racine's *Mithridate* (1673) and Nathaniel Lee's *Mithridates, King of Pontus* (1678).

² affects the audience

human sentiments or human actions; we place it with the fairest and the noblest progeny which judgment propagates by conjunction with learning, but *Othello* is the vigorous and vivacious offspring of observation impregnated by genius. *Cato* affords a splendid exhibition of artificial and fictitious manners, and delivers just and noble sentiments, in diction easy, elevated, and harmonious, but its hopes and fears communicate no vibration to the heart, the composition refers us only to the writer, we pronounce the name of *Cato*, but we think on Addison

The work of a correct and regular writer is a garden accurately formed and diligently planted, varied with shades, and scented with flowers the composition of Shakespeare is a forest, in which oaks extend their branches, and pines tower in the air, interspersed sometimes with weeds, and brambles, and sometimes giving shelter to myrtles and to roses, filling the eye with awful pomp, and gratifying the mind with endless diversity. Other poets display cabinets of precious rarities, minutely finished, wrought into shape, and polished into brightness. Shakespeare opens a mine which contains gold and diamonds in unexhaustible plenty, though clouded by incrustations, debased by impurities, and mingled with a mass of meaner materials.

THE LIVES OF THE ENGLISH POETS

1777-80

1779-81

From POPE

Of composition there are different methods. Some employ at once memory and invention and, with little intermediate use of the pen, form and polish large masses by continued meditation, and write their productions only when, in their own opinion, they have completed them. It is related of Virgil that his custom was to pour out a great number of verses in the morning, and pass the day in retrenching exuberances, and correcting inaccuracies. The method of Pope, as may be collected from his translation,¹ was to write his first thoughts in his first words, and gradually to amplify, decorate, rectify, and refine them.

With such faculties, and such dispositions,² he excelled every other writer in poetical prudence he wrote in such a manner as might expose him to few hazards. He used almost always the same fabric of verse,³ and, indeed, by those few essays which he made of any other, he did not enlarge his reputation. Of this uniformity the certain consequence was readiness and dexterity. By perpetual practice, language had, in his mind, a systematical arrangement; having always the same use for words, he had words so selected and combined as to be ready at his call. This increase of facility he confessed himself to have perceived in the progress of his translation.

¹ Pope translated the *Iliad* and the *Odyssey*, and wrote imitations or translations of Horace and of several English poets, notably Chaucer

² Eighteenth century writers frequently used the plural where we use the singular.

³ That is, the heroic couplet.

But what was yet of more importance, his effusions were always voluntary, and his subjects chosen by himself. His independence secured him from drudging at a task, and laboring upon a barren topic. He never exchanged praise for money,¹ nor opened a shop of condolence or congratulation. His poems, therefore, were scarcely ever temporary. He suffered coronations and royal marriages to pass without a song; and derived no opportunities from recent events, nor any popularity from the accidental disposition of his readers. He never was reduced to the necessity of soliciting the sun to shine upon a birthday, of calling the graces and virtues to attend a wedding, or of saying what multitudes have said before him. When he could produce nothing new, he was at liberty to be silent.

His publications were for the same reason never hasty. He is said to have sent nothing to the press till it had lain two years under his inspection, it is at least certain that he ventured nothing without nice examination. He suffered the tumult of imagination to subside, and the novelties of invention to grow familiar. He knew that the mind is always enamored of its own productions, and did not trust his first fondness. He consulted his friends, and listened with great willingness to criticism, and what was of more importance, he consulted himself, and let nothing pass against his own judgment.

He professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvaried liberality, and perhaps his character may receive some illustration if he be compared with his master.

Integrity of understanding and nicety of discernment were allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden's mind was sufficiently shown by the dismissal of his poetical prejudices,² and the rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people, and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers, he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration, when occasion or necessity called upon him, he poured out what the present moment happened to supply, and, when once it had passed the press, ejected it from his mind, for when he had no pecuniary interest, he had no further solicitude.

Pope was not content to satisfy, he desired to excel, and therefore always endeavored to do his

¹ According to Warburton, Pope is said to have been offered a large sum of money by the Duchess of Marlborough to write a good character of her husband but absolutely refused it. See J. Spence's *Anecdotes, Observations, and Characters, of Books and Men, Collected from the Conversation of Mr. Pope and Other Eminent Persons of His Time* (1820).

² Dryden finally abandoned the heroic couplet for blank verse.

best, he did not court the candor,¹ but dared the judgment, of his reader, and expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence till he had left nothing to be forgiven.

For this reason he kept his pieces very long in his hands, while he considered and reconsidered them. The only poems which can be supposed to have been written with such regard to the times as might hasten their publication, were the two satires of *Thuty-eight*,² of which Doddsley told me that they were brought to him by the author that they might be fairly copied. "Almost every line," he said, "was then written twice over, I gave him a clean transcript, which he sent some time afterwards to me for the press, with almost every line written twice over a second time."

His declaration that his care for his works ceased at their publication was not strictly true. His parental attention never abandoned them, what he found amiss in the first edition, he silently corrected in those that followed. He appears to have revised the *Iliad*, and freed it from some of its imperfections, and the *Essay on Criticism* received many improvements after its first appearance. It will seldom be found that he altered without adding clearness, elegance, or vigor. Pope had perhaps the judgment of Dryden, but Dryden certainly wanted the diligence of Pope.

In acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who, before he became an author, had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

Poetry was not the sole praise of either, for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied, that of Pope is cautious and uniform. Dryden observes³ the motions of his own mind, Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid, Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

Of genius, that power which constitutes a poet; that quality without which judgment is cold, and knowledge is inert; that energy which collects, combines, amplifies, and animates, the

superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred that of this poetical vigor Pope had only a little because Dryden had more, for every other writer since Milton must give place to Pope, and even of Dryden it must be said that, if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity, he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or chance might supply. If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

This parallel will, I hope, when it is well considered, be found just, and if the reader should suspect me, as I suspect myself, of some partial fondness for the memory of Dryden, let him not too hastily condemn me for agitation and inquiry may, perhaps, show him the reasonableness of my determination.

EDMUND BURKE (1729-1797)

From REFLECTIONS ON THE REVOLUTION
IN FRANCE
1790 1790

On the forenoon of the fourth of November last, Doctor Richard Price, a Non-Contingent minister of eminence, preached at the Dissenting meeting-house of the Old Jewry,¹ to his club or society,² a very extraordinary miscellaneous sermon, in which there are some good moral and religious sentiments, and not ill expressed, mixed up in a sort of porridge of various political opinions and reflections, but the Revolution in France is the grand ingredient in the caldron.³ I consider the address⁴ transmitted by the Revolution Society to the National Assembly, through Earl Stanhope,⁵ as originating in the principles of the sermon and as a corollary from them. It was moved by the preacher of that discourse. It was passed by those who came recking from the effect of the sermon, without any censure or qualification, expressed or implied. If, however, any of the gentlemen concerned shall wish to separate the sermon from the revolution, they know how to

¹ A street in the center of London, so named from a synagogue which formerly stood there.

² The Revolution Society formed in commemoration of the English Revolution of 1688. It sympathized with the French Revolution.

³ See *Macbeth*, IV, 1, 34.

⁴ An address of sympathy to the National Assembly of France.

⁵ Charles Stanhope, third Earl Stanhope (1753-1810), was chairman of the Revolution Society.

¹ Indulgence, kindness.

² Now known as *Iphigeneia* to the *Ratifies*, but first entitled *One Thousand Seven Hundred and Thirty-Eight*, from the year of publication.

³ obeys, follows.

acknowledge the one and to disavow the other. They may do it, I cannot.

For my part, I looked on that sermon as the public declaration of a man much connected with literary caballers and intriguing philosophers, with political theologians and theological politicians, both at home and abroad. I know they set him up as a sort of oracle, because, with the best intentions in the world, he naturally *philippized*,¹ and chants his prophetic song in exact unison with their designs.

That sermon is in a strain which I believe has not been heard in this kingdom, in any of the pulpits which are tolerated or encouraged in it, since the year 1648, when a predecessor of Dr. Price, the Reverend Hugh Peters, made the vault of the king's own chapel at St James's ring with the honor and privilege of the saints,² who, with the "high plumes of God in their mouths," with the "two-edged sword in their hands, were to execute judgment on the heathen, and punishments upon the people, to bind their kings with chains and their nobles with fetters of iron."³ Few harangues from the pulpit, except in the days of your League⁴ in France or in the days of our Solemn League and Covenant⁵ in England, have ever breathed less of the spirit of moderation than this lecture in the Old Jewry. Supposing, however, that something like moderation were visible in this political sermon, yet politics and the pulpit are terms that have little agreement. No sound ought to be heard in the Church but the healing voice of Christian charity. The cause of civil liberty and civil government gains as little as that of religion by this confusion of duties. Those who quit their proper character, to assume what does not belong to them, are for the greater part, ignorant both of the character they leave and of the character they assume. Wholly unacquainted with the world in which they are so fond of meddling, and inexperienced in all its affairs on which they pronounce with so much confidence they have nothing of politics but the passions they excite. Surely the Church is a place where one day's truce ought to be allowed to the dissensions and animosities of mankind.

Before I read that sermon, I really thought I had lived in a free country, and it was an error I cherished, because it gave me a greater liking to the country I lived in. I was, indeed, aware that a jealous, ever-waking vigilance, to guard the treasure of our liberty, not only from invasion, but from decay and corruption, was our best wisdom and our first duty. How-

ever, I considered that treasure rather as a possession to be secured than as a prize to be contended for. I did not discern how the present time came to be so very favorable to all exertions⁶ in the cause of freedom. The present time differs from any other only by the circumstance of what is doing in France. If the example of that nation is to have an influence on this, I can easily conceive why some of their proceedings, which have an unpleasant aspect, and are not quite reconcilable to humanity, generosity, good faith, and justice, are palliated with so much milky good-nature towards the actors, and borne with so much heroic fortitude towards the sufferers. It is certainly not prudent to discredit the authority of an example we mean to follow. But allowing this, we are led to a very natural question—What is that cause of liberty, and what are those exertions in its favor, to which the example of France is so singularly auspicious? Is our monarchy to be annihilated, with all the laws, all the tribunals, and all the ancient corporations of the kingdom? Is every landmark of the country to be done away in favor of a geometrical and arithmetical constitution? Is the House of Lords to be voted useless? Is Episcopacy to be abolished? Are the Church lands to be sold to Jews and jobbers,⁷ or given to bribe new-invented municipal republics⁸ into a participation in sacrifice? Are all the taxes to be voted grievances, and the revenue reduced to a patriotic contribution or patriotic presents? Are silver shoe-buckles to be substituted in the place of the land-tax and the malt-tax, for the support of the naval strength of this kingdom? Are all orders, ranks, and distinctions to be confounded, that out of universal anarchy, joined to national bankruptcy, three or four thousand democracies⁹ should be formed into eighty-three, and that they may all, by some sort of unknown attractive power, be organized into one? For this end is the army to be seduced from its discipline and its fidelity, first by every kind of debauchery, and then by the terrible precedent of a donative¹⁰ in the increase of pay? Are the curates to be seduced from their bishops by holding out to them the delusive hope of a dole out of the spoils of their own order? Are the citizens of London to be drawn from their allegiance by feeding them at the expense of their fellow-subjects? Is a compulsory paper currency to be substituted in the place of the legal coin of this kingdom? Is what remains of the plundered stock of public revenue to be employed in the wild project of maintaining two armies to watch over and to fight with each other? If these are the ends and means of the

¹ That is, speaks as the mouth piece of the politicians. Because the priestess at Delphi gave oracles favorable to Philip of Macedon (336 B.C.), who was invading Greece, Demosthenes accused her of "philippizing."

² The Puritans. They executed Charles I in 1649.

³ *Psalm*, 149 6-8.

⁴ The Holy League (1576-93), formed by the Roman Catholics of France to prevent the succession of Henry of Navarre, to suppress the Huguenot party, and to enthroned the Catholic house of Guise. The *Reflections* were published in the form of a letter to Mr Dupont, a young gentleman of Paris.

⁵ An agreement (1643) between the reform parties of England and Scotland in support of Presbyterianism and the rights of Parliament.

⁶ Dr Price had asked his hearers to consider "the favorableness of the present times to all exertions in the cause of liberty."

⁷ The National Assembly abolished the old provinces of France, and divided the country into eighty-three departments.

⁸ brokers, speculators (The National Assembly of France decreed that church property could be confiscated for the use of the state.)

⁹ That is, city states or republics.

¹⁰ That is, English municipalities. Burke shared with others the opinion that France would break up into a number of independent republics.

¹¹ gift, present.

Revolution Society, I admit that they are well assorted, and France may furnish them for both with precedents in point

I see that your example is held out to shame us. I know that we are supposed a dull, sluggish race, rendered passive by finding our situation tolerable, and prevented by a mediocrity of freedom from ever attaining to its full perfection. Your leaders in France began by affecting to admire, almost to adore, the British Constitution, but as they advanced, they came to look upon it with a sovereign contempt. The friends of your National Assembly amongst us have full as mean an opinion of what was formerly thought the glory of their country. The Revolution Society has discovered that the English nation is not free. They are convinced that the inequality in our representation¹ is a "defect in our Constitution so gross and palpable as to make it excellent chiefly in *form and theory*,"²—that a representation in the legislature of a kingdom is not only the basis of all constitutional liberty in it, but of "*all legitimate government*, that without it a government is nothing but an *usurpation*":—that, "when the representation is *partial*, the kingdom possesses liberty only *partially*, and if extremely partial, it gives only a *semblance*, and if not only extremely partial, but corruptly chosen, it becomes a *nuisance*." Dr Price considers this inadequacy of representation as our *fundamental grievance*, and though, as to the corruption of this semblance of representation, he hopes it is not yet arrived to its full perfection of depravity, he fears that "nothing will be done towards gaining for us this *essential blessing*, until some *great abuse of power* again provokes our resentment, or some *great calamity* again alarms our fears, or perhaps till the acquisition of a *pure and equal representation by other countries*, whilst we are mocked with the *shadow*, kindles our shame." To this he subjoins a note in these words—"A representation chosen chiefly by the Treasury,³ and a few thousands of the *dregs* of the people, who are generally paid for their votes."

You will smile here at the consistency of those demagogues who, when they are not on their guard, treat the humbler part of the community with the greatest contempt, whilst, at the same time, they pretend to make them the depositories of all power. It would require a long discourse to point out to you the many fallacies that lurk in the generality and equivocal nature of the terms "inadequate representation." I shall only say here, in justice to that old-fashioned Constitution under which we have long prospered, that our representation has been found perfectly adequate to all the purposes for which a representation of the people can be desired or devised. I defy the enemies of our Constitution to show the contrary. To detail the particulars in which it is found so well to promote its ends would demand a treatise on our practical Constitution. I state

¹ Some boroughs were not represented in Parliament.

² Price, *Discourse on the Love of our Country*, Nov 4, 1789, 3rd edition, p. 39. The following quotations are from the same source.

³ The Treasury Board, consisting of five or more Lords of the Treasury including the Prime Minister and the Chancellor of the Exchequer.

here the doctrine of the revolutionists, only that you and others may see what an opinion these gentlemen entertain of the Constitution of their country, and why they seem to think that some great abuse of power, or some great calamity, as giving a chance for the blessing of a Constitution according to their ideas, would be much palliated to their feelings, you see *why they* are so much enamored of your fair and equal representation, which being once obtained, the same effects might follow. You see they consider our House of Commons as only "a semblance," "a form," "a theory," "a shadow," "a mockery," perhaps "a nuisance."

These gentlemen value themselves on being systematic, and not without reason. They must therefore look on this gross and palpable defect of representation, this fundamental grievance, (so they call it) as a thing not only vicious in itself, but as rendering our whole government absolutely *illegitimate*, and not at all better than a downright *usurpation*. Another revolution, to get rid of this illegitimate and usurped government, would of course be perfectly justifiable, if not absolutely necessary. Indeed, their principle, if you observe it with any attention, goes much further than to an alteration in the election of the House of Commons, for, if popular representation, or choice, is necessary to the *legitimacy* of all government, the House of Lords is, at one stroke, bastardized and corrupted in blood. That House is no representative of the people at all, even in "semblance" or in "form." The case of the crown is altogether as bad. In vain the crown may endeavor to screen itself against these gentlemen by the authority of the establishment made on the Revolution.¹ The Revolution, which is resorted to for a title, on their system, wants a title itself. The Revolution is built, according to their theory, upon a basis not more solid than our present formalities, as it was made by a House of Lords not representing anyone but themselves, and by a House of Commons exactly such as the present, that is, as they term it, by a mere "shadow and mockery" of representation.

Something they must destroy, or they seem to themselves to exist for no purpose. One set is for destroying the civil power through the ecclesiastical, another for demolishing the ecclesiastical through the civil. They are aware that the worst consequences might happen to the public in accomplishing this double ruin of Church and State; but they are so heated with their theories that they give more than hints that this ruin, with all the mischiefs that must lead to it and attend it, and which to themselves appear quite certain, would not be unacceptable to them, or very remote from their wishes. A man amongst them of great authority, and certainly of great talents, speaking of a supposed alliance between Church and State, says, "Perhaps we must wait for the *fall of the civil powers*, before this most unnatural alliance be broken. Calamitous, no doubt, will that time be. But what convulsion in the political world ought to be a subject of lamentation, if it be attended with so desirable an effect?"

¹ At the time of the Revolution of 1688, William and Mary were appointed joint sovereigns by Parliament.

You see with what a steady eye these gentlemen are prepared to view the greatest calamities which can befall their country¹

It is no wonder, therefore, that, with these ideas of everything in their Constitution and government at home, either in Church or State, as illegitimate and usurped, or at best as a vain mockery, they look abroad with an eager and passionate enthusiasm. Whilst they are possessed by these notions, it is vain to talk to them of the practice of their ancestors, the fundamental laws of their country the fixed form of a Constitution whose merits are confirmed by the solid test of long experience and an increasing public strength and national prosperity. They despise experience as the wisdom of unlettered men, and as for the rest they have wrought under ground a mine that will blow up, at one grand explosion all examples of antiquity, all precedents, charters, and acts of Parliament. They have "the rights of men." Against these there can be no prescription, against these no argument is binding, these admit no temperance and no compromise, anything withheld from their full demand is so much of fraud and injustice. Against these their rights of men let no government look for security in the length of its continuance, or in the justice and lenity of its administration. The objections of these speculativists, if its forms do not quadrate with their theories, are as valid against such an old and beneficent government as against the most violent tyranny or the greenest usurpation. They are always at issue with governments, not on a question of abuse but a question of competency and a question of title. I have nothing to say to the chummy subtilty of their political metaphysics. Let them be their amusement in the schools.

Ille se faciet in aula

*Æolus, et clauso, ventorum carcere regnet*²

But let them not break prison to burst like a Levanter,³ to sweep the earth with their hurricanes, and to break up the fountains of the great deep to overwhelm us!

Far am I from denying in theory full as far is my heart from withholding in practice (if I were of power to give or to withhold), the real rights of men. In denying their false claims of right I do not mean to injure those which are real, and are such as their pretended rights would totally destroy. If civil society be made for the advantage of man, all the advantages for which it is made become his right. It is an institution of beneficence, and law itself is only beneficence acting by a rule. Men have a right to live by that rule, they have a right to do justice, as between their fellows, whether their fellows are in public function or in ordinary occupation. They have a right to the fruits of their industry; and to the means of making their industry fruitful. They have a right to the acquisitions of their parents, to the nourishment and improvement of their offspring, to instruction in life, and to

consolation in death. Whatever each man can separately do, without trespassing upon others, he has a right to do for himself, and he has a right to a fair portion of all which society, with all its combinations of skill and force, can do in his favor. In this partnership all men have equal rights, but not to equal things. He that has but five shillings in the partnership has as good a right to it as he that has five hundred pounds has to his larger proportion but he has not a right to an equal dividend in the product of the joint stock. And as to the share of power, authority, and direction which each individual ought to have in the management of the state, that I must deny to be amongst the direct original rights of man in civil society, for I have in my contemplation the civil social man,⁴ and no other. It is a thing to be settled by convention.

If civil society be the offspring of convention, that convention must be its law. That convention must limit and modify all the descriptions of constitution which are formed under it. Every sort of legislative, judicial, or executive power are its creatures. They can have no being in any other state of things, and how can any man claim, under the conventions of civil society, rights which do not so much as suppose its existence—rights which are absolutely repugnant to it? One of the first motives to civil society, and which becomes one of its fundamental rules, is, *that no man should be judge of his own cause*. By this each person has at once divested himself of the first fundamental right of uncovenanted man, that is, to judge for himself, and to assert his own cause. He abdicates all right to be his own governor. He inclusively, in a great measure, abandons the right of self defence, the first law of nature. Men cannot enjoy the rights of an uncivil and of a civil state together. That he may obtain justice, he gives up his right of determining what it is in points the most essential to him. That he may secure some liberty, he makes a surrender in trust of the whole of it.

Government is not made in virtue of natural rights, which may and do exist in total independence of it,—and exist in much greater clearness, and in a much greater degree of abstract perfection, but their abstract perfection is their practical defect. By having a right to everything they want everything. Government is a contrivance of human wisdom to provide for human wants. Men have a right that these wants should be provided for by this wisdom. Among these wants is to be reckoned the want, out of civil society, of a sufficient restraint upon their passions. Society requires not only that the passions of individuals should be subjected, but that even in the mass and body, as well as in the individuals, the inclinations of men should frequently be thwarted, their will controlled, and their passions brought into subjection. This can only be done by a power out of themselves, and not, in the exercise of its function, subject to that will and to those passions which it is its office to bridle and subdue. In this sense the restraints on men, as well as their liberties, are to be reckoned among their rights. But as the liberties and the

¹ As distinguished from man in his aboriginal state, before the existence of society.

¹ square, agree, correspond.

² Let Æolus pride himself in that court, and let him reign in the closed prison of winds (*Æneid*, 1, 140-41).

³ A strong easterly wind peculiar to the Mediterranean.

restrictions vary with times and circumstances, and admit of infinite modifications, they cannot be settled upon any abstract rule, and nothing is so foolish as to discuss them upon that principle.

The moment you abate anything from the full rights of men, each to govern himself, and suffer any artificial, positive limitation upon those rights, from that moment the whole organization of government becomes a consideration of convenience. This it is which makes the constitution of a state, and the due distribution of its powers, a matter of the most delicate and complicated skill. It requires a deep knowledge of human nature and human necessities, and of the things which facilitate or obstruct the various ends, which are to be pursued by the mechanism of civil institutions. The state is to have recruits to its strength, and remedies to its distempers. What is the use of discussing a man's abstract right to food or medicine? The question is upon the method of procuring and administering them. In that deliberation I shall always advise to call in the aid of the farmer and the physician, rather than the professor of metaphysics.

The science of constructing a commonwealth or renovating it, or reforming it, is, like every other experimental science, not to be taught *a priori*. Nor is it a short experience that can instruct us in that practical science, because the real effects of moral causes are not always immediate, but that which in the first instance is prejudicial may be excellent in its remoter operation, and its excellence may arise even from the ill effects it produces in the beginning. The reverse also happens, and very plausible schemes, with very pleasing commencements, have often shameful and lamentable conclusions. In states there are often some obscure and almost latent causes, things which appear at first view of little moment, on which a very great part of its prosperity or adversity may most essentially depend. The science of government being therefore so practical in itself, and intended for such practical purposes, a matter which requires experience, and even more experience than any person can gain in his whole life, however sagacious and observing he may be, it is with infinite caution that any man ought to venture upon pulling down an edifice, which has answered in any tolerable degree for ages the common purposes of society, or on building it up again, without having models and patterns of approved utility before his eyes.

These metaphysical rights entering into common life, like rays of light which pierce into a dense medium, are, by the laws of nature, refracted from their straight line. Indeed, in the gross and complicated mass of human passions and concerns, the primitive rights of men undergo such a variety of refractions and reflections that it becomes absurd to talk of them as if they continued in the simplicity of their original direction. The nature of man is intricate, the objects of society are of the greatest possible complexity, and therefore no simple disposition or direction of power can be suitable either to man's nature, or to the quality of his affairs. When I hear the simplicity of contrivance aimed at and boasted of

in any new political constitutions, I am at no loss to decide that the artificers are grossly ignorant of their trade, or totally negligent of their duty. The simple governments are fundamentally defective, to say no worse of them. If you were to contemplate society in but one point of view, all the simple modes of polity,¹ are infinitely captivating. In effect each would answer its single end much more perfectly than the more complex. But it is better that the whole should be imperfectly and anomalously answered than that, while some parts are provided for with great exactness, others might be totally neglected, or perhaps materially injured, by the over-care of a favorite member.

The pretended rights of these theorists are all extremes, and in proportion as they are metaphysically true, they are morally and politically false. The rights of men are in a sort of *middle*, incapable of definition, but not impossible to be discerned. The rights of men in governments are their advantages, and these are often in balances between differences of good,—in compromises sometimes between good and evil, and sometimes between evil and evil. Political reason is a computing principle—adding, subtracting, multiplying, and dividing, morally and not metaphysically, or mathematically, true moral denominations.

By these theorists the right of the people is almost always sophistically confounded with their power. The body of the community, whenever it can come to act, can meet with no effectual resistance, but till power and right are the same, the whole body of them has no right inconsistent with virtue, and the first of all virtues, prudence. Men have no right to what is not reasonable, and to what is not for their benefit, for though a pleasant, writer said, "*Luceat peris poetis*,"² when one of them, in cold blood, is said to have leaped into the flames of a volcanic revolution, "*ardentem frigidus Titanius instat*." I consider such a frolic rather as an unjustifiable poetic license than as one of the franchises of Parnassus, and whether he were poet, or divine, or politician, that chose to exercise this kind of right, I think that more wise, because more charitable, thoughts would urge me rather to save the man than to preserve his brazen slippers as the monuments of his folly.

The kind of anniversary sermons to which a great part of what I write refers, if men are not shamed out of their present course, in commemorating the fact, will cheat many out of the principles and deprive them of the benefits of the Revolution they commemorate. I confess to you, Sir, I never liked this continual talk of resistance and revolution or the practice of making the extreme medicine of the Constitution its daily bread. It renders the habit of society dangerously valetudinary,³ it is taking periodical doses of mercury sublimated, and swallowing down re-

¹ government

² Poets have the right to die.

³ In cold blood he leaped into glowing *Ætna*. Empedocles, a Greek philosopher (5th cent. B.C.), is said to have died thus. A slipper, cast out in an eruption, was proof of his act.

⁴ sickly, infirm

peated provocatives of cantharides¹ to our love of liberty.

This distemper of remedy, grown habitual, relaxes and wears out, by a vulgar and prostituted use, the spring of that spirit which is to be exerted on great occasions. It was in the most patient period of Roman servitude² that themes of tyrannicide made the ordinary exercise of boys at school,—*cum primum sævos classis numerosa tyrannos*³. In the ordinary state of things, it produces in a country like ours the worst effects, even on the cause of that liberty which it abuses with the dissoluteness of an extravagant speculation. Almost all the high-bred republicans of my time have, after a short space, become the most decided, thorough-paced courtiers; they soon left the business of a tedious, moderate, but practical resistance, to those of us whom, in the pride and intoxication of their theories, they have slighted as not much better than Tories. Hypocrisy, of course, delights in the most sublime speculations, for, never intending to go beyond speculation, it costs nothing to have it magnificent. But even in cases where rather levity than fraud was to be suspected in these ranting speculations, the issue has been much the same. These professors, finding their extreme principles not applicable to cases which call only for a qualified or as I may say, civil and legal resistance, in such cases employ no resistance at all. It is with them a war or a revolution, or it is nothing. Finding their scheme of politics not adapted to the state of the world in which they live, they often come to think lightly of all public principle, and are ready, on their part to abandon for a very trivial interest what they find of very trivial value. Some, indeed, are of more steady and persevering natures, but these are eager politicians out of Parliament, who have little to tempt them to abandon their favorite projects. They have some change in the Church or State or both, constantly in their view. When that is the case, they are always bad citizens and perfectly unsure connections. For, considering their speculative designs as of infinite value and the actual arrangement of the state as of no estimation, they are at best, indifferent about it. They see no merit in the good, and no fault in the vicious management of public affairs; they rather rejoice in the latter, as more propitious to revolution. They see no merit or demerit in any man, or any action, or any political principle, any further than as they may forward or retard their design of change; they therefore take up one day, the most violent and stretched prerogative, and another time the wildest democratic ideas of freedom, and pass from the one to the other without any sort of regard to cause, to person, or to party.

In France you are now in the crisis of a revolution, and in the transit from one form of government to another you cannot see that character

of men exactly in the same situation in which we see it in this country. With us it is militant, with you it is triumphant, and you know how it can act, when its power is commensurate to its will. I would not be supposed to confine these observations to any description of men, or to comprehend all men of any description within them,—no, far from it! I am as incapable of that injustice as I am of keeping terms with those who profess principles of extremes, and who, under the name of religion, teach little else than wild and dangerous politics. The worst of these politics of revolution is this: they temper and harden the breast in order to prepare it for the desperate strokes which are sometimes used in extreme occasions. But as these occasions may never arrive, the mind receives a gratuitous taint, and the moral sentiments suffer not a little, when no political purpose is served by the deprivation. This sort of people are so taken up with their theories about the rights of man that they have totally forgot his nature. Without opening one new avenue to the understanding, they have succeeded in stopping up those that lead to the heart. They have perverted in themselves, and in those that attend to them, all the well placed sympathies of the human breast.

This famous sermon of the Old Jewy breathes nothing but this spirit through all the political part. Plots, massacres, assassinations, seem to some people a trivial price for obtaining a revolution. A cheap bloodless reformation, a guiltless liberty, appear flat and vapid to their taste. There must be a great change of scene, there must be a magnificent stage effect, there must be a grand spectacle to rouse the imagination grown torpid with the lazy enjoyment of sixty years' security, and the still unanimating repose of public prosperity. The preacher found them all in the French Revolution. This inspires a juvenile warmth through his whole frame. His enthusiasm kindles as he advances, and when he arrives at his peroration, it is in a full blaze. Then viewing, from the Pisgah⁴ of his pulpit, the free, moral, happy, flourishing, and glorious state of France as in a bird-eye landscape of a promised land, he breaks out into the following rapture:—

"What an eventful period is this! I am thankful that I have lived to it, I could almost say, *Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation*"⁵. I have lived to see a diffusion of knowledge which has undermined superstition and error—I have lived to see the rights of men better understood than ever, and nations panting for liberty which seemed to have lost the idea of it—I have lived to see thirty millions of people, indignant and resolute spurning at slavery and demanding liberty with an irresistible voice, *their king led in triumph, and an arbitrary monarch surrendering himself to his subjects*"⁶.

Before I proceed further, I have to remark that Dr. Price seems rather to overvalue the great

¹ A preparation of dried blister beetles

² During the time of Quintilian (c. 35—95 A. D.) and Juvenal (c. 60—140 A. D.) See Friedländer's *Roman Life and Manners Under the Early Empire* (trans by Freese), 3, pp 14-15

³ When the class in large numbers slays the cruel tyrants (Juvenal, *Satires*, 7, 151).

⁴ The mountain, east of the Dead Sea, from which Moses viewed the Promised Land just before his death. See *Deuteronomy*, 34 1-4

⁵ See *Luke*, 2 25-30

⁶ See p 1104n, 11ff

acquisitions of light which he has obtained and diffused in this age. The last century appears to me to have been quite as much enlightened. It had, though in a different place, a triumph as memorable as that of Dr Price, and some of the great preachers of that period partook of it as eagerly as he has done in the triumph of France. On the trial of the Reverend Hugh Peters for high treason,¹ it was deposed that, when King Charles was brought to London for his trial, the Apostle of Liberty in that day conducted the triumph. "I saw," says the witness, "his Majesty in the coach with six horses, and Peters riding before the king triumphing." Dr Price, when he talks as if he had made a discovery, only follows a precedent, for, after the commencement of the king's trial, this precursor, the same Dr Peters, concluding a long prayer at the royal chapel at Whitehall (he had very triumphantly chosen his place), said, "I have prayed and preached these twenty years, and now I may say with old Simeon, *'Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation.'*" Peters had not the fruits of his prayer; for he neither departed so soon as he wished, nor in peace. He became (what I heartily hope none of his followers may be in this country) himself a sacrifice to the triumph which he led as pontiff. They dealt at the Restoration, perhaps, too hardly with this poor good man. But we owe it to his memory and his sufferings, that he had as much illumination and as much zeal, and had as effectually undermined all the superstition and error which might impede the great business he was engaged in, as any who follow and repeat after him in this age, which would assume to itself an exclusive title to the knowledge of the rights of men, and all the glorious consequences of that knowledge.

After this rally of the preacher of the Old Jewry, which differs only in place and time, but agrees perfectly with the spirit and letter of the rupture of 1648, the Revolution Society, the fabricators of governments, the heroic band of cashiers of monarchs,² electors of sovereigns, and leaders of kings in triumph, strutting with a proud consciousness of the diffusion of knowledge, of which every member had obtained so large a share in the donative, were in haste to make a generous diffusion of the knowledge they had thus gratuitously received. To make this bountiful communication, they adjourned from the church in the Old Jewry to the London Tavern, where the same Dr Price, in whom the fumes of his oracular tripod were not entirely evaporated, moved and carried the resolution, or address of congratulation, transmitted by Lord Stanhope to the National Assembly of France.

I find a preacher of the Gospel profaning the beautiful and prophetic ejaculation, commonly

called "Nunc dimittis,"³ made on the first presentation of our Savior in the temple, and applying it, with an inhuman and unnatural rapture, to the most horrid, atrocious, and afflicting spectacle that perhaps ever was exhibited to the pity and indignation of mankind. This "*leading in triumph*," a thing in its best form unmanly and irrereligious, which fills our preacher with such unhallowed transports, must shock, I believe, the moral taste of every well born mind. Several English were the stupefied and indignant spectators of that triumph. It was (unless we have been strangely deceived) a spectacle more resembling a procession of American savages entering into Onondaga after some of their murders called victories, and leading into hovels hung round with scalps their captives overpowered with the scoffs and buffets of women as ferocious as themselves, much more than it resembled the triumphal pomp of a civilized martial nation,—if a civilized nation, or any men who had a sense of generosity, were capable of a personal triumph over the fallen and afflicted.

This, my dear Sir, was not the triumph of France. I must believe that, as a nation, it overwhelmed you with shame and horror. I must believe that the National Assembly find themselves in a state of the greatest humiliation in not being able to punish the authors of this triumph or the actors in it, and that they are in a situation in which any inquiry they may make upon the subject must be destitute even of the appearance of liberty or impartiality. The apology of that assembly is found in their situation, but when we approve what they *must* bear, it is in us the degenerate choice of a vitiated mind.

With a compelled appearance of deliberation, they vote under the dominion of a stern necessity. They sit in the heart, as it were, of a foreign republic: they have their residence in a city whose constitution has emanated neither from the charter of their king nor from their legislative power. There they are surrounded by an army not raised either by the authority of their crown or by their command, and which, if they should order to dissolve itself, would instantly dissolve them. There they sit, after a gang of assassins had driven away some hundreds of the members, whilst those who held the same moderate principles, with more patience or better hope, continued every day exposed to outrageous insults and murderous threats. There a majority, sometimes real, sometimes pretended, captive itself, compels a captive king to issue as royal edicts, at third hand, the polluted nonsense of their most licentious and giddy coffee-houses. It is notorious that all their measures are decided before they are debated. It is beyond doubt that, under the terror of the bayonet, and the lamp-post, and the torch of their houses, they are obliged to adopt all the crude and desperate measures suggested by clubs composed of a monstrous medley of all conditions, tongues, and nations. Among these are found persons in comparison of whom Catiline

¹ Peters was found guilty of treason on Oct. 13, 1660, on the ground that he was an accomplice in the death of Charles I (1625-49).

² Dr Price asserted that by the principles of the Revolution the people of England had acquired three fundamental rights. To choose their own governors, to cashier them for misconduct, and to frame a government for themselves.

³ Thou lettest depart; the first words of the Vulgate version of the song of Simeon (Luke, 2:29-32), which is used as a hymn or canticle in many churches.

would be thought scrupulous, and Cethegus a man of sobriety and moderation. Nor is it in these clubs alone that the public measures are deformed into monsters. They undergo a previous distortion in academies,¹ intended as so many seminars for these clubs, which are set up in all the places of public resort. In these meetings of all sorts, every counsel, in proportion as it is daring and violent and perfidious, is taken for the mark of superior genius. Humanity and compassion are ridiculed as the fruits of superstition and ignorance. Tenderness to individuals is considered as treason to the public. Liberty is always to be estimated perfect as property is rendered insecure. Amidst assassination, massacre, and confiscation, perpetrated or meditated, they are forming plans for the good order of future society. Embracing in their arms the carcasses of base criminals, and promoting their relations on the title of their offences, they drive hundreds of virtuous persons to the same end, by forcing them to subsist by beggary or by crime.

The Assembly, their organ, acts before them the farce of deliberation with as little decency as liberty. They act like the comedians of a fair, before a riotous audience; they act amidst the tumultuous cries of a mixed mob of ferocious men, and of women lost to shame, who, according to their insolent fancies, direct, control, applaud, explode them, and sometimes mix and take their seats amongst them,—domineering over them with a strange mixture of servile petulance and proud, presumptuous authority. As they have inverted order in all things, the gallery² is in the place of the house. This Assembly, which overthrows kings and kingdoms, has not even the physiognomy and aspect of a grave legislative body,—*nec color imperii, nec frons erat ulla senatus*.³ They have a power given to them, like that of the Evil Principle, to subvert and destroy,—but none to construct, except such machines as may be fitted for further subversion and further destruction.

Who is it that admires, and from the heart is attached to national representative assemblies, but must turn with horror and disgust from such a profane burlesque and abominable perversion of that sacred institute? Lovers of monarchy, lovers of republics, must alike abhor it. The members of your Assembly must themselves groan under the tyranny of which they have all the shame, none of the direction, and little of the profit. I am sure many of the members who compose even the majority of that body must feel as I do, notwithstanding the applause of the Revolution Society. Miserable king! miserable Assembly! How must that Assembly be silently scandalized with those of their members who could call a day which seemed to blot the sun out of heaven "*un beau jour!*"⁴ How must they be

inwardly indignant at hearing others who thought fit to declare to them, "that the vessel of the state would fly forward in her course towards regeneration with more speed than ever," from the stiff gale of treason and murder which preceded our preacher's triumph! What must they have felt, whilst, with outward patience and inward indignation, they heard of the slaughter of innocent gentlemen in their houses, that "the blood spilt was not the most pure!" What must they have felt, when they were besieged by complaints of disorders which shook their country to its foundations, at being compelled coolly to tell the complainants that they were under the protection of the law, and that they would address the king (the captive king) to cause the laws to be enforced for their protection, when the enslaved ministers of that captive king had formally notified to them that there were neither law nor authority nor power left to protect! What must they have felt at being obliged, as a felicitation on the present new year, to request their captive king to forget the stormy period of the last, on account of the great good which he was likely to produce to his people,—to the complete attainment of which good they adjourned the practical demonstrations of their loyalty, assuring him of their obedience when he should no longer possess any authority to command!

This address was made with much good-nature and affection, to be sure. But among the revolutions in France must be reckoned a considerable revolution in their ideas of politeness. In England we are said to learn manners at second-hand from your side of the water, and that we dress our behavior in the frippery of France. If so, we are still in the old cut, and have not so far conformed to the new Parisian mode of good breeding as to think it quite in the most refined strain of delicate compliment (whether in condolence or congratulation) to say, to the most humiliated creature that crawls upon the earth, that great public benefits are derived from the murder of his servants, the attempted assassination of himself and of his wife, and the mortification, disgrace, and degradation that he has personally suffered. It is a topic of consolation which our ordinary of Newgate⁵ would be too humane to use to a criminal at the foot of the gallows. I should have thought that the hangman of Paris, now that he is liberalized by the vote of the National Assembly, and is allowed his rank and arms in the *l'heralds'* College of the rights of men, would be too generous, too gallant a man, too full of the sense of his new dignity, to employ that cutting consolation to any of the persons whom the *l'ze-nation*⁶ might bring under the administration of his *executive powers*.

A man is fallen indeed, when he is thus flattered. The anodyne⁷ draught of oblivion, thus drugged, is well calculated to preserve a galling wakefulness, and to feed the living ulcer of a corroding memory. Thus to administer the opiate potion of amnesty, powdered with all the ingredients of scorn and contempt, is to hold to his

¹ learned societies

² During legislative sessions the galleries are sometimes occupied by spectators

³ There was neither aspect of empire nor semblance of senate

⁴ Beautiful day (Oct 6, 1789, the day on which the King and Queen of France were forcibly taken from Versailles and marched to Paris. (See p 1194a, 13 ff)

⁵ The Chaplain of Newgate prison.

⁶ high treason against the nation

⁷ soothing

lips, instead of "the balm of hurt minds,"¹ the cup of human misery full to the brim, and to force him to drink it to the dregs.

Yielding to reasons at least as forcible as those which were so delicately urged in the compliment on the new year, the king of France will probably endeavor to forget these events, and that compliment. But History, who keeps a durable record of all our acts, and exercises her awful censures over the proceedings of all sorts of sovereigns, will not forget either those events, or the era of this liberal refinement in the intercourse of mankind. History will record that, on the morning of the sixth of October, 1789, the king and queen of France,² after a day of confusion, alarm, dismay, and slaughter, lay down, under the pledged security of public faith, to indulge nature in a few hours of respite, and troubled, melancholy repose. From this sleep the queen was first startled by the voice of the sentinel at her door, who cried out to her to save herself by flight—that this was the last proof of fidelity he could give,—that they were upon him, and he was dead. Instantly he was cut down. A band of cruel ruffians and assassins, reeking with his blood, rushed into the chamber of the queen, and pierced with a hundred strokes of bayonets, and poulders the bed from whence this persecuted woman had but just time to fly almost naked, and, through ways unknown to the murderers, had escaped to seek refuge at the feet of a king and husband not secure of his own life for a moment.

This king, to say no more of him, and this queen, and their infant children (who once would have been the pride and hope of a great and generous people), were then forced to abandon the sanctuaries of the most splendid palace in the world, which they left swimming in blood, polluted by massacre, and strewn with mangled limbs and mutilated carcases. Thence they were conducted into the capital of their kingdom. Two had been selected from the unprovoked, unresisted, promiscuous slaughter which was made of the gentlemen of birth and family who composed the king's body-guard. These two gentlemen, with all the parade of an execution of justice, were cruelly and publicly dragged to the block, and beheaded in the great court of the palace. Their heads were stuck upon spears, and led the procession, whilst the royal captives who followed in the train were slowly moved along, amidst the horrid yells, and shrilling screams, and frantic dances, and infamous contumelies, and all the unutterable abominations of the furies of hell, in the abused shape of the vilest of women. After they had been made to taste, drop by drop, more than the bitterness of death, in the slow torture of a journey of twelve miles, protracted to six hours, they were, under a guard composed of those very soldiers who had thus conducted them through this famous triumph, lodged in one of the old palaces of Paris, now converted into a Bastille for kings.

Is this a triumph to be consecrated at altars, to be commemorated with grateful thanksgiving, or

to be offered to the Divine Humanity with fervent prayer and enthusiastic ejaculation?—These Theban and Thracian orgies,³ acted in France, and applauded only in the Old Jewry, I assure you, kindle prophetic enthusiasm in the minds but of very few people in this kingdom although a saint and apostle, who may have revelations of his own, and who has so completely vanquished all the mean superstitions of the heart, may incline to think it pious and decorous to compare it with the entrance into the world of the Prince of Peace, proclaimed in an holy temple by a venerable sage, and not long before not worse announced by the voice of angels to the quiet innocence of shepherds.

At first I was at a loss to account for this fit of unguarded transport. I knew, indeed, that the sufferings of monarchs make a delicious repast to some sort of palates. There were reflections, which might serve to keep this appetite within some bounds of temperance. But when I took one circumstance into my consideration, I was obliged to confess that much allowance ought to be made for the society, and that the temptation was too strong for common discretion. I mean, the circumstance of the 10th French of the triumph, the animating cry which called for "all the sinners to be hanged on the lamp posts," might well have brought forth a burst of enthusiasm on the foreseen consequences of this happy day. I allow to so much enthusiasm some little deviation from prudence. I allow this prophet to break forth into hymns of joy and thanksgiving on an event which appears like the precursor of the Millennium, and the projected Fifth Monarchy,⁴ in the destruction of all Church establishments. There was, however, (as in all human affairs there is), in the midst of this joy, something to exercise the patience of these worthy gentlemen, and to try the long suffering of their faith. The actual murder of the king and queen, and their child, was wanting to the other auspicious circumstances of this "beautiful day." The actual murder of the bishops, though called for by so many holy ejaculations, was also wanting. A group of regicide and sacrilegious slaughter was, indeed, boldly sketched, but it was only sketched. It unhappily was left unfinished in this great history-piece of the massacre of innocents. What hardy pencil of a great master, from the school of the rights of men, will finish it, is to be seen hereafter. The age has not yet the complete benefit of that diffusion of knowledge that has undetermined superstition and error, and the king of France wants another object or two to consign to oblivion, in

¹ A reference to the secret rights and ceremonies practiced in the worship of ancient Greek and Roman deities, especially those ceremonies connected with the festival of Bacchus, which was celebrated with much extravagance and license.

² A song of joy or exultation. *Io* is a Greek and Latin exclamation of joy or triumph.

³ This was an actual cry of the Revolutionists.

⁴ The kingdom which a sect of religious fanatics during the time of Cromwell attempted to establish in England. They maintained that Christ was coming to assume authority. This kingdom was to be the fifth and last in the series of which the kingdoms of Assyria, Persia, Greece, and Rome were the preceding four.

¹ Macbeth, II, 2, 39.

² Judgment.

³ Louis XVI and Marie Antoinette.

consideration of all the good which is to arise from his own sufferings, and the patriotic crimes of an enlightened age

Although this work of our new light and knowledge did not go to the length that in all probability it was intended it should be carried, yet I must think that such treatment of any human creature must be shocking to any but those who are made for accomplishing revolutions. But I cannot stop here. Influenced by the inborn feelings of my nature, and not being illuminated by a single ray of this new-sprung modern light, I confess to you, Sir, that the exalted rank of the persons suffering, and particularly the sex, the beauty, and the amiable qualities of the descendant of so many kings and emperors, with the tender age of royal infants, insensible only through infancy and innocence of the cruel outrages to which their parents were exposed, instead of being a subject of exultation, adds not a little to my sensibility on that most melancholy occasion

I hear that the august person who was the principal object of our preacher's triumph, though he supported himself felt much on that shameful occasion. As a man, it became him to feel for his wife and his children, and the faithful guards of his person that were massured in cold blood about him, as a prince, it became him to feel for the strange and frightful transformation of his civilized subjects, and to be more grieved for them than solicitous for himself. It derogates little from his fortitude, while it adds infinitely to the honor of his humanity. I am very sorry to say it, very sorry indeed, that such personages are in a situation in which it is not unbecoming in us to praise the virtues of the great

I hear, and I rejoice to hear, that the great lady, the other object of the triumph, has borne that day (one is interested that beings made for suffering should suffer well), and that she bears all the succeeding days, that she bears the imprisonment of her husband, and her own captivity, and the exile of her friends and the insulting adulation of addresses, and the whole weight of her accumulated wrongs, with a serene patience, in a manner suited to her rank and race, and becoming the offspring of a sovereign distinguished for her piety and her courage,¹ that, like her, she has lofty sentiments, that she feels with the dignity of a Roman matron, that in the last extremity she will save herself from the last disgrace, and that, if she must fall, she will fall by no ignoble hand

It is now sixteen or seventeen years since I saw the queen of France, then the Dauphiness,² at Versailles, and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in—glittering like the morning-star, full of life and splendor and joy. Oh! what a revolution! and what an heart must I have, to contemplate without emotion that

elevation and that fall! Little did I dream, when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom! Little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honor, and of cavaliers! I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone! That of sophisters, economists, and calculators has succeeded, and the glory of Europe is extinguished forever. Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom! The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone! It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil by losing all its grossness!

This mixed system of opinion and sentiment had its origin in the ancient chivalry, and the principle, though varied in its appearance by the varying state of human affairs, subsisted and influenced through a long succession of generations, even to the time we live in. If it should ever be totally extinguished, the loss, I fear, will be great. It is this which has given its character to modern Europe. It is this which has distinguished it under all its forms of government and distinguished it to its advantage, from the states of Asia and possibly from those states which flourished in the most brilliant periods of the antique world. It was this, which, without confounding ranks, had produced a noble equality, and handed it down through all the gradations of social life. It was this opinion which mitigated kings into companions, and raised private men to be fellows with kings. Without force or opposition, it subdued the fierceness of pride and power, it obliged sovereigns to submit to the soft collar of social esteem, compelled stern authority to submit to elegance, and gave a domination, vanquisher of laws, to be subdued by manners.

But now all is to be changed. All the pleasing illusions which made power gentle and obedience liberal, which harmonized the different shades of life, and which by a bland assimilation incorporated into politics the sentiments which beautify and soften private society, are to be dissolved by this new conquering empire of light and reason. All the decent drapery of life is to be rudely torn off. All the superadded ideas, furnished from the wardrobe of a moral imagination, which the heart owns and the understanding ratifies, as necessary to cover the defects of our naked, shivering nature, and to raise it to dignity in our own estimation,

¹ Maria Theresa, Empress of Austria and Queen of Hungary and Bohemia (1740-80).
² wife of the crown-prince

³ The phrasing of the following passage is admirable, but Burke's fervent imagination carries him somewhat beyond the bounds of strict truth.

are to be exploded as a ridiculous, absurd, and antiquated fashion.

On this scheme of things, a king is but a man, a queen is but a woman, a woman is but an animal, —and an animal not of the highest order. All homage paid to the sex in general as such, and without distinct views, is to be regarded as romance and folly. Regicide, and parricide, and sacrilege, are but fictions of superstition, corrupting jurisprudence by destroying its simplicity. The murder of a king, or a queen, or a bishop, or a father, are only common homicide, —and if the people are by any chance or in any way gainers by it, a sort of homicide much the most pardonable and into which we ought not to make too severe a scrutiny

On the scheme of this barbarous philosophy, which is the offspring of cold hearts and muddy understandings, and which is as void of solid wisdom as it is destitute of all taste and elegance, laws are to be supported only by their own terrors, and by the concern which each individual may find in them from his own private speculations, or can spare to them from his own private interests. In the groves of *their* academy,¹ at the end of every vista, you see nothing but the gallows. Nothing is left which engages the affections on the part of the commonwealth. On the principles of this mechanic philosophy, our institutions can never be embodied if I may use the expression, in persons, —so as to create in us love, veneration, admiration, or attachment. But that sort of reason which banishes the affections is incapable of filling their place. These public affections, combined with manners, are required sometimes as supplements, sometimes as correctives, always as aids to law. The precept given by a wise man, as well as a great critic, for the construction of poems, is equally true as to states — "*Non satis est pulchra esse poemata, dulci sunt*"² There ought to be a system of manners in every nation which a well formed mind would be disposed to relish. To make us love our country, our country ought to be lovely.

But power, of some kind or other, will survive the shock in which manners and opinions perish, and it will find other and worse means for its support. The usurpation, which, in order to subvert ancient institutions, has destroyed ancient principles, will hold power by arts similar to those by which it has acquired it. When the old feudal and chivalrous spirit of *fealty*, which, by freeing kings from fear, freed both kings and subjects from the precautions of tyranny,³ shall be extinct in the minds of men, plots and assassinations will be anticipated by preventive murder and preventive confiscation, and that long roll of grim and bloody maxims which form the political code of all power not standing on its own honor and the honor of those who are to obey it. Kings will be tyrants from policy, when subjects are rebels from principle

When ancient opinions and rules of life are taken away, the loss cannot possibly be estimated. From that moment we have no compass to govern us, nor can we know distinctly to what port we steer. Europe, undoubtedly, taken in a mass, was in a flourishing condition the day on which your Revolution was completed. How much of that prosperous state was owing to the spirit of our old manners and opinions is not easy to say, but as such causes cannot be indifferent in their operation, we must presume that, on the whole, their operation was beneficial

We are but too apt to consider things in the state in which we find them, without sufficiently adverting to the causes by which they have been produced, and possibly may be upheld. Nothing is more certain than that our manners, our civilization, and all the good things which are connected with manners and with civilization, have, in this European world of ours, depended for ages upon two principles, and were, indeed, the result of both combined. I mean the spirit of a gentleman, and the spirit of religion. The nobility and the clergy, the one by profession, the other by patronage, kept learning in existence, even in the midst of arms and confusions, and whilst governments were rather in their caves than formed. Learning paid back what it received to nobility and to priesthood, and paid it with usury, by enlarging their ideas, and by furnishing their minds. Happy, if they had all continued to know their indissoluble union, and their proper place! Happy, if learning, not debauched by ambition, had been satisfied to continue the instructor, and not aspired to be the master! Along with its natural protectors and guardians, learning will be cast into the mire and trodden down under the hoofs of a swinish multitude

If, as I suspect, modern letters owe more than they are always willing to own to ancient manners, so do other interests which we value full as much as they are worth. Even commerce, and trade, and manufacture, the gods of our economical politicians, are themselves perhaps but creatures, are themselves but effects, which, as first causes, we choose to worship. They certainly grew under the same shade in which learning flourished. They, too, may decay with their natural protecting principles. With you, for the present at least, they all threaten to disappear together. Where trade and manufactures are wanting to a people and the spirit of nobility and religion remains, sentiment supplies, and not always ill supplies, their place; but if commerce and the arts should be lost in an experiment to try how well a state may stand without these old fundamental principles, what sort of a thing must be a nation of gross, stupid, ferocious, and at the same time poor and sordid barbarians, destitute of religion, honor, or manly pride, possessing nothing at present, and hoping for nothing hereafter?

I wish you may not be going fast, and by the shortest cut, to that horrible and disgusting situation. Already there appears a poverty of conception, a coarseness and vulgarity, in all the proceedings of the Assembly and of all their instructors. Their liberty is not liberal. Their

¹ A reference to the Academy, or garden, in which Plato taught

² It is not enough for poems to be beautiful; they must appeal to the heart (Horace, *Ars Poetica*, 99)

³ As a matter of fact, the opposite of this is nearer the truth

science is presumptuous ignorance Their humanity is savage and brutal

It is not clear whether in England we learned those grand and decorous principles and manners, of which considerable traces yet remain, from you, or whether you took them from us But to you, I think we trace them best You seem to me to be *gentis incunabula nostra* ¹ France has always more or less influenced manners in England, and when your fountain is choked up and polluted the stream will not run long or not run clear with us, or perhaps with any nation This gives all Europe, in my opinion, but too close and con-
¹ the cradle of our race

needed a concern in what is done in France. Excuse me, therefore, if I have dwelt too long on the atrocious spectacle of the sixth of October, 1789, or have given too much scope to the reflections which have arisen in my mind on occasion of the most important of all revolutions, which may be dated from that day I mean a revolution in sentiments, manners, and moral opinions As things now stand, with everything respectable destroyed without us, and an attempt to destroy within us every principle of respect, one is almost forced to apologise for harboring the common feelings of men.

.

BIBLIOGRAPHIES AND CRITICAL NOTES

The following bibliographies are meant to serve as convenient reference lists for a study of the literature of the English Romantic Movement. Books containing critical discussions of the Movement or Period in general or of special phases of Romanticism are listed in the General Bibliography.

Memoirs of nearly all the writers are found in various editions of their works, and brief biographical accounts of each appear in *The Encyclopedia Britannica* and in the *Dictionary of National Biography*. Critical material, supplementary to the special critical references, is found in practically all of the bibliographies listed.

The editions of each writer's works are arranged usually in three groups—complete works, selections, important single works. Complete works and selections are arranged chronologically, single works, alphabetically. Unless otherwise specified, editions are in one volume. The bibliographies and the criticisms are arranged alphabetically by authors. Critical essays bearing simply names of writers as titles are listed only by the volume in which they are found; other essays are listed by title as well as by volume. More extended bibliographies than those given here may be found in *The Cambridge History of English Literature*.

The authors represented in this text are here arranged in alphabetical order.

GENERAL BIBLIOGRAPHY

HISTORY AND SOCIAL CONDITIONS

- Cambridge Modern History*, The 11 vols. ed. by Ward, Prothero and Leathes, Vols. 6 and 8 (London: Macmillan, 1902).
- Lacey, W. E. H. *A History of England in the Eighteenth Century*, 8 vols. (London: Longmans, 1878-90; New York: Appleton, 1883-90).
- Macaulay, J. B. *The History of England from the Accession of James II*, 5 vols. (London and New York: Longmans, 1849-61).
- Maitland, Hartmut. *The History of England from the Commencement of the Nineteenth Century to the Commencement of the Twentieth Century*, 4 vols. (London: Bell, 1849-51; Philadelphia: Porter, 1864).
- McCarthy, J., and McCarthy, J. H. *A History of the Four Georges and of William IV*, 4 vols. (London: Chatto, 1884-1901; New York: Harper, 1890-1901).
- Political History of England*, The 12 vols. ed. by W. Hunt and R. L. Poole. Vols. 9-11 (London and New York: Longmans, 1905-06).
- Social England*, 6 vols. ed. by H. D. Trill and J. S. Mann. Vols. 5 and 6 (London: Cassell, 1896-97; New York: Putnam, 1905).
- Walpole, H. *A History of England from the Conclusion of the Great War in 1815*, 6 vols. (new and revised ed., London and New York: Longmans, 1890).

HISTORY OF LITERATURE

- Beers, H. A. *A History of English Romanticism in the Eighteenth Century* (New York: Holt, 1898, 1910).
- Beers, H. A. *A History of English Romanticism in the Nineteenth Century* (New York: Holt, 1901-1910).
- Bradley, A. C. *English Poetry and German Philosophy in the Age of Wordsworth* (Manchester, Shearman, 1909).

- Bradley, A. C. *Oxford Lectures on Poetry* (London: Macmillan, 1909-1911).
- Brander, G. *Main Currents in Nineteenth Century Literature*, 6 vols. (London: Heinemann, 1901-05; New York: Macmillan, 1906).
- Brandl, A. *Samuel Taylor Coleridge und die englische Romantik* (Berlin, 1886). English translation by Lady Eastlake (London: Murray, 1887).
- Cambridge History of English Literature*, The, 14 vols. ed. by Ward and Waller. Vols. 9-11 (Cambridge Univ. Press, 1908; New York: Putnam).
- Comthorp, W. J. *A History of English Poetry*, 6 vols. Vols. 3-5 (London and New York: Macmillan, 1903-05).
- Comthorp, W. J. *The Liberal Movement in English Literature* (London: Murray, 1885, 1895).
- Cyclopedia of English Literature*, 3 vols., ed. by R. Chambers (new ed., Philadelphia: Lippincott, 1902-04).
- Dawson, W. J. *The Makers of English Poetry* (New York and London: Revell, 1906).
- Dawson, W. J. *The Makers of English Prose* (New York and London: Revell, 1906).
- Dennis, J. *The Age of Pope* (London: Bell, 1894, 1909; New York: Macmillan).
- Dictionary of National Biography*, 22 vols., ed. by L. Stephen and S. Lee (London: Smith, 1885-1901; Macmillan).
- Dowden, E. *The French Revolution and English Literature* (New York and London: Scribner, 1897).
- Dowden, E. *Studies in Literature, 1789-1877* (London: Paul, 1878).
- Dowden, E. *Transcripts and Studies* (London: Paul, 1888).
- Early Reviews of English Poets, 1771-1845*, ed. by T. L. Hanes (Philadelphia: Egerton Press, 1904).
- Early Reviews of Great Writers, 1786-1837*, ed. by E. Stevenson (London: Scott, 1906).

- Eastlake, C L *A History of the Gothic Revival* (London, Longmans, 1872)
- Edinburgh, *Quarterly*, and *Blackwood Reviews*, ed. by W H Griffin (Belles Lettres ed Boston, Heath, in preparation)
- Elton, G *A Survey of English Literature, 1780-1830*, 2 vols (London, Arnold, 1912)
- Encyclopædia Britannica*, The, eleventh ed, 29 vols (The Encyclopædia Britannica Company, London and New York, 1910-11)
- Eyre-Todd, G *Scottish Poetry of the Eighteenth Century* (Glasgow, Hodge, 1896).
- Farley F E *Scandinavian Influence on the English Romantic Movement* (Studies and Notes in Philology and Literature, Vol 9, Harvard Univ. Press, 1903)
- Ford, J D M "English Influence upon Spanish Literature in the Early Part of the Nineteenth Century," *Publication of the Modern Language Association of America*, 1901 (n s 9 453)
- Garnett, R and Gosse E *English Literature, an Illustrated Record*, 4 vols, Vols 3 and 4 (London, Macmillan 1903-04)
- Gates, L E *Studies and Appreciations* (New York, Macmillan, 1900)
- Gautier, T *Histoire du Romantisme* (Paris, 1884).
- Gilfillan, G *Galleries of Literary Portraits*, 3 vols (London, Groombridge, 1845-54 New York Appleton, 1850-53, Everyman's Library ed, Dutton)
- Gosse, E *From Shakespeare to Pope* (Cambridge Univ Press, 1885, New York, Dodd)
- Gosse, E *History of Eighteenth Century Literature* (London, Macmillan, 1889)
- Griswold, Hattie T *Home Life of Great Authors* (Chicago, McClurg, 1887)
- Hancock, A E *The French Revolution and the English Poets* (New York, Holt, 1899)
- Havens, R D "Romantic Aspects of the Age of Pope," *Publications of the Modern Language Association*, Sept, 1912 (n s 20 297)
- Hedge, F H "Classic and Romantic," *The Atlantic Monthly*, March, 1856 (57 309)
- Heine, H *Die romantische Schule* (Hamburg, 1836), English translation by Fleishman (New York, Holt, 1882)
- Herford, C H *The Age of Wordsworth* (London, Bell, 1897, 1899, New York, Macmillan)
- Hilchman, W S and Gummere F B *Lives of Great English Writers* (Boston, Houghton, 1908)
- Hutton, R H *Brief Literary Criticisms* (London, Macmillan, 1906)
- Jack, A A *Poetry and Prose* (London, Constable 1911)
- Johnson, Samuel *The Lives of the English Poets* (1779-81), 3 vols, ed by G B Hill (London, Clarendon Press, 1905)
- Julleville, L *Petit de l'Histoire de la Langue et de la Littérature française*, 8 vols, Vols. 6 and 7 (Paris, Collin, 1908-09).
- Mackail, J W. *Lectures on Poetry* (London and New York, Longmans 1911)
- McClintock, W D "The Romantic and Classical in English Literature," *The Chautauquan*, Nov., 1891 (14:187).
- Millar, J H *A Literary History of Scotland* (London, Unwin, 1903, New York, Scribner)
- Millar, J H *The Mid-Eighteenth Century* (Edinburgh, Blackwood, 1902, New York, Scribner)
- Minto, W *The Literature of the Georgian Era* (Edinburgh, Blackwood, 1894)
- Nelson, W A *Essentials of Poetry* (Boston, Houghton, 1913)
- Olliphant, Mrs. Margaret W *The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century*, 2 vols. (London, Macmillan, 1883)
- Omond, T S *The Romantic Triumph* (Edinburgh, Blackwood, 1900, New York, Scribner, 1900, 1909)
- Palgrave, F T *Landscape in Poetry* (London and New York Macmillan, 1897)
- Pater, W "Romanticism," *Macmillan's Magazine*, Nov, 1876 (35 64)
- Pater W *Appreciations* (London and New York, Macmillan, 1889, 1895)
- Pellissier, G *The Literary Movement in France during the Nineteenth Century* English translation by Britton (New York, Putnam 1897).
- Perry, T *English Literature in the Eighteenth Century*, 2 vols (New York, Harper, 1883)
- Phelps, W L *The Beginnings of the English Romantic Movement* (Boston, Glau 1893)
- Porterfield, A W *An Outline of German Romanticism* (Boston, Glau, 1914)
- Rawnsley, H D *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLehose, 1894 1906)
- Reed, E B *English Lyrical Poetry* (Yale Univ Press, 1912)
- Reynolds, Myra *The Treatment of Nature in Poetry between Pope and Wordsworth* (1896, Univ of Chicago Press, 1909)
- Rhys, E *Lyrical Poetry* (London Dent, 1913, New York, Dutton)
- Richardson, G F *A Neglected Aspect of the English Romantic Revolt* (Univ of California Press, 1915)
- Richter, H *Geschichte der englischen Romantik* (Halle, 1911)
- Robinson, H Crabb *Diary, Reminiscences, and Correspondence*, 3 vols, ed by T Sadler (London, Macmillan, 1869), 2 vols (1872, Boston, Fields, 1869, 1874)
- Saintsbury, G *A History of Criticism and Literary Taste in Europe*, 3 vols (Edinburgh, Blackwood, 1900-04 1908, New York, Dodd)
- Saintsbury, G *A History of English Prose Rhythm* (London and New York, Macmillan, 1912)
- Saintsbury, G *A History of English Prosody* (London and New York, Macmillan, 1906-10)
- Saintsbury, G *A History of Nineteenth Century Literature* (London and New York, Macmillan, 1896)
- Saintsbury, G. *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1890); Second Series (London, Dent, 1895; New York, Scribner).

- Saintsbury, G. *The English Novel* (London, Dent, 1912, New York, Dutton)
- Schelling, F. E. *The English Lyric* (Boston, Houghton, 1913).
- Scherer, W. *A History of German Literature* (Berlin, 1883), English translation by Mrs. F. C. Conybeare (London, Clarendon Press, 1886, New York, Scribner, 1888, 1912)
- Schiller, F. "Ueber naive und sentimentallische Dichtung," *Sämmtliche Werke*, Vol. 12 (Stuttgart, 1862).
- Schlegel, A. W. von *Lectures on Dramatic Art and Literature*, English translation by J. Black and A. J. W. Morrison (London, Bohn, 1846)
- Seudder, Vida D. *The Life of the Spirit in the Modern English Poets* (Boston, Houghton, 1895)
- Secombe, T. *The Age of Johnson* (London, Bell, 1899, 1909, New York, Macmillan)
- Shalrp, J. C. *Aspects of Poetry* (Oxford, Clarendon Press, 1881, Boston, Houghton, 1882)
- Shalrp, J. C. *On Poetic Interpretation of Nature* (Edinburgh, Douglas, 1877, New York, Hurd, 1878, Boston, Houghton, 1885)
- Sharp, R. F. *Architects of English Literature* (London, Sonnenschein, 1900)
- Stedman, E. C. *Victorian Poets* (Boston, Houghton, 1875, 1887)
- Stephen, L. *English Literature and Society in the Eighteenth Century* (London, Duckworth, 1904, New York Putnam)
- Stephen, L. *History of English Thought in the Eighteenth Century*, 2 vols. (London, Smith, 1876, 1880, New York, Putnam, 1876, 1902).
- Stephen, L. *Hours in a Library*, 3 vols. (London, Smith, 1874-79, New York and London, Putnam, 1890), 4 vols. (1907)
- Stephen, L. *Studies of a Biographer*, 4 vols. (London, Duckworth, 1898-1902, New York, Putnam)
- Simons, A. *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)
- Taine, H. A. *Histoire de la Littérature Anglaise*, 2 vols. (Paris, 1863), English translation by H. Van Laun (Edinburgh, The Academy, 1871; New York, Holt, 1872, 1896)
- Texte, J. J. *Romances et les origines du cosmopolitisme littéraire* (Paris, 1895). English translation by J. W. Matthews (London, Duckworth, 1899, New York, Macmillan)
- Vaughan, C. E. *The Romantic Revolt* (Edinburgh, Blackwood, 1900, New York, Scribner, 1907).
- Velch, J. *The History and Poetry of the Scottish Border* (Glasgow, MacLehose, 1874).
- Walker, H. *The English Essay and Essayists* (London, Dent, 1915, New York, Dutton).
- Walker, H. *The Literature of the Victorian Era* (Cambridge Univ. Press, 1910; New York, Putnam).
- Walker, H.: *Three Centuries of Scottish Literature*, 2 vols. (Glasgow, MacLehose, 1898; New York, Macmillan).
- Wernae, R. M. *Romanticism and the Romantic School in Germany* (New York, Appleton, 1909).
- Whipple, E. P. *Essays and Reviews*, 2 vols. (Boston, Osgood, 1849, Ticknor, 1861)
- Wilson, J. G. *The Poets and Poetry of Scotland*, 2 vols. (Glasgow, Blackie, 1876, 1877; New York, Harper)
- Woodberry, G. E. *Makers of Literature* (London and New York, Macmillan, 1901), first published as *Studies in Letters and Life* (Boston, Houghton, 1890)
- Wright, C. H. C. *A History of French Literature* (London and New York, Oxford Univ. Press, 1912).

MARK AKENSIDE (1721-1770), p. 44

EDITIONS

- Poetical Works*, ed. with a Life, by A. Dyce (Aldine ed. Edinburgh, Bell, 1835, New York, Macmillan)
- Poetical Works*, with Beattie, Text and Life by Dyce (British Poets ed. Boston, Houghton, 1854, 1880).
- Poetical Works*, with Dyer, ed. by B. A. Willmott (1855)
- Poetical Works*, ed. with a Life, by G. Gillilan (Edinburgh, 1857)

BIOGRAPHY AND CRITICISM

- Bucke, C. *On the Life, Writings, and Genius of Akenside, with some Account of his Friends* (1832).
- Dowden, E. in Ward's *The English Poets*, Vol. 3 (London and New York, Macmillan, 1880, 1909).
- Johnson, Samuel. *The Lives of the English Poets* (London, 1779-81), 3 vols. ed. by G. B. Hill (London, Clarendon Press, 1905)

CRITICAL NOTES

44. THE PLEASURES OF THE IMAGINATION

The title and much of the thought of this poem were suggested by Addison's essays on the same subject (*Spectator*, 411-421). The selections here printed are taken from the enlarged version of the poem published in three Books (and a fragment of a fourth) in 1757. The poem originally was published anonymously in three Books in 1744. It was the parent of a number of similarly named poems, among which are Warton's *The Pleasures of Melancholy* (p. 75), Campbell's *The Pleasures of Hope* (p. 417), and Rogers's *The Pleasures of Memory* (p. 207).

- 45a. 227a.—This passage should be compared with Addison's *Spectator*, 412

47. ODE TO THE EVENING STAR

This poem is sometimes entitled *The Nightingale and Ode to Hesperus*.

ANNE, COUNTESS OF WINCHILSEA 474.

(See WINCHILSEA)

JOANNA BAILLIE (1762-1851), p. 474**EDITIONS***Dramatic and Poetical Works* (London, Longmans, 1851)**BIOGRAPHY AND CRITICISM**Hamilton, Catharine J. *Women Writers*, 2 vols. (London, Ward and Lock, 1892)Jeffrey, F. "Miss Baillie's Plays-on the Passions," *The Edinburgh Review*, July, 1803 (2 269)Mitford, Mary R. *Recollections of a Literary Life*, 3 vols. (London Bentley, 1852 1858)Plarr, G. "Walter Scott and Joanna Baillie," *The Edinburgh Review*, Oct., 1912, Jan., 1913 (216 355 217 170)Wilson, J. G. *The Poets and Poetry of Scotland*, 2 vols. (Glasgow, Blackie, 1876, New York, Harper).**CRITICAL NOTES**

"In reading Joanna Baillie's poetry we find her to possess a quickness of observation that neatly supplies the place of insight, a strongly moralized temperament delighting in natural things, a vigorous, simple style. These are not especially dramatic qualities, and although she won her reputation through her plays, the poetry by which she is remembered is chiefly of a pastoral kind. Her country songs written in the language of her early home, have the best qualities of Scottish national poetry, their simplicity, their cautious humor, endeared them at once to the national heart, they have the shrewdness and the freshness of the morning air, the homeliness of unsophisticated feeling. Such songs as *Wood and Married and 'The Weary Pund o' Toun My Nanny O*, and the lovely trysting song beginning 'The rowan glitters on the sword,' are among the treasures of Scottish minstrelsy."—A. Mary F. Robinson, in Ward's *The English Poets*, 4

"Or, if to touch such chord be thine,
Restore the ancient tragic line,
And emulate the notes that wrung
From the wild harp, which silent hung
By silver Avon's holy shore,
Till twice an hundred years roll'd o'er,
When she, the bold Enchantress, came,
With fearless hand and heart on flame!
From the pale willow snatch'd the treasure,
And swept it with a kindred measure,
Till Avon's swans while rung the grove
With Montfort's hate and Basil's love,
Awakening at the inspired strain,
Died their own Shakespeare liv'd again."

—Scott, in Introduction to Canto 3 of *Marmion*.

These lines are quoted as if they were spoken to Scott by his chief literary counsellor, William Erskine, Esq., to whom the Introduction is addressed. Montfort and Basil are characters in Joanna Baillie's dramas *Basil* and *De Montfort*, respectively. In contemporary criticism Miss Baillie was frequently declared equal to Shakespeare.

THE BEACON

In the sub-title, this play is characterized as "a serious musical drama", it contains a number of songs. The one printed here, found in Act II, sc. 1, is sung at night by a fisherman to his mate as they keep a beacon burning on the cliff to guide an expected boat to shore.

JAMES BEATTIE (1735-1803), p. 119**EDITIONS***Poetical Works*, ed., with a Life, by A. Dyce (Aldine ed., Edinburgh, Bell, 1831, New York, Macmillan, 1871)*Poetical Works*, with Collins, ed., with a Memoir by T. Miller (1846)*Poetical Works*, with Akenside (British Poets ed. Boston, Houghton, 1854, 1880)*Poetical Works* with Blair and Falconer, ed. with Lives, by G. Gilliland (Edinburgh, 1854, London, Cassell 1879)*Letters*, ed. by A. Mackie (Aberdeen, 1908)**BIOGRAPHY AND CRITICISM**Bower, A. *An Account of the Life of James Beattie* (1804)Forbes, Margaret. *Beattie and his Friends* (London, Constable, 1904)Forbes, W. *An Account of the Life and Writings of James Beattie, including many of his Original Letters*, 2 vols. (Edinburgh and London, 1806), 3 vols. (1807), 2 vols. (London, Roper, 1824)Graham, H. G. *Scottish Men of Letters in the Eighteenth Century* (London, Black, 1901, New York, Macmillan)Jeffrey, F. "Sir William Forbes's Life of Dr Beattie," *The Edinburgh Review*, April, 1807 (10 171)McCosh, J. *The Scottish Philosophy* (London, Macmillan, 1874, New York, Carter, 1875)Perry, T. S. "Gray, Collins, and Beattie," *The Atlantic Monthly*, Dec., 1880 (16 810)Walker, H. *Three Centuries of Scottish Literature*, 2 vols. (Glasgow, MacLehose, 1893, New York, Macmillan)**CRITICAL NOTES**

"I thanked you in my last for Johnson, I now thank you, with more emphasis, for Beattie, the most agreeable and amiable writer I ever met with, the only author I have seen whose critical and philosophical researches are diversified and embellished by a poetical imagination, that makes even the driest subject, and the leanest, a feast for an epicure in books. He is so much at his ease too, that his own character appears in every page, and which is very rare, we see not only the writer but the man and that man so gentle, so well-tempered, so happy in his religion and so humane in his philosophy, that it is necessary to love him, if one has the least sense of what is lovely. If you have not his poem called *The Minstrel*, and cannot borrow it, I must beg you to buy it for me, for though

I cannot afford to deal largely in so expensive a commodity as books, I must afford to purchase at least the poetical works of Beattie"—Cowper, in Letter to the Rev William Unwin, April 5, 1784

120.

THE MINSTREL

"The design was to trace the progress of a poetical genius, born in a rude age from the first dawning of fancy and reason, till that period at which he may be supposed capable of appearing in the world as a minstrel, that is, as an itinerant poet and musician, a character which, according to the notions of our forefathers, was not only respectable, but sacred

"I have endeavored to imitate Spenser in the measure of his verse, and in the harmony, simplicity, and variety of his composition. Antique expressions I have avoided, admitting however some old words, where they seemed to suit the subject, but I hope none will be found that are now obsolete, or in any degree not intelligible to a reader of English poetry.

"To those who may be disposed to ask what could induce me to write in so difficult a measure, I can only answer that it pleases my ear, and seems from its Gothic structure and original, to bear some relation to the subject and spirit of the poem. It admits both simplicity and magnificence of sound and of language, beyond any other stanza I am acquainted with. It allows the sententiousness of the couplet, as well as the more complex modulation of blank verse. What some critics have remarked of its uniformity growing at last tiresome to the ear, will be found to hold true only when the poetry is faulty in other respects"—Beattie's Preface

121. 50. Eighteenth century writers idealized America as a land of gold and precious stones

WILLIAM BECKFORD (1759-1844), p. 134

EDITIONS

The History of the Caliph Vathek, with an Introduction by H. Morley (London and New York, Cassell 1887)

The History of the Caliph Vathek, and European Travels, ed., with a Biographical Introduction, by G. T. Bettany (London and New York, Ward and Lock, 1891)

Vathek, an Arabian Tale, ed., with an Introduction by R. Garnett (London, Lawrence, 1893, 1900. Philadelphia, Lipincott, 1901)

The History of the Caliph Vathek, printed with the original Prefaces and Notes by Henley (Gem Classics ed. New York, Pott 1900)

The History of the Caliph Vathek, ed., with an Introduction by E. D. Ross (London, Methuen, 1901)

The Episodes of Vathek, French texts with English translation by F. T. Marzials, and with an Introduction by L. Melville (London, Swift, 1912, Philadelphia, Lipincott)

BIOGRAPHY

Benjamin, L. S. ("L. Melville") *The Life and Letters of William Beckford of Fonthill* (New York, Duffield, 1910)

Gregory, W. *The Beckford Family* (Bath, Simpkin, 1895)

Redding, C. *Memoirs of William Beckford of Fonthill*, 2 vols. (London, Skert, 1859)

CRITICISM

Benjamin, L. S. ("L. Melville") "William Beckford of Fonthill Abbey," *The Fortnightly Review*, Nov., 1909 (86 1011)

Hazlitt, W. "Fonthill Abbey," *Essays on the Fine Arts* (London, 1838), *Collected Works*, ed. by Waller and Glover (London, Dent, 1902 06., New York McClure) 9 348

More, P. E. *The Drift of Romanticism* (Shelburne Essays, Eighth Series. Boston, Houghton, 1913)

New Monthly Magazine, "The 'Conversations with the late W. Beckford, Esq.' " 1845 (72 18)

Poole, S. L. "The Author of Vathek," *The Quarterly Review*, Oct., 1910 (213 377)

Redding, C. "Recollections of the Author of Vathek," *The New Monthly Magazine*, June, July, 1844 (71 148 302)

Tiffany, O. *The North American Review*, April, 1860 (90 297)

BIBLIOGRAPHY

Benjamin, L. S. ("L. Melville") In his *The Life and Letters of William Beckford of Fonthill* (1910)

CRITICAL NOTES

131

VATHEK

This story originally was written in French. A surreptitious English translation by S. Henley, one of Beckford's friends was published in 1786, in the Preface Henley stated that the story was translated from the Arabic. Beckford published the original French text, in both Paris and Lausanne in 1787.

"I do not know from what source the author of that singular volume may have drawn his materials. Some of the incidents are to be found in the *Bibliothèque Orientale*, but for correctness of costume, beauty of description, and power of imagination, it far surpasses all European imitations and bears such marks of originality that those who have visited the East will find some difficulty in believing it to be more than a translation. As an Eastern tale, even *Rasoolas* must bow before it. His 'Happy Valley' will not bear a comparison with the 'Hall of Eblis'."—Byron, in note on *The Giaour*, 1 1328 (1813)

"European literature has no Oriental fiction which impresses the imagination so powerfully and permanently as *Vathek*. Portions of the story may be tedious or repulsive but the whole combines two things most difficult of alliance—the fantastic and the sublime"—Garnett, in *Dictionary of National Biography* (1885)

135a. 59. "In this heaven the paradise of Mahomet is supposed to be placed contiguous to the throne of Alla. Hagi Khalfah relates that Ben Iatmalah, a celebrated Doctor of Damasus, had the temerity to assert that, when the Most High erected his throne, he reserved a vacant place for Mahomet upon it"—Henley's note in first ed

138a. 37. "This is an apparent anachronism, but such frequently occur in reading the Arabian writers. Though the origin of spectacles can be traced back with certainty no higher than the thirteenth century, yet the art of staining glass is sufficiently ancient to have suggested in the days of Vathek the use of green as a protection to the eye from a glare of light"—Henley

139b. 14. "A phial of a similar potion is ordered to be instantaneously drank off in one of the Tales of Inatulla. 'These brewed enchantments' have been used in the East from the days of Homer. Milton in his *Comus* describes one of them, which greatly resembles the Indian's

And first behold this cordial julep here,
That flames and dances in his crystal bounds,
With spirits of balm, and fragrant syrups
mix'd

Not that Nepenthes, which the wife of Thone
In Egypt gave to Jove-born Helena,
Is of such pow'r to stir up joy as this,
To life so friendly, or so cool to thirst."
[ll 672-78]—Henley

56. In the portion omitted, the Indian, kicked from the palace because of his insolence, forms himself into a ball, rolls through the streets of the city and across the valley, and plunges over the precipice into the gulf beneath. After many days and nights he reappears to Vathek, who has been waiting on the precipice, and promises to lead him to the palace of subterranean fire if he will abjure Mahomet. The promise is given, but before the journey can be begun, the Indian's thirst must be satisfied with the blood of fifty of the most beautiful sons of prominent men. Vathek treacherously makes the sacrifice, but the Indian immediately disappears. Endangered by the hostile attitude of the distracted parents of the sacrificed children, Vathek is advised by his mother to set out with a magnificent train in search of the region of wonders and delight. After numerous adventures, in which many of his company are lost, he comes to the happy valley of the Emir Fakreddin and is royally entertained in his beautiful palace. Vathek at once becomes enamored of Nourihar, the Emir's daughter, and, contrary to the wishes of her father, induces her to accompany him to the subterranean kingdom. Various beneficent Genii warn Vathek, on the way, to abandon his purpose, with the result that nearly all of his attendants desert him. (At this point the concluding selection begins.)

143b. 41. In the third French edition of *Vathek*, Beckford inserted here the titles of three of these stories. They have been published as *The Episodes of Vathek* (1912).

48. "The expedition of the Afrit in fetching Carathis is characteristic of this order of dives. We read in the Koran that another of the fraternity offered to bring the Queen of Saba's throne to Solomon before he could rise from his place, ch 27"—Henley.

THOMAS LOVELL BEDDOES (1803-1849), p. 1129

EDITIONS

Poetical Works, 2 vols., ed. with a Memoir, by E. Gosse (London, Dent, 1890, New York, Macmillan), reprinted in Temple Library ed.
Poems, ed. by R. Colles (Muses' Library ed. London, Dent, 1906, New York, Dutton, 1907)
Letters, ed. by E. Gosse (London, Mathews, 1894)

BIOGRAPHY AND CRITICISM

Gosse, E. *Critical Kit-Kats* (New York, Dodd, 1903), a reprint with slight additions, of the Memoir in *Poetical Works* (1890)
Hilliard, Kate. "A Strayed Singer," *Lippincott's Magazine*, Nov., 1873 (12 551)
Stoddard, R. H. *Under the Evening Lamp* (New York, Scribner, 1892, London, Gay)
Symonds, A. "The Poetical Works of Thomas Lovell Beddoes," *The Academy*, 1891 (40 128)
Wood, H. "T. L. Beddoes, a Survival in Style," *The American Journal of Philology*, 1883 (4 445)

CRITICAL NOTES

"Beddoes has sometimes been treated as a mainly bookish poet deriving from the Elizabethans and Shelley. I cannot agree with this. His very earliest work, written when he could not know much either of Shelley or Keats, shows, as they do, technique caught from Leigh Hunt. But this is quite dropped later, and his Elizabethanism is not imitation but inspiration. In this inspiration he does not follow but shares with his greater contemporaries. He is a younger and tragic counterpart to Charles Lamb in the intensity with which he has imbibed the Elizabethan spirit, rather from the night-shade of Webster and Tourneur than from the vine of Shakespeare. As wholes, his works are naught or naught but night-shade. But they contain passages, especially lyrics, of the most exquisite fancy and music, such as since the seventeenth century none but Blake and Coleridge had given"—Saintsbury, in *A History of Nineteenth Century Literature* (1896)

1129. POOR OLD PILGRIM MISERY

This song is found in Act I, sc 1, of *The Bride's Tragedy*. Hesperus sings it to his bride Floribel, after she has related a dream in which she was told to beware "of love, of sickness, and woe, and mad despair."

1130.

A HO' A HO'

This song is found in Act II, sc 1, of *The Bride's Tragedy*. It is sung by a boy in response to his master's request for a song. It is sometimes entitled *Love Goes A-Hawking*.

STREW NOT EARTH WITH EMPTY STARS

This song is found in Act I sc 1, of *The Second Brother*. It is sung by female attendants to Orazio, a self-proclaimed son of Bacchus, god of wine.

HOW MANY TIMES DO I LOVE THEE, DEAR?

This song is found in Act I, sc 3, of *Torricione*. It is sung by female attendants, at night in a garden to their mistress Veronica, to induce her to sleep.

TO SEA! TO SEA!

This song is found in Act I, sc 1, of *Death's Jest Book*. It is sung on a ship by sailors about to depart on a voyage to rescue their duke from captivity in a foreign country.

THE SWALLOW LEAVES HER NEST

This song is found in Act I, sc 4, of *Death's Jest Book*. It is heard from the waters after Sibylla has thrown herself upon the dead body of her lover, Wolfram, who has just been killed by the duke, his rival. Wolfram had learned that the duke had tried to poison him, and was killed because of this knowledge.

1131. . IF THOU WILT EASE THINE HEART

This song is found in Act II, sc 1, of *Death's Jest Book*. It is a dirge sung at the funeral of Wolfram in the presence of the duke, Sibylla, and others.

LADY, WAS IT FAIR OF THEE

This and the next song are found in Act IV, sc 3, of *Death's Jest Book*. The first is sung by Siegfried, a dejected courtier, beneath the window of his lady love, Amala. The second is sung to Amala by Athulf, another lover, who has taken poison because his brother has married her.

OLD ADAM, THE CARRION CROW

This and the next song are found in Act V, sc 3 of *Death's Jest Book*. The first is sung by the ghost of Wolfram, disguised as a fool, after he has listened to a drinking song by Siegfried. The second is a dirge sung by a funeral procession bearing Sibylla to her grave.

ROBERT BLAIR (1699-1746), p. 37

EDITIONS

Poetical Works, with Beattie and Falconer, ed., with Lives, by G. Gilfillan (Edinburgh, 1854; London and New York, Cassell, 1879).

The Grave, illustrated by Schiavonetti, from the original inventions of William Blake, 1804, 1818 (London, Methuen, 1908, New York, Appleton).

The Grave, ed., with a Preface, by F. W. Farrar (Philadelphia, Lippincott, 1860).

BIOGRAPHY AND CRITICISM

Graham, H. G. *Scottish Men of Letters in the Eighteenth Century* (London, Black, 1901, New York, Macmillan).

Wilson, J. G. *The Poets and Poetry of Scotland*, 2 vols. (Glasgow, Blackie, 1876, New York, Harper).

CRITICAL NOTES

THE GRAVE

"*The Grave* was the first and best of a whole series of mortuary poems. In spite of the epigrams of conflicting partisans, *Night Thoughts* must be considered as contemporaneous with it, and neither preceding nor following it. There can be no doubt, however, that the success of Blair encouraged Young to persevere in his far longer and more laborious undertaking. Blair's verse is less rhetorical, more exquisite, than Young's, and, indeed, his relation to that writer, though too striking to be overlooked, is superficial. He forms a connecting link between Otway and Crabbe, who are his nearest poetical kinsmen. His one poem, *The Grave*, contains seven hundred and sixty-seven lines of blank verse. It is very unequal in merit but supports the examination of modern criticism far better than most productions of the second quarter of the eighteenth century. As philosophical literature it is quite without value, and it adds nothing to theology. It rests solely upon its merit as romantic poetry."—Gosse, in *Dictionary of National Biography* (1886).

Bryant wrote *Thanatopsis* soon after reading this poem. Cf. Bryant's poem with lines 28-67 of *The Grave*.

WILLIAM BLAKE (1757-1827), p. 166

EDITIONS

Poetical Works, ed., with a Memoir, by W. M. Rossetti (Aldine ed. London, Bell, 1874, 1890, New York, Macmillan).

Works, Poetic, Symbolic, and Critical, 8 vols., ed., with a Memoir and Interpretation, by E. J. Ellis and W. B. Yeats (London, Quaritch, 1893).

Poetical Works, ed. by J. Sampson (Oxford Univ. Press, 1905).

Poetical Works, 2 vols., ed. by E. J. Ellis (London, Chatto, 1906). The only edition containing the *Prophetic Books*.

Poetical Works, including *Minor Prophetic Books*, ed. by J. Sampson (Oxford Univ. Press, 1913).

Poems and Specimens from the Prose Writings, ed. by J. Skipsey (Canterbury Poets ed.: London, Scott, 1885).

- Poems*, ed by W B Yeats (Muses' Library ed London, Lawrence, 1898, New York, Scribner, London, Routledge, 1905, New York, Dutton)
- Lyrical Poems*, ed, with an Introduction by W Raleigh, by J Sampson (Oxford Clarendon Press, 1906)
- Selections from the Symbolic Poems*, ed by F E Pierce (Yale Univ Press 1915)
- Songs of Innocence and Experience* (Chicago, Doubleday, 1916)
- Etchings*, arranged by W B Scott (London, Chatto, 1906)
- Letters*, ed, with a Life by F Tatham, by A G B Russell (London Methuen 1906, New York, Scribner)

BIOGRAPHY

- Ellis, E J *The Real Blake, a Portrait Biography* (London, Chatto, 1907, New York, Doubleday)
- Gilchrist A *Life of William Blake*, 2 vols (London, Macmillan 1861), ed by W G Robertson (London and New York, Lane, 1906)
- Sellincourt Basil de *William Blake* (London, Duckworth, 1909, New York Scribner)
- Stor, A T *William Blake his Life, Character, and Genius* (London, Sonnenschein, 1893)

CRITICISM

- Beeching H C *Essays and Studies by Members of the English Association*, Vol 3, 1912
- Benson, A C *Essays* (London, Heinemann, 1895 New York, Dutton)
- Berger, P *Mysticism et Poésie* (Paris, 1907), English translation by D H Conner, *William Blake, Poet and Mystic* (New York, Dutton, 1915)
- Brooke S A *Studies in Poetry* (London, Duckworth, 1907 New York Putnam)
- Chesterton, G K *Blake* (New York, Dutton, 1910).
- Garrett R "William Blake Painter and Poet," *Portfolio*, No 22, 1895
- Hewlett, H G "Imperfect Genius Will in Blake" *The Contemporary Review*, Oct, 1876 (28 765)
- Huneker, J G *Egoists* (New York, Scribner, 1909)
- Langridge, I *William Blake* (New York, Macmillan, 1904)
- Moore, T S "William Blake and his Aesthetic," *Art and Life* (London, Methuen, 1910)
- Moore, T S "William Blake, Poet and Painter," *The Quarterly Review*, Jan, 1908 (208:24)
- More, P E *Shelburne Essays*, Fourth Series (New York and London, Putnam, 1906)
- Morris, L R "William Blake the First of the Moderns," *The Forum*, June, 1914 (51 982)
- Russell, A G *The Engravings of William Blake* (London, Richards, 1912, Boston, Houghton)
- Scudder, H E "William Blake, Painter and Poet," *Scribner's Monthly Magazine*, June, 1880 (20 234)
- Stoddard, R H *Under the Evening Lamp* (New York, Scribner 1892, London, Gay)

- Swinburne, A C *William Blake, a Critical Essay* (London, Chatto, 1898, New York, Dutton, 1906)
- Symonds, A *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)
- Symonds, A *William Blake* (New York, Dutton, 1907)
- Thomson J *Biographical and Critical Studies* (London, Reeves, 1896)

BIBLIOGRAPHY

- Kevnes, G. L (In preparation)

CRITICAL NOTES

"To define the poetry of Blake one must find new definitions for poetry, but, these definitions once found, he will seem to be the only poet who is a poet in essence, the only poet who could, in his own words, 'enter into Noah's rainbow, and make a friend and companion of one of these images of wonder which always entreat him to leave mortal things' In this verse there is, if it is to be found in any verse the 'lyrical cry', and yet, what voice is it that cries in this disembodied ecstasy? The voice of desire is not in it, nor the voice of passion, nor the cry of the heart nor the cry of the sinner to God, nor of the lover of nature to nature It neither seeks nor aspires nor laments nor questions It is like the voice of wisdom in a child, who has not yet forgotten the world out of which the soul came It is as spontaneous as the note of a bird, it is an affirmation of life, in its song which seems mere music, it is the mind which sings, it is lyric thought What is it that transfixes one in any couplet such as this

"If the sun and moon should doubt
They'd immediately go out"

It is no more than a nursery statement, there is not even an image in it, and yet it slugs to the brain, it cuts into the very flesh of the mind as if there were a great weight behind it Is it that it is an arrow and that it comes from so far, and with an impetus gathered from its speed out of the sky?

"The poetry of Blake is a poetry of the mind, abstract in substance, concrete in form, its passion is the passion of the imagination, its emotion is the emotion of thought, its beauty is the beauty of idea When it is simplest, its simplicity is that of some 'infant joy' too young to have a name, or of some 'infant sorrow brought aged out of eternity into the dangerous world, and there,

"Helpless, naked, piping loud,
Like a fiend hid in a cloud"

There are no men and women in the world of Blake's poetry, only primal instincts and the energies of the imagination"—Symonds, in *The Romantic Movement in English Poetry* (1909).

100.

TO THE MUSES

For the names and offices of the Muses, see Glossary under *Muse*

INTRODUCTION TO SONGS OF INNOCENCE

This was the initial poem in a volume of verse entitled *Songs of Innocence*, published in 1789. The following poems through *A Dream* (p. 168) were included in the volume.

168.

THE BOOK OF THIEL

This is one of Blake's so-called Prophetic or Symbolic Books, a series of writings in which he presents his ideas on ethics, morality, religion, etc. The names in the poem are of Blake's coinage.

"The regularity of its married fourteeners, the idyllic gentleness of its imagery, and the not unpleasant blending of simplicity and formalism in the diction, proclaim the mood of *Songs of Innocence*. It treats of the same all-pervading spirit of mutual love and self-sacrifice. In response to the gentle lamentations of the virgin Thel to whom life seems vain, and death utter annihilation, the lily of the valley, the cloud, the worm and the clod rise up to testify to the interdependence of all forms of being, under the Divine Image, and to show that death is not final extinction but the supreme manifestation of this impulse to 'willing sacrifice of self.' Blake's original conclusion to this argument is lost for the last section has not any perceptible connection in its context. In it the whole conception of life is changed. This world is a dark prison, and the physical senses are narrow windows darkening the infinite soul of man by excluding the wisdom and joy of eternity, the condition of which is freedom. The source of this degradation is the tyranny of abstract moral law, the mind-forged manacles upon natural and therefore, innocent desires. Its symbols are the silver rod of authority and the golden bowl of a restrictive ethic that would mete out the immeasurable spirit of love. Here Blake is clearly enough in the grip of the formal antinomianism that produced the later 'prophecies.' — I. P. R. Willis in *The Cambridge History of English Literature*, Vol. 11, ch. 9.

1. *Seraphim* — In the first edition of the poem this line read "The daughters of Mne Seraphim." In Blake's system "Mne" was the name given to the Mother of All.

170.

THE CLOD AND THE PEBBIE

The following poems through *A Cradle Song* (p. 172) were included in a volume of verse entitled *Songs of Experience*, published in 1794. Some of the poems in this volume were simply new versions of poems in *Songs of Innocence*.

171.

THE TIGER

After reading this poem, Lamb declared the author to be "one of the most extraordinary persons of the age."

A POISON TREE

This poem is sometimes entitled *Christian Forbearance*.

172

AUGURIES OF INNOCENCE

The lines are printed as rearranged by Rossetti. For the order in which they come in Blake's manuscript, see Blake's *Poetical Works*, ed. by Sampson (1907).

1-4. With these lines compare Tennyson's *Flower in the Crannied Wall*, as follows:

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

173.

THE MENTAL TRAVELLER

"*The Mental Traveller* indicates an explorer of mental phenomena. The mental phenomenon here symbolized seems to be the career of any great idea or intellectual movement—as, for instance, Christianity, chivalry, art, etc.—represented as going through the stages of—1, birth, 2, adversity and persecution, 3, triumph and maturity, 4, decadence through over-ripeness, 5, gradual transformation, under new conditions, into another renovated idea, which again has to pass through all the same stages. In other words the poem represents the action and reaction of Ideas upon society, and of society upon Ideas."—Rossetti's note in *Poetical Works* (1874). "The babe

I take to signify human genius or intellect which none can touch and not be consumed except the 'woman old faith or love' all weaker things pain and pleasure hatred and love fly with shrieking averted faces from before it. The gray and cruel nurse, custom or religion, cruelties and torments the child, feeding herself upon his agony to false fresh youth. Grown older

he wedd her, custom, the daily life of men, once married to the fresh intellect, bears fruit to him of profit and pleasure.

but through such union he grows old the sooner, soon runs but wander round and look over his finished work and gathered treasure the tragic passions and splendid achievements of his spirit kept fresh in verse or color.

The 'female babe' sprung from the fire that burns always on his hearth is the issue or result of genius which, being too strong for the father, flows into new channels and follows after fresh ways.

The out-cast intellect can then be vivified only by a new love.

Then follow the stages of love, and the phases of action and passion bred from either stage."—Swinnburne, in *William Blake* (1898).

174.

MILTON

Milton is one of Blake's late Prophetic Books. See note on *The Book of Thel*, above.

In *Milton*, Blake gives a mythical account of the progress of poetry. The poet Milton transmigrates into the body of Blake and through him gives assurance of the reign of the imagination and of the renewal of the human spirit in poetry.

TO THE QUEEN

This poem, addressed to Queen Charlotte, wife of George III, King of England (1760-1820), was written as the Dedication of Blake's designs for Blair's *The Grave* (p. 87).

WILLIAM LISLE BOWLES

(1762-1850), p. 164

EDITIONS

Poetical Works, 2 vols, ed. with a Memoir and critical Dissertation, by G. Gillman (Edinburgh, 1855)

Poetical Works (London, Cassell, 1879)

Poetical Works, with Lamb and H. Coleridge, ed. by W. Tirebuck (Canterbury Poets ed. London, Scott, 1887).

CRITICISM

Beers, H. A. "Coleridge, Bowles, and the Pope Controversy," *A History of English Romanticism in the Nineteenth Century* (New York, Holt, 1901, 1910)

Casson, T. E. *Eighteenth Century Literature; an Oxford Miscellany* (London, Frowde, 1909)

Coleridge, S. T. *Biographia Literaria*, ch. 1 (London, 1817, Oxford, Clarendon Press, 1907).

Haslitt, W. "Pope, Lord Byron, and Mr. Bowles," *The London Magazine*, 1821, *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 11, 486

Quarterly Review, *The*, Nov., 1809 (2 281)

Saintsbury, G. *A History of Criticism* (Edinburgh and London, Blackwood, 1900-04, 1908, New York, Dodd)

CRITICAL NOTES

"I had just entered on my seventeenth year, when the sonnets of Mr. Bowles, twenty in number, and just then published in a quarto pamphlet, were first made known and presented to me, by a school-fellow who had quitted us for the University, and who, during the whole time that he was in our first form (or in our school language a *Quincian*), had been my patron and protector. I refer to Dr. Middleton, the truly learned, and every way excellent Bishop of Calcutta. It was a double pleasure to me, and still remains a tender recollection, that I should have received from a friend so revered the first knowledge of a poet by whose works, year after year, I was so enthusiastically delighted and inspired. My earliest acquaintances will not have forgotten the undisciplined eagerness and impetuous zeal, with which I labored to make proselytes, not only of my companions, but of all with whom I conversed, of whatever rank, and in whatever place. As

my school finances did not permit me to purchase copies, I made, within less than a year and a half, more than forty transcriptions, as the best presents I could offer to those who had in any way won my regard. And with almost equal delight did I receive the three or four following publications of the same author. My obligations to Mr. Bowles were indeed important, and for radical good. At a very premature age, even before my fifteenth year, I had bewildered myself in metaphysics, and in theological controversy. This preposterous pursuit was, beyond doubt, injurious both to my natural powers, and to the progress of my education. It would perhaps have been destructive, had it been continued, but from this I was auspiciously withdrawn, partly indeed by an accidental introduction to an amiable family, chiefly, however, by the genial influence of a style of poetry, so tender and yet so manly, so natural, and real, and yet so dignified and harmonious, as the sonnets, etc., of Mr. Bowles."—Coleridge, in *Biographia Literaria*, ch. 1 (1817)

See Coleridge's *To the Reverend W. L. Bowles* (p. 329)

"As the English romantic poets went forth to combat the classic school with its super-sense and pride of strict rules, and to endow the poetry of the fairy tale with new life, their first halt was under the shadow of Bowles. Compared with such a poet of the intellect as Pope, who had maintained that, with a clear head and dexterous style, nothing was too prosaic to be converted into poetry, such an elegant as Bowles, who aimed at all effect through the heart, was a most refreshing contrast"—A. Brandl, in *Samuel Taylor Coleridge and the English Romantic School*, English Translation by Lady Eastlake (1887)

See Byron's *English Bards and Scotch Reviewers*, 327-34 (p. 490)

164.

AT TYNEMOUTH PRIORY

Tynemouth Priory is a noted ruin of an ancient church in Tynemouth, a city at the mouth of the River Tyne, in Northumberland-shire, England. The city is noted as a watering-place, also for its picturesque cliffs.

THE BELLS, OSTEND

Ostend is a famous sea-side resort in Belgium.

BAMBOROUGH CASTLE

Bamborough Castle is an ancient castle in Bamborough, a village on the coast of Northumberland-shire, England.

EDMUND BURKE (1729-1797), p. 1186

EDITIONS

Works, 9 vols. (Boston, 1839), revised, 12 vols. Boston, Little, 1865-67, 1894)

Works and Correspondence, 8 vols. (London, Livingston, 1852)

Works, 8 vols. (London, Bohn, 1854-55, Macmillan).

Complete Works, 6 vols., with an Introduction and Prefaces by F H. Willis and F W Raftery (World's Classics ed. Oxford Univ. Press, 1906-08).

Selections, 3 vols., ed by E J Payne (Oxford, Clarendon Press, 1874, 1892-98)

American Speeches and Letters, ed by H Law (Everyman's Libr ed New York, Dutton, 1908).

Correspondence, 4 vols., ed by E Fitzwilliam and R Bourke (London, Rivington, 1844)

Reflections on the Revolution in France, ed by F G Selby (London, Macmillan, 1890)

Speeches on America, ed by F G Selby (London, Macmillan 1895)

Speeches on Irish Affairs, ed by M Arnold (London, Macmillan, 1881).

BIOGRAPHY

Croly G *A Memoir of the Political Life of the Rt Hon E Burke* (London, Blackwood, 1840)

MacKnight, T *History of the Life and Times of Edmund Burke*, 3 vols. (London, Chapman, 1858)

Morley, J *Edmund Burke* (English Men of Letters Series London, Macmillan, 1879, New York Harper)

Prior, Sir James *Memoir of the Life and Character of Edmund Burke, with Specimens of his Poetry and Letters* (1824, London, Bell, 1878, New York, Macmillan)

CRITICISM

Birrell A *Obiter Dicta*, Second Series (London, Stock, 1885, 1886, New York, Scribner)

Dawson, W J *The Makers of English Prose* (New York and London, Revell, 1906)

Dowden, E "Anti Revolution Edmund Burke," *The French Revolution and English Literature* (New York and London, Scribner, 1897)

Haslitt, W "Character of Mr Burke" *Political Essays* (London, 1819, *Collected Works*, ed Waller and Glover (London, Dent, 1902-06, New York McClure), 8 250, 325

Howard, W G "Burke among the Forerunners of Learning," *Publications of the Modern Language Association*, 1907 (n s 15 608)

MacCunn, J *The Political Philosophy of Burke* (London, Arnold, 1913; New York, Longmans).

Maurice, F D *The Friendship of Books* (London and New York, Macmillan, 1874)

Meusel, F *Edmund Burke und die Französische Revolution* (Berlin, Weidmann, 1913)

Minto, W *A Manual of English Prose Literature* (Edinburgh, Blackwood, 1872, 1886, Boston, Ginn, 1901)

Morley, J *Edmund Burke, an Historical Study* (London, Macmillan, 1867, 1898).

Napier, Sir J *Lectures, Essays, and Letters* (London, Longmans, 1888)

Pillans, T D *Edmund Burke, Apostle of Justice and Liberty* (London, Watts, 1905)

Rogers, A K "Burke's Social Philosophy," *The American Journal of Sociology*, July, 1912 (18 51)

Stephen, Sir J F *Howe Sabbath*, 3 series (London, Macmillan, 1891-92)

Stephen, L *History of English Thought in the Eighteenth Century*, 2 vols (London, Smith, 1876, 1902, New York, Putnam)

Wilson, W *Mere Literature* (Boston, Houghton, 1896)

CRITICAL NOTES

1186. REFLECTIONS ON THE REVOLUTION IN FRANCE

"This extraordinary book was published near the outbreak of the French Revolution and justly takes rank as one of the masterpieces of English literature. It is at once a condemnation of the Revolution, and a prophecy of the evils the Revolution would produce. As a specimen of denunciatory writing, it is probably one of the most remarkable ever produced in any language. It pours out torrent after torrent, Niagara after Niagara. But though it is repetitious and therefore somewhat monotonous, it abounds in shrewd judgments, in brilliant pictures, and in prophecies that seem inspired. At times it is so unfair and so unjust that some have attempted to explain its excesses by the presumption that Burke had lost his reason. There is no need, however, of resorting to this violent hypothesis. Burke's mind was always essentially denunciatory in its nature, and he was never able to be quite just either to men or to political methods he disliked. Moreover, though he was a passionate friend of liberty, he never believed liberty was to be secured or preserved by submitting political affairs to the control of masses of ignorant men. These characteristics of his mind and of his political doctrines are quite sufficient to account for the peculiarities of what, with all its drawbacks, must probably be considered the greatest work of the greatest writer of English prose"—C K Adams, in *A Manual of Historical Literature* (1882)

During the period 1789-92, the French Revolution found many supporters in England among poets, political philosophers, and clergymen. Most prominent among these groups were Wordsworth, Coleridge, and Southey, Godwin, Fox, and Wilkes, and Priestly and Price. All of these openly and fervently glorified everything that was being done in the name of Liberty. With these enthusiasts, Burke was entirely at variance. To him the Revolution meant only the overthrow of an established civilization, and he vigorously protested. For the contrasting view, see the selections from Godwin's *An Enquiry concerning Political Justice* (pp 213 ff.)

The style of Burke's prose, so far as form goes, is neither Classic nor Romantic.

The *Reflections* opens with a statement of Burke's attitude toward the Constitution Society and the Revolution Society, English clubs which approved of the proceedings in France.

- 1187a. 40. In the portion omitted, Burke discusses the style of Paine's sermon and his assertions that the people of England have the right to choose their own governors, to cashier them for misconduct, and to frame a government for themselves.
- 1188b. 55. *A man amongst them*.—A reference probably to Fox, Godwin, or Wilkes, all of whom vigorously supported the French Revolution.
- 1191a. 16-17 *Thorough-paced courtiers*.—Wordsworth, Coleridge, and Southey were at first ardent Republicans but the excesses and the failures of the French Revolution led them finally to become Tories.
- 1193a. 33-34 *Inverted order*.—Cl with the story of the Englishman who once satirically remarked that French infants could not be good—it wore blue, a color meant by God for cravats.

ROBERT BURNS (1759-1796), p 175

EDITIONS

- Life and Works* 4 vols., ed by R Chambers (1851-52) revised by W Wallace (Edinburgh, Chambers, 1896-97, New York Longmans).
- Poems, Songs, and Letters*, ed by E Smith (Globe ed London and New York, Macmillan, 1865).
- Works*, 6 vols., ed by W S Douglas (Edinburgh, Simkin 1877-79, Paterson, 1883).
- Poetical Works*, 8 vols., ed with a Memoir by G A Aitken (Vine ed London, Bell, 1892-98, New York, Macmillan).
- Poetical Works* 3 vols., ed by J L Robertson (Oxford Univ Press, 1890).
- Poetry*, 4 vols., ed, with an Essay on Burns's Life, Genius and Achievement, by W E Henley and T F Henderson (Centenary ed Edinburgh Jack, 1896-97, Boston, Houghton).
- Complete Poetical Works*, ed, with Henley's essay from the Centenary ed, by W E Henley (Cambridge ed Boston, Houghton, 1897).
- Poetical Works*, ed with a Life, by W Wallace (London and Edinburgh Chambers, 1902).
- Complete Poetical Works*, ed, with an Appreciation by Lord Roseberry (London, Nelson, 1902).
- Complete Poems*, ed by J L Robertson (Oxford Univ Press, 1906).
- Correspondence*, 2 vols., ed by W Wallace (New York, Dodd, 1895).
- Letters*, selections, ed with an Introduction by J L Robertson (Camelot ed London, Scott, 1897).
- Selections from the Poems*, ed by I G Dow (Athenaeum Press ed Boston, Ginn 1895).
- Songs now First Printed with the Melodies for Which They Were Written*, ed by J C Dick (Oxford Univ Press, 1907).

BIOGRAPHY

- Angellier, A. *Robert Burns. La vie et les œuvres*, 2 vols (Paris, Hachette, 1893).

- Blackie, J. S. *Life of Robert Burns* (Great Writers Series London, Scott, 1888).
- Dougall, C. S. *The Burns Country* (London and New York, Macmillan, 1911).
- Halliburton, H. *In Scottish Fields* (Edinburgh, Paterson, 1890).
- Henderson, T. F. *Robert Burns* (London, Methuen, 1904).
- Lockhart, J. G. *Life of Robert Burns* (1828), enlarged ed by W S Douglas (London, Bohn, 1882).
- Setoun, G. *Robert Burns* (Famous Scots Series Edinburgh and London, Anderson, 1896).
- Shalrp, J. C. *Robert Burns* (English Men of Letters Series London, Macmillan, 1879, New York, Harper).

CRITICISM

- Arnold, M. "The Study of Poetry," *Essays in Criticism*, Second Series (London, Macmillan, 1888).
- Brooke, S. A. *Theology in the English Poets* (London, King, 1874, 1880, New York, Dutton 1910).
- Brown, G. D. *Blackwood's Magazine*, Aug., 1896 (160-184).
- Carlyle, T. "Essay on Burns," *The Edinburgh Review*, Dec. 1828 (48-27) *Critical and Miscellaneous Essays*, 4 vols (Boston Houghton, 1880).
- Carlyle, T. "The Hero as Man of Letters. On Heroes, Hero-Worship, and the Hero in History" (1841 New York and London, Longmans 1906-1909).
- Collver, R. *Clear Grit* (Boston, American Unitarian Assn., 1913).
- Craigie, W. A. *A Primer of Burns* (Edinburgh, Jack, 1896).
- Curtis, G. W. *Orations and Addresses*, 3 vols (New York, Harper, 1894).
- Dawson, W. I. *The Makers of English Poetry* (New York and London, Revell, 1906).
- Dowden, E. "Early Revolutionary Group and Antagonists," *The French Revolution and English Literature* (New York and London, Scribner, 1897).
- Emerson, R. W. (1859) *Miscellaneous* (Boston, Houghton, 1878, 1911).
- Giddes, F. "Homes of Burns," *Littell's Living Age*, Oct., 1913 (279-360).
- Graham, H. G. *Scottish Men of Letters in the Eighteenth Century* (London, Black, 1901, New York, Macmillan).
- Hidden, J. C. "Bonnie Annie Laurie with New Researches concerning the Subject and the Author of the Famous Song," *The Century Magazine* March, 1914 (87-785).
- Harper, G. M. "Robert Burns's Country," *Scribner's Magazine*, Dec., 1908 (44-641).
- Hawthorne, N. "Some of the Haunts of Burns," *The Atlantic Monthly*, Oct., 1860 (6-395). *Our Old Home* (1863), *Complete Works*, 13 vols (Boston Houghton 1893).
- Hazlitt, W. "On Burns and the Old English Ballads," *Lectures on the English Poets* (London, 1818), *Collected Works*, 13 vols., ed by A. R.

Waller and A Glover (London, Dent, 1902 06, New York, McClure) 5 123

Jack, A A "Burns (Natural or Spontaneous Poetry)," *Poetry and Prose* (London, Constable, 1911)

Jeffrey, F "Reliques of Burns," *The Edinburgh Review*, Jan., 1809 (18 249), *Contributions to the Edinburgh Review* (Modern British Essayists Philadelphia, Carey, 1840).

Kellow, H A *Burns and His Poetry* (New York, Dodge, 1912)

Lank A *Letters to Dead Authors* (London and New York, Longmans, 1886, 1892, Scribner, 1898)

Nelson, W A "Burns in English," *Kittredge Anniversary Papers* (Boston, Ginn, 1913)

Quiller-Couch, A T *Adventures in Criticism* (New York, Scribner, 1896)

Ridling, W H "The Land o' Burns," *Harper's New Monthly Magazine*, July, 1879 (50 180)

Scott, Sir Walter "Reliques of Robert Burns," *The Quarterly Review*, Feb., 1809 (1 19)

Shalip, J C "Nature in Collins, Gray, Goldsmith Cowper, and Burns," *On the Poetic Interpretation of Nature* (Edinburgh, Douglas, 1877, New York, Hurd, 1878, Boston, Houghton, 1885)

Shalip, J C "Scottish Song and Burns" *Aspects of Poetry* (Oxford Clarendon Press, 1881, Boston, Houghton 1882)

Speeches and Essays on Burns (Washington, Jean Armour Burns Club 1908)

Stevenson R L "Some Aspects of Robert Burns," *Familiar Studies of Men and Books* (1882), *Works*, 10 vols (New York, Scribner, 1914)

Velich J *The Feeling for Nature in Scottish Poetry*, 2 vols (Edinburgh, Blackwood, 1887)

Walker, H *Three Centuries of Scottish Literature*, 2 vols (Glasgow, MacLehose 1893, New York, Macmillan).

Watson John ("Ian MacLaren") "Robert Burns the Voice of the Scots People" *Concerning Books and Bookmen* (London, Nisbet, 1912, New York, Doran)

Wilson, J "Genius and Character of Burns," *Essays Critical and Imaginative*, 4 vols, ed by J P Ferrier (Edinburgh, Blackwood, 1855-06)

CONCORDANCE

Reid, J B *Complete Concordance to the Poetry and Songs of Burns* (Glasgow, Kerr, 1889).

BIBLIOGRAPHY

Anderson J P In *Blackie's Life of Robert Burns* (1866)

Angus, W C *The Printed Works of Robert Burns* (Glasgow, Hodge, 1899)

Ewing, J C *Selected List of the Works of Robert Burns, and of Books upon his Life and Writings* (1809)

Ewing, J C *Bibliography of Robert Burns to 1796* (1909)

M'Kie, J J *Bibliography of Burns* (Kilmarnock, 1881).

CRITICAL NOTES

"(One song of Burns's is of more worth to you than all I could think for a whole year in his native country His misery is a dead weight upon the nimbleness of one's quill—I tried to forget it—to drink today without any care—to write a merry sonnet—it won't do—he talked with bitches—he drank with blackguards he was miserable—We can see horribly clear, in the works of such a man his whole life as if we were God's spies"—Kents, in Letter to Reynolds, July 13, 1818, "As if we were God's spies," is a phrase in *King Lear*, V, 3, 17

"All that remains of Burns, the writings he has left, seem to us, as we hinted above no more than a poor mutilated fraction of what was in him, brief, broken glimpses of a genius that could never show itself complete, that wanted all things for completeness culture leisure, true effort, nay, even length of life His poems are, with scarcely any exception, mere occasional effusions, poured forth with little premeditation, expressing by such means as offered, the passion, opinion, or humor of the hour Never in one instance was it permitted him to grapple with any subject with the full collection of his strength to fuse and mould it in the concentrated fire of his genius To try by the strict rules of art such imperfect fragments, would be at once unprofitable and unfair Nevertheless there is something in these poems marred and defective as they are which forbids the most fastidious student of poetry to pass them by Some sort of enduring quality they must have for after fifty years of the wildest vicissitudes in poetic taste, they still continue to be read, nay are read more and more eagerly, more and more extensively, and this not only by literary virtuosos, and that class upon whom transitory causes operate most strongly but by all classes down to the most hard, unlettered and truly natural class, who read little and especially no poetry, except because they find pleasure in it The grounds of so singular and wide a popularity, which extends in a literal sense from the palace to the hut and over all regions where the English tongue is spoken, are well worth inquiring into After every just deduction, it seems to imply some rare excellence in these works What is that excellence?

"To answer this question will not lead us far The excellence of Burns is, indeed among the rarest, whether in poetry or prose but at the same time it is plain and easily recognized his sincerity, his indisputable air of truth Here are no fabulous woes or joys no hollow fantastic sentimentalities no whe-drawn refinings either in thought or feeling the passion that is traced before us has glowed in a living heart, the opinion he utters has risen in his own understanding, and been a light to his own steps He does not write from hearsay, but from sight and experience, it is the scenes that he has lived and labored amidst, that he describes those scenes, rude and humble as they are, have kindled beautiful emotions in his soul, noble thoughts, and definite resolves, and he speaks forth what is in him, not from any outward call of vanity or interest, but because his

heart is too full to be silent. He speaks it with such melody and modulation as he can, 'in homely rustic jingle', but it is his own, and genuine"—Carlyle, in *Essay on Burns* (1828)

See Wordsworth's *At the Grave of Burns* (p. 291)

175 O, ONCE I LOV'D A BONIE LASS

"For my own part, I never had the least thought or inclination of turning poet till I got once heartily in love, and then rhyme and song were in a manner the spontaneous language of my heart. The following composition was the first of my performances and done at an early period of life, when my heart glowed with honest, warm simplicity, unacquainted and uncorrupted with the ways of a wicked world. The performance is, indeed, very puerile and silly, but I am always pleased with it, as it recalls to my mind those happy days when my heart was yet honest and my tongue was sincere. The subject of it was a young girl who really deserved all the praises I have bestowed on her. The seventh stanza has several minute faults, but I remember I composed it in a wild enthusiasm of passion, and to this hour I never recollect it but my heart melts and my blood rallies at the remembrance"—Burns, *Commonplace Book*, 1783 85

MARY MORISON

According to Gilbert Burns, Mary Morison was the subject of Burns's *and I'll Kiss Thee Yet, Yet*, the heroine of which has been thought to be either Mary Campbell or Elison Begbie. Henley and Henderson state (*The Poetry of Robert Burns*) that a Mary Morison lived at Mauchline from 1784, "said to have been as beautiful as amiable." She died in 1791

MY NANIE, O

"As I have been all along a miserable dupe to love, and have been led into a thousand weaknesses and follies by it, for that reason I put the more confidence in my critical skill in distinguishing foppery and conceit from real passion and nature. Whether the following song will stand the test, I will not pretend to say, because it is my own, only I can say it was, at the time, real"—Burns, *Commonplace Book*, 1784

176. POOR MAILIN'S ELEGY

The stanza-form of this poem had been used for elegies by Sempill, Ramsay, and Ferguson, Scottish poets before Burns

177. TO DAVIE

This poem was addressed to David Sillar (1760-1830), son of a farmer near Tarbolton. He was a teacher in the parish school at Tarbolton, and a grocer in Irvine, before he published, in 1789, a volume of poems in imita-

tion of Burns. Failing to get literary work in Edinburgh, he returned to Irvine, where he took up teaching again. He had considerable skill as a fiddler and as a poet

EPISTLE TO J. LAPRAIK

John Lapraik (1727-1807) was an Ayrshire poet. Burns addressed two subsequent Epistles to him, both written in 1785

178a. 13-17. The song referred to is Lapraik's *When I Upon Thy Bosom Lean*

179. EPISTLE TO THE REV JOHN M'MATH

John M'Math (1781-1825) was a convivial preacher, and a friend of Burns

Holy Willie's Prayer

And send the godly in a pet² to pray—Pope³

Argument

Holy Willie was a rather oddish bachelor elder in the parish of Mauchline and much and justly famed for that polemical chattering which ends in tipping orthodoxy and for that spiritualised bawdry which refines to liquorish devotion. In a seasonal process with a gentleman in Mauchline—a Mr. Gavin Hamilton—Holy Willie and his priest Father Auld, after full hearing in the Presbytery of Ayr (came off but second best owing partly to the oratorical powers of Mr Robert Aiken. Mr. Hamilton's counsel, but chiefly to Mr. Hamilton's being one of the most irreproachable and truly respectable characters in the country. On losing his process the muse overheard him at his devotions as follows—

O Thou that in the heavens does dwell,
Wha, as it pleases best Thyself,
Sends aye to Heaven an' ten to Hell
A' for Thy glory,
And no for onle guld or ill
They've done befor' Thee ' 5

I bless and praise Thy matchless might,
When thousands Thou hast left in night,
That I am here befor' Thy night,
For gifts an' grace 10
A burning and a shining light
To a' this place

What was I, or my generation,
That I should get sic exaltation?
I, wha deserv'd most just damnation
For broken laws 15
Six thousand years ere my creation,
Thro' Adam's cause '

When from my mither's womb I fell
Thou might hae plung'd me deep in Hell,
To gnash my gums, and weep, and wail
In burning lakes,
Where damnd devils roar and yell,
Chain'd to their stakes 20

Yet I am here, a chosen sample,
To show Thy grace is great and ample.
I'm here a pillar o' Thy temple,
Strong as a rock,
A guide, a buckler, and example
To a' Thy flock 25

But yet, O Lord! confess I must
At times I'm fash'd' wi' fleshly lust,
An' sometimes, too, in worldly trust,
Vile self gets in,
But Thou remembers we are dust,
Defiled wi' sin 30

¹ Holy Willie was William Fisher (1787-1809), a strict elder in the parish church at Mauchline

² fit of peevishness

³ *The Rape of the Lock*, 4, 64

⁴ troubled

O Lord ' yestreen, Thou kens, wi' Meg—
Thy pardon I sincerely beg—
O, may 't ne'er be a living plague
To my dishonor!
An' I'll ne'er lift a lawless leg
Again upon her.

40

Besides, I farther maun' avow—
Wi' Leezie's lass, three times, I trow—
But, Lord, that Friday I was fou,^a
When I cam near her,
Or else, Thou kens, Thy servant true
Wad never steer^b her.

45

Maybe Thou lets this fleshly thorn
Buffet Thy servant e'en and morn,
Lest he owre proud and high should turn
That he's sae gifted
If sae, Thy han' maun' e'en be borne
Until Thou lift it

50

Lord, bless Thy chosen in this place,
For here Thou has a chosen race!
But God confound their stubborn face
An' blast their name,
Wha bring Thy elders to disgrace
An' open shame!

55

60

Lord, mind Gau'n Hamilton's deserts—
He drinks, an' swears, an' plays at cartes,^c
Yet has sae moule takin' arts
Wi' great and sma',
Frae God's ain Priest the people's hearts
He steals awa.

65

And when we chasten'd him therefore,
Thou kens how he bred sic a splore,^d
And set the warld in a roar
(O' laughin' at us)
Curse Thou his basket and his store,
Kail an' potatoes!

70

Lord, hear my earnest cry and pray'r,
Against that Presby'try of Ay'r!
Thy strong right hand, Lord, mak it bare
Upo' their heads!
Lord, visit them, and dinna spare,
For their misdeeds!

75

O Lord my God! that glib-tongu'd Aiken,
My vera heart and flesh are quakin,
To think how we stool'd sweatin', shakin,
An' plish'd wi' dread,
While he, wi' hingin' lip an' anakin,^e
Held up his head

80

Lord in Thy day o' vengeance try him!
Lord, visit him wha did employ him!
And pass not in Thy mercy by them,
Nor hear their pray'r,
But for Thy people's sake destroy them,
An' dinna spare!

85

90

But, Lord, remember me and mine
Wi' mercies temporal and divine,
That I for grace an' gear^f may shine
Excell'd by none,
And a' the glory shall be Thine—
Amen, Amen!

95

S. The gown and band were worn by clergy-
men, the black bonnet was worn by elders

180.

THE JOLLY BEGGARS

— "The Burns of this 'puissant and splendid production,' as Matthew Arnold calls it—this irresistible presentation of humanity caught in the act and summarised forever in the terms of art—comes into line with diverse poets of repute, from our own Dekker and John Fletcher to the singer of *len Gucus* (1818) and to

Vieux Vagabond (1880) [*The Beggars and The Old Vagabond*, written by the French poet, Jean de Béranger (1780-1857)] and approves himself their master in the matter of such qualities as humor, vision, lyrical potency, descriptive style, and the faculty of swift, dramatic presentation, to a purpose that may not be gainsaid. It was suggested by a chance visit (in company with Richmond and Smith) to the 'dow-house' of Poozie Nansie, as Agnes Gibson was nicknamed, in The Cowgate, Mauchline,—"Henley and Henderson For Arnold's comment see "The Study of Poetry." *Essays in Criticism*, Second Series (1888).

"Perhaps we may venture to say, that the most strictly poetical of all his poems is one which does not appear in Currie's Edition; but has been often printed before and since, under the humble title of *The Jolly Beggars*. The subject truly is among the lowest in Nature, but it only the more shows our poet's gift in raising it into the domain of art. To our minds, this piece seems thoroughly compacted, melted together, refined; and poured forth in one flood of true *liquid* harmony. It is light, airy, soft of movement, yet sharp and precise in its details, every face is a portrait that *vaude carin*, that *wee Apollo*, that *Son of Mars*, are Scottish, yet ideal, the scene is at once a dream, and the very Ragcastle of 'Poozie-Nansie'. Farther, it seems in a considerable degree complete, a real self-supporting whole, which is the highest merit in a poem. The blanket of the night is drawn asunder for a moment, in full, ruddy, flaming light, these rough tattered-demons are seen in their bolstorous revel, for the strong pulse of life vindicates its right to gladness even here, and when the curtain closes, we prolong the action, without effort, the next day as the last, our *Cand* and our *Ballad-monger* are singing and soldiering, their 'brats and callets' are hawking, begging, cheating, and some other night, in new combinations, they will wring from Fate another hour of wassail and good cheer. Apart from the universal sympathy with man which this again bespeaks in Burns, a genuine inspiration and no inconsiderable technical talent are manifested here. There is the fidelity, humor, warm life and accurate painting and grouping of some Teniers,¹ for whom hostlers and carousing peasants are not without significance. It would be strange, doubtless, to call this the best of Burns's writings, we mean to say only that it seems to us the most perfect of its kind as a piece of poetical composition, strictly so called. In *The Beggar's Opera*,² in *The Beggar's Bush*,³ as other critics⁴ have already remarked, there is nothing which, in real poetic vigor equals this

¹ David Teniers (1610-90), a Flemish painter of common scenes and characters.

² By John Gay (1685-1732).

³ By John Fletcher (1579-1625).

⁴ Particularly Lockhart, in his *Life of Burns*.

^a must ^b full; drunk ^c molest, meddle with
^d cards ^e such a fuss ^f sneering ^g wealth

Canstata, nothing, as we think, which comes within many degrees of it"—Caityle, in *Essay on Burns* (1828)

9. The epithet *Pousie* is of doubtful meaning. A similar word, *pousie*, is a nickname for cat; and cat and *pousie* are both slang for *laid woman*. *Pousie* is Scotch for *pusse* or *money*. *Pousse* means *pushing*, as in the word *pousse-cafe*, a glass of various liquors taken immediately after coffee. In eighteenth century slang, a pushing-school is a brothel.

185.

THE HOLY FAIR

"The satire is chiefly concerned with the 'tent preaching outside the church while the communion services went on within. In Mauchline the preaching tent was pitched in the churchyard, whence a back entrance gave access to Nannie Tinnock's tavern, and the sacrament was observed once a year, on the second Sunday in August."—Hendley and Henderson. The stanza is an old one in Scotch poetry.

187a 188. See *Hamlet*, I 5 15 16

I could a tale unfold whose lightest word
Would harrow up thy soul

188.

THE COTTER'S SATURDAY NIGHT

Robert Aiken (1730-1807), to whom the poem is inscribed, was an old friend of the Burns family. He frequently read Burns's poems in public. As Burns had not read Spenser when he wrote this poem, he must have borrowed the stanza-form from the Spenserian Imitators—Shenstone, Thomson, and Beattie—with whom he was familiar. According to Burns's brother, Gilbert, the plan and title of the poem were suggested by Ferguson's *The Farmer's Ingle*, the first two stanzas of which follow:

When glomin' gray out owre the welkin keeks,¹
When lawties ca' his owen to the byre,
When Thrasher John sair dung² his burn door
knecks,³

And hisy⁴ lasses at the dightin⁵ tire,
What bangs tu' lea⁶ the evening's comin' cauld,
And gar⁷ snaw-tippit winter freeze in vain,
Gais dowrie⁸ mortals look bauld blithe and bauld,
Nor fleev⁹ wi' a the poorth¹⁰ o' the plain,
Begin, my Muse, and chant in hamely strain

Frae the big stack, weel winnow¹¹ on the hill,
Wi' divots theekit¹² frae the west and diff,
Sods, peats, and heathery turfs the chimley fill
And gar their thick'ning smeeke salute the lift¹³
The gudeman new come hame is blithe to find,
When he out owre the hallan¹⁴ flings his een,
That ilk¹⁵ turn is handled to his mind,
That a' his homie looks sae coo¹⁶ and clean,
For cleanly house lo'es he, though e'er sae mean.

¹ peeps, looks² A pet name for a dog.³ oxen to the cowhouse⁴ much wearied⁵ shuts fastens⁶ dry, dusty⁷ winnowing⁸ partition between the door and the fire-place⁹ every, each¹⁰ overcomes, full loyally¹¹ makes, compels¹² woeful¹³ scared¹⁴ poverty¹⁵ with turf thatched¹⁶ sky¹⁷ snug;

TO A MOUSE

Burns's brother Gilbert says that the poem was composed while Burns was plowing, after he had turned up a mouse's nest and had saved the little creature from the "murdering pattle" of the boy who was leading the horses.

191.

ADDRESS TO THE DEIL

"The Address is, in part, a good-natured burlesque of the Miltonic ideal of Satan, and this is effected 'by the introduction,' to use the words of Gilbert Burns, of ludicrous accounts and representations,' from various quarters,' of that 'august personage' Burns in his despairing moods was accustomed to form the strongest admiration for Milton's Arch-Fiend and his dauntless superiority of his desperate circumstances and his far-seeing apostrophe, although it takes the form of an exclamation of pity—and was accepted merely as such by the too-too sentimental yet austere Carlyle—is in reality a satiric thrust at the old Satanic dogma."—Hendley and Henderson, in *The Poetry of Robert Burns*

194

TO A MOUNTAIN DAISY

"I have here likewise enclosed a small piece, the very latest of my productions. I am a good deal pleased with some sentiments myself, as they are just the native querulous feelings of a heart which, as the elegantly melting Gray says, 'melancholy has marked for her own'."—Burns, in a letter to John Kenedy, April 20, 1786. The poem was first entitled *The Gowan* [*The Daisy*].

Cf. Wordsworth's poems on the same subject (pp. 288-90).

1. The red tips on the white petals of the daisy are said to be the gift of Mars. Cf. Chaucer's *Prologue to The Legend of Good Women* (A, 519-22).

In remembrance of him and in honour,
'Bellia made the daisies and the flout
Y-crowned al with whyt, as men may see,
And Mars yaf to him coronat reed, pardie,
In stede of rubies, set among the whyte

195.

OF A' THE AIRS

This song, written as a compliment to Mrs Burns shortly after the poet's arrival in Edinburgh, while his wife was still in Ayrshire. Additional stanzas, appearing in some versions of the poem, were the work of John Hamilton, an Edinburgh music-seller.

196.

MY HEART'S IN THE HIGHLANDS

"The first half stanza of this song is old; the rest is mine"—Burns, in *Interleaved Copy*.

JOHN ANDERSON MY JO

This song is derived from a broad ditty current in the 18th century. The line "John Anderson, My Jo, John" is found in a song composed as early as 1580.

SWEET AFTON

In a letter sent with the poem to Mrs Dunlop Feb. 5, 1780, Burns states that the poem was written as a compliment to the "small river Afton that flows into Nith, near New Cumnock, which has some charming, wild, romantic scenery on its banks." Probably no special heroine was in the poet's mind.

197. WILLIE BURN'D A PICK OF MAUT

"The air is Masterston's, the song mine. The occasion of it was this—Mr Wm Nicol of the High School, Edinburgh, during the autumn vacation being at Moffat, honest Allan (who was at that time on a visit to Daliswinton) and I went to pay Nicol a visit. We had such a joyous meeting that Mr Masterston and I agreed, each in our own way, that we should celebrate the business."—Burns in Interleaved Copy. Allan Masterston was a teacher in the Edinburgh High School from 1789 to his death, in 1799.

TAM O' SHANTER

21. It was a custom for young men and maidens to part off by drawing slips of paper with names written on them.

198. THOU LING'RING STAR

This poem is sometimes entitled *To Mary in Heaven*. The subject of the song was Mary Campbell, daughter of a sailor at Clyde. She is commemorated in several other poems by Burns. "My 'Highland Lassie' was a warm-hearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment we met by appointment on the second Sunday of May, in a sequestered spot by the banks of Ayr, where we spent the day in taking farewell, before she should embark for the West Highlands to arrange matters for our projected change of life. At the close of the autumn following she crossed the sea to meet me at Greenock, where she had scarce landed when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness."—Burns's Note to *My Highland Lassie O* in Interleaved Copy.

TAM O' SHANTER

This poem is based upon legends current in the neighborhood of Burns's birth place which is within a mile of Alloway Kirk and the old bridge over the River Doon. The following legend, sent by Burns to Francis Grose, is one of the many witch-stories relating to Alloway Kirk.

"On a market-day in the town of Ayr, a farmer from Cairick, and consequently whose way lay by the very gate of Alloway Kirkyard, in order to cross the River Doon at the old bridge, which is about two or three hundred yards further on than the said gate, had been detained by his business till by the time he

reached Alloway it was the wizard hour between night and morning. Though he was terrified with a blaze streaming from the Kirk, yet, as it is a well-known fact, that to turn back on these occasions is running by far the greatest risk of mischief, he prudently advanced on his road. When he had reached the gate of the Kirkyard, he was surprised and entertained, through the ribs and arches of an old Gothic window, which still faces the highway, to see a dance of witches merrily footing it around their old sooty blackguard master, who was keeping them all alive with the power of his bagpipe. The farmer, stopping his horse to observe them a little, could plainly descry the faces of many old women of his acquaintance and neighborhood. How the gentleman was dressed, tradition does not say, but that the ladies were all in their smocks, and one of them happening unluckily to have a smock which was considerably too short to answer all the purpose of that piece of dress, our farmer was so tickled that he involuntarily burst out with a loud laugh, 'Weel luppen, Maggy wi' the short sark' and recollecting himself, instantly spurred his horse to the top of his speed. I need not mention the universally known fact, that no diabolical power can pursue you beyond the middle of a running stream. Lucky it was for the poor farmer that the River Doon was so near, for notwithstanding the speed of the horse, which was a good one when he reached the middle of the arch of the bridge, and consequently the middle of the stream, the pursuing vengeful hags were so close at his heels that one of them actually springing to seize him, but it was too late, nothing was on her side of the stream but the horse's tail, which immediately gave way at her infernal grip, as it blasted by a stroke of lightning, but the farmer was beyond her reach. However, the unsightly tailless condition of the vigorous steed was, to the last hour of the noble creature's life, an awful warning to the Cairick farmers not to stay too late in Ayr markets."

The poem was a favorite with Burns. "I look on *Tam o' Shanter* to be my standard performance in the poetical line. 'Tis true both the one [his new-born son] and the other discover a spice of toquish waggery that might perhaps be as well spared, but then they also show in my opinion, a force of genius and a finishing polish that I despair of ever excelling."—Burns, in Letter to Mrs. Dunlop, April 11, 1791.

"Probably Burns drew the suggestion of his hero, Tam o' Shanter, from the character and adventures of Douglas Graham (1739-1811), son of Robert Graham, farmer of Douglas-town, tenant of the farm of Shanter on the Cairick Shore and owner of a boat which he had named *Tam o' Shanter*. Graham was noted for his convivial habits, which his wife's rising tendency rather to confirm than to eradicate. Tradition relates that once, when his long tailed gray mare had waited even longer than usual for her master at the tavern door, certain humorists plucked her tail to such an extent as to leave it little better than a stump, and that Graham, on his attention being called to its state next morning, swore that it had been depleted by the witches at Alloway Kirk."—*MS Notes* by D. Auld of Ayr in Edinburgh University Library, quoted by Henley and Henderson.

201.

IN FLOWERY BANKS

Burns wrote three versions of this song; the others are entitled *Sweet are the Banks* and *The Banks o' Doon*.

"I do not know whether anybody, including the editor himself, has ever noticed a peculiar coincidence which may be found in the arrangement of the lyrics in Sir Francis Palgrave's *Golden Treasury*. However that may be, two poems, each of them extremely well known, are placed side by side, and their juxtaposition represents one vast revolution in the poetical manner of looking at things. The first is Goldsmith's almost too well known

When lovely woman stoops to folly
And finds too late that men betray;
What charm can soothe her melancholy?
What art can wash her guilt away?

"Immediately afterwards comes, with a sudden and thrilling change of note, the voice of Burns

Ye banks and braes o' bonie Doon
How can ye blume sae fair?
How can ye chant, ye little birds,
And, I sae fu' o' care?

Thou'll break my heart, thou bonie bird
(That sings upon the bough,
Thou minds me of the happy days,
When my fause Love was true.

"A man might read those two poems a great many times without happening to realize that they are two poems on exactly the same subject—the subject of a trusting woman deserted by a man. And the whole difference—the difference struck by the very first note of the voice of anyone who reads them—is this fundamental difference that Goldsmith's words are spoken about a certain situation, and Burns's words are spoken in that situation. In the transition from one of these lyrics to the other, we have a vital change in the conception of the functions of the poet; a change of which Burns was in many ways the beginning"—Chesterton in *Robert Browning* (1903)

AN FOND KISS

This poem was sent to a Mrs Maclehoze, of Edinburgh, with whom Burns had a love affair just before his marriage with Jean Armour. Scott once remarked that the first four lines of the poem were worth a thousand romances.

Cf Burns's poem with the following opening stanza from *The Parting Kiss* by Robert Dodsley (1703-64)

One fond kiss before we part,
Drop a tear and bid adieu;
Tho' we never, my fond heart
Till we meet shall pant for you.

202.

SAW YE BONIE LESLEY

"Bonie Lesley" was Miss Leslie Ballie, of Mayfield, Ayrshire. "Mr B., with his two daughters, . . . passing through Dum-

fries a few days ago on their way to England, did me the honor of calling on me, on which I took my horse—though God knows I could ill spare the time—and accompanied them fourteen or fifteen miles, and dined and spent the day with them. 'Twas about nine, I think, that I left them, and riding home I composed the following ballad"—Burns, in Letter to Mrs Dunlop, Aug 22, 1792

HIGHLAND MARY

The subject of this song was Mary Campbell. See note to *Thou Ling'ring Star*, p. 1215. "The foregoing song pleases me; I think it is in my happiest manner . . . The subject of the song is one of the most interesting passages of my youthful days, and I own that I would be much flattered to see the verses set to an air which would ensure celebrity. Perhaps, after all, 'tis the still glowing prejudice of my heart that throws a borrowed lustre over the merits of the composition"—Burns, in Letter to Thomson, Nov 14, 1792

203.

SCOTS, WHA HAE

In a Letter to Thomson, Sept., 1793, after remarking on the tradition that the old air *Hry Tutti Tutti* was Robert Bruce's march at the Battle of Bannockburn, Burns says "This thought, in my solitary wanderings, roused me to a pitch of enthusiasm on the theme of liberty and independence, which I threw into a kind of Scottish ode, fitted to the air, that one might suppose to be the gallant royal Scot's address to his heroic followers, on that eventful morning." That the French Revolution was partly responsible for the poem is clear from the Postscript in which Burns says "The accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania."

Robert Bruce and the Scots won a decisive victory over the English at Bannockburn, June 24, 1314, and made Scotland independent until the kingdoms were united in 1603

A RED, RED ROSE

The way in which Burns built up some of his poems from old songs and ballads is admirably shown by comparing this famous song with the following stanzas, taken from the songs indicated

Her cheeks are like the roses
That blossom fresh in June,
O, she's like a new-strung instrument
That's newly put in tune
—*The Wanton Wife of Cantle Gate*

Now fare thee well, my dearest dear,
And fare thee well awhile;
Altho' I go, I'll come again
If I go ten thousand mile,
Dear love,
If I go ten thousand mile
—*The Unkind Parents*.

The day shall turn to night, dear love,
And the rocks melt with the sun,
Before that I prove false to thee,
Before my life be gone, dear love,
Before my life be gone

—*The Loyal Lover's Faithful Promise.*

The seas they shall run dry,
And rocks melt into sands,
Then I'll love you still, my dear,
When all those things are done
—*The Young Man's Farewell to His Love.*

Fare you well, my own true love,
And fare you well for a while,
And I will be sure to return back again,
If I go ten thousand mile
—*The True Lover's Farewell*

204. CONTENTED WI' LITTLE

"I have some thoughts of suggesting to you to prepare a vignette . . . to my song *Contented wi' Little and Cantic wi' Mair*, in order the portrait of my face and the picture of my mind may go down the stream of Time together"—Burns, in Letter to Thomson, May, 1795

LASSIE WI' THE LINT-WHITE LOCKS

"The piece has at least the merit of being a regular pastoral, the vernal morn, the summer noon, the autumnal evening, the winter night, are regularly rounded"—Burns, in Letter to Thomson, Nov, 1794 The subject of the poem was the daughter of William Lorimer, a farmer near Dumfries, she is commemorated in a number of Burns's songs. "I assure you that to my lovely friend you are indebted for many of your best songs of mine Do you think that the sober gin house routine of existence could inspire a man with life, and love, and joy—could fire him with enthusiasm or melt him with pathos equal to the genius of your book? No, No! Whenever I want to be more than ordinary in song—to be in some degree equal to your diviner air—do you imagine I fast and pray for the celestial emanation? *Tout au contraire!* [all to the contrary] I have a glorious recipe, the very one that for his own use was invented to the Divinity of Healing and Poesy, when erst he piped to the flocks of Admetus I put myself in the regimen of admiring a fine woman, and in proportion to the adorability of her charms, in proportion you are delighted with my verses"—Letter to Thomson

The "Divinity of Healing and Poesy" is Apollo For slaying the Cyclops, Apollo was forced to serve as a shepherd to Admetus, King of Thessaly See Lowell's *The Shepherd of King Admetus*

IS THERE FOR HONEST POVERTY

The meter and the phrase "for a' that" Burns borrowed from older songs A Jacobite song, published in 1750, has the following chorus

For a' that and a' that,
And twice as muckle's a' that,
He's far beyond the seas the night,
Yet he'll be here for a' that.

See Burns's *The Jolly Beggars*, 255-82 (p. 184)

205. O, WERT THOU IN THE CAULD BLAST

This poem was written during Burns's last illness, in honor of Jessie Lewars, who was of great service to the Burns household at that time Burns composed the verses to a favorite melody of Miss Lewars, after she had played it on the piano. She is commemorated also in other songs by Burns

PREFACE TO THE FIRST, OR KILMARNOCK EDITION OF BURNS'S POEMS

10. See *Songs of Solomon*, 4 12—"A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed," also *Isaiah*, 29 11—"And the vision of all is become unto you as the words of a book that is sealed"

GEORGE GORDON BYRON
(1788-1824) p. 484

EDITIONS

- Poetical Works* (Oxford University Press, 1890).
- Poetical Works*, ed, with a Memoir, by E H Coleridge (London, Murray, 1905, New York, Scribner)
- Works* Poetry, 7 vols, ed by E H Coleridge, Letters and Journals, 6 vols, ed by R E Prothero (London, Murray, 1898-1904, New York, Scribner)
- Complete Poetical Works*, ed, with a Biographical Sketch, by P E More (Cambridge ed, Boston, Houghton, 1906)
- Letters, 1804-1813*, ed by W E Henley (Vol 1 of "Works", no more published London, Macmillan, 1897)
- Letters and Journals*, selections, ed with an Introduction, by Mathilde Blind (Camelot ed London, Scott, 1886)

BIOGRAPHY

- Ackermann, R *Lord Byron, sein Leben, seine Werke, sein Einfluss auf die deutsche Literatur* (Heidelberg, 1901)
- Boynton, P. H. "The London of Lamb and Byron," *London in English Literature* (Univ. of Chicago Press, 1913)
- Castelar, E *Vida de Lord Byron* (Havana, 1873). English Translation by Mrs A. Arnold (London, 1875, New York, Harper, 1876)
- Dallas, A R C *Recollections of the Life of Lord Byron, from the Year 1806 to the End of 1814* (London, C Knight, 1824)
- Else, K *Lord Byron* (Berlin, 1870), English Translation (London, Murray, 1872).
- Galt, J *The Life of Lord Byron* (London, Colburn, 1830, Sisley, 1908, New York, Cassell, 1911).

- Gamba, P. *A Narrative of Lord Byron's Last Journey to Greece* (London, Murray, 1825)
- Graham, W. *Last Links with Byron, Shelley, and Keats* (London, Smithers, 1899)
- Gribble, F. H. *The Love Affairs of Lord Byron* (New York, Scribner, 1910)
- Guiccioli, Teresa. *Lord Byron jugé par les témoins de sa vie* (Paris, 1868), English Translation by H. E. H. Jerminham, *My Recollections of Byron and those of Eye-Witnesses of his Life* (London, 1869)
- Hayman, H. *Harper's New Monthly Magazine*, Feb., 1894 (88 365).
- Hobhouse, J. C. (Lord Broughton) *Recollections of a Long Life*, 6 vols (London, Murray, 1909-11)
- Hunt, Leigh. *Lord Byron and some of his Contemporaries, with Recollections of the author's Life, and of his Visit to Italy*, 3 vols (Paris, 1828, London, Colburn)
- Jeaffreson, J. C. *The Real Lord Byron*, 2 vols. (London, Hurst, 1883)
- Koeppel, E. *Lord Byron* (Berlin, 1903)
- Mayne, Ethel C. *Byron*, 2 vols (New York, Scribner, 1913)
- Medwin, T. *Conversations of Lord Byron* (London, Colburn, 1824)
- Mondot, A. *Histoire de la vie et des écrits de Lord Byron* (Paris, Durand, 1860)
- Moore, T. *The Life of Lord Byron with his Letters and Journals and Illustrative Notes* (London, Murray, 1830)
- Nichol, J. *Byron* (English Men of Letters Series, London, Macmillan, 1880, New York, Harper)
- Noel, R. *Life of Byron* (Great Writers Series, London, Scott, 1890, New York, Scribner; Simmons)
- Trelawny, F. J. *Recollections of the Last Days of Shelley and Byron* (London, Moxon, 1878); *Records of Shelley, Byron, and the Author*, 2 vols (London, Pickering, 1878, Frowde, 1906, New York, Dutton, 1905, Oxford Univ. Press, 1906).
- Brandes, G. *Shelley and Lord Byron* (Leipzig, Barsdorf, 1893)
- Brougham, H. "Hours of Idleness," *The Edinburgh Review*, Jan., 1808 (11 285)
- Caine, T. Hall. *Cobbets of Criticism* (London, Stock, 1862, 1885)
- Chesterton, G. K. "The Optimism of Byron," *Twelve Types* (London, Humphreys, 1902, 1910), *Varied Types* (New York, Doubt, 1903, 1909)
- Chew, S. C. *The Dramas of Lord Byron* (Baltimore, Johns Hopkins Press, 1915)
- Collins, J. C. "The Collected Works of Byron," *Studies in Poetry and Criticism* (London, Bell, 1905, New York, Macmillan, 1906), printed in *The Quarterly Review*, April, 1905 (202 429).
- Dawson, W. J. *The Makers of English Poetry* (New York and London, Revell, 1906)
- Dowden, E. "Renewed Revolutionary Advance," *The French Revolution and English Literature* (New York and London, Scribner, 1897)
- Eckermann, J. P. *Conversations with Goethe* (Leipzig, 1837), English Translation by S. M. Fuller (Boston, Munroe, 1849), by J. Oxenford 2 vols (London 1850)
- Edgumbe, R. *Byron the Last Phase* (New York Scribner, 1906)
- Edinburgh Review*, The See Brougham, Jeffrey and Wilson
- Estève, E. *Byron et le romantisme français* (Paris, Hachette, 1907)
- Fuess, C. M. *Lord Byron as a Satirist in Verse* (Columbia University Press, 1912)
- Hancock, A. E. *The French Revolution and the English Poets* (New York, Holt, 1899)
- Henley, W. E. *Views and Reviews* (London Nutt, 1890, New York, Scribner)
- Hutton, R. H. *Literary Essays* (London, Macmillan, 1871, 1908)
- Jack, A. A. "Byron (Oratorical Poetry)," *Poetry and Prose* (London, Constable, 1911)
- Jeffrey, F. Criticisms in *The Edinburgh Review* "Beppo," Feb., 1811 (29 302), "Cain," Feb., 1822 (36 413), "Childe Harold's Pilgrimage," Cantos I and II, Feb., 1812 (19 406), Canto III, Dec., 1816 (27 277), "Heaven and Earth," Feb., 1823 (38 27), "Manfred," Aug., 1817 (28 418), "Marina Fahlora," July, 1821 (35 271), "Sardanapalus," Feb., 1822 (36 413), "The Bride of Abydos," April, 1814 (23 198), "The Corsair," April, 1814 (23 198), "The Giaour," July, 1813 (21 299), "The Prisoner of Chillon and Other Poems," Dec., 1816 (27 277), "The Prophecy of Dante," July, 1821 (35 271), "The Two Foscari," Feb., 1822 (36 413)
- Lang, A. *Letters to Dead Authors* (London and New York, Longmans, 1886, 1892, Scribner, 1893)
- Leonard, W. *Byron and Byronism in America* (New York, Lemcke, 1907)
- Macauley, T. B. "Moore's Life of Byron," *The Edinburgh Review*, June, 1830 (53 544), *Critical and Historical Essays*, 2 vols (London and New York, Longmans, 1898).

CRITICISM

- Arnold, M. *Essays in Criticism*, Second Series (London, Macmillan, 1888)
- Austin, A. "Wordsworth and Byron," *The Bridling of Pegasus* (London and New York, Macmillan, 1910)
- Blackwood's Magazine* "Lord Byron," Feb., 1825 (17 181); "Childe Harold's Pilgrimage, Canto IV," May, 1818 (3 216), "Don Juan," Aug., 1819 (5 512), July, 1823 (14 88), "Heaven and Earth," Jan., 1823 (13 72), "Manfred," June, 1817 (1 280), "Mazeppa," July, 1819 (5 429), "The Doge of Venice," April, 1821 (9 93), "The Lament of Tasso," Nov., 1817 (2 142; "Werner," Dec., 1822 (12 710)
- Brandes, G. "Byron, The Passionate Personality," *Main Currents in Nineteenth Century Literature*, 4 vols (London, Heinemann, 1901-05, New York, Macmillan, 1906)

Miller, Barnette *Leigh Hunt's Relations with Byron, Shelley, and Keats* (Columbia Univ Press, 1910)

More, P E "The Wholesome Revival of Byron," *The Atlantic Monthly*, Dec, 1898 (82 801)

More, P E "A Note on Byron's Don Juan," *Shelburne Essays*, Third Series (New York, and London, Putnam, 1906)

Morley, J *Critical Miscellanies*, First Series (London, Macmillan, 1871)

Payne, W M *The Greater English Poets of the Nineteenth Century* (New York, Holt, 1907, 1909)

Pyre, J F A "Byron in our Day," *The Atlantic Monthly*, April, 1907 (99 542)

Quarterly Review, The "Cain," July, 1822 (27 476), "Childe Harold's Pilgrimage," (Cantos I and II, March, 1812 (7 180), Canto III, Oct, 1816 (16 172), Canto IV, April, 1818 (19 215), "Lara," July, 1814 (11 428), "Marino Faliero," July, 1822 (27 476), "Fardanapalus," July, 1822 (27 476), "The Bride of Abydos," Jan, 1814 (10 331), "The Corsair," July, 1814 (11 428), "The Giaour," Jan, 1814 (10 331), "The Prisoner of Chillon," Oct, 1816 (16 172), "The Two Foscari," July, 1822 (27 476)

Reid, W *American and English Studies*, 2 vols (New York, Scribner, 1913)

Sainte-Beuve, C A *Chateaubriand et son Groupe littéraire*, Vol I, ch 15 (Paris, Garnier, 1848)

Schmidt, G B O *Romances and Byron* (1890)

Schmidt, J *Portraits aus dem neunzehnten Jahrhundert Lord Byron* (Berlin, Hertz, 1878)

Sichel, W "Byron as War Poet" *The Fortnightly Review*, Jan, 1916 (105 127)

Swinnburne, A C *Essays and Studies* (London, Chatto, 1875)

Swinnburne, A C "Wordsworth and Byron," *Miscellanies* (London, Chatto, 1886, 1911, New York, Scribner).

Symonds, J A In Ward's *The English Poets*, Vol 4 (London and New York, Macmillan, 1880, 1911)

Symonds, A *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)

Trent, W P "The Byron Revival," *The Authority of Criticism* (New York, Scribner, 1899)

Watts-Dunton, T In Chamber's *Cyclopedia of English Literature*, Vol 3 (Philadelphia Lip-pincott 1904)

Woodberry, G E "Byron's Centenary," *Studies in Letters and Life* (Boston, Houghton, 1890), *Makers of Literature* (London and New York, Macmillan, 1901)

Woodberry, G E *The Inspiration of Poetry* (New York, Macmillan, 1910)

BIBLIOGRAPHY

Anderson, J P In Noel's *Life of Byron* (1890)
Coleridge, E H In *Words of Lord Byron*, Poetry, Vol 7 (1898-1904)

CRITICAL NOTES

"The great thing in Byron is *genius*, that quality so perilous to define, so evanescent in its aroma, so impossible to mistake. If ever a man breathed whom we recognize (athwart much poor and useless work, when strictly tested) as emphatically the genius, that man was Byron, and, if ever genius made poetry its mouthpiece, covering with its transcendent utterances a multitude of sins whether against art or against the full stature of perfect manhood, Byron's is that poetry"—W M. Rossetti, in *Literary of Famous Poets* (1878)

"Few poets excel him in the instantaneous sympathy he creates, even among minds having no mental affinity with his own. He is eminently the poet of passion. In almost all the changes of his mood, the same energy of feeling glows in his verse. The thought or emotion uppermost in his mind at any one time, whether it be bad or good, seems to sway, for the moment, all the faculties of his nature. He has a passionate love for evil, a passionate love for nature, for goodness, for beauty, and, we may add, a passionate love for himself. When he sits in the place of the scoffer, his words betray the same inspiration from impulse,—the same passion, though condensed into bitterness and mockery"—E P Whipple, in *Essays and Reviews*, 1845)

See Keats's *To Byron* (p 752), also Jeffrey's criticism on Byron (pp 904 ff)

Byron is caricatured in Mr Cypress in Thomas Love Peacock's *Nightmare Abbey*

444.

LACHIN Y GAIR

One of the poems in *Hours of Idleness* "Lachin y Gair, or, as it is pronounced in the Erse, Lach na Garr, towers proudly pre-eminent in the Northern Highlands. One of our modern tourists mentions it as the highest mountain, perhaps, in Great Britain. Be that as it may, it is certainly one of the most sublime and picturesque amongst our 'Caledonian Alps'. Its appearance is of a dusky hue, but the summit is the seat of eternal snows. Near Lachin y Gair I spent some of the early part of my life, the recollection of which has given birth to the following stanzas"—Byron's Preface

17-18; 25-26. The two quotations in this poem have not been identified. In phrasing they bear striking similarity to expressions in Macpherson's *Ossian*, of which Byron was a great admirer. Note the following, which occur frequently in *Ossian* "ghosts of the dead," "night came rolling down" "sweet as breathing gale" Numerous rhythmic sentences like the following also are found "Her voice was like the harp, when the distant sound comes, in the evening, on the soft rustling breeze of the vale"—(*The War of Independence*)

445. ENGLISH BARDS AND SCOTCH REVIEWERS

A hostile criticism of Byron's *Hours of Idleness* in *The Edinburgh Review*, Jan, 1808,

inspired Byron to write this satire, which was first published anonymously. The following selection from the review of *Hours of Idleness* shows the tenor of that criticism

"The poetry of this young lord belongs to the class which neither gods nor men are said to permit. Indeed we do not recollect to have seen a quantity of verse with so few deviations in either direction from that exact standard. His effusions are spread over a dead flat, and can no more get above or below the level than if they were so much stagnant water . . . We must beg leave seriously to assure him that the mere rhyming of the final syllable, even when accompanied by the presence of a certain number of feet,—nay, although (which does not always happen) those feet should scan regularly, and have been all counted accurately upon the fingers,—is not the whole art of poetry. We could entreat him to believe that a certain portion of liveliness, somewhat of fancy, is necessary to constitute a poem, and that a poem in the present day, to be read, must contain at least one thought either in a little degree different from the ideas of former writers or differently expressed . . . But whatever judgment may be passed on the poems of this noble minor, it seems we must take them as we find them, and be content, for they are the last we shall ever have from him. He is at best, he says, but an intruder into the groves of Parnassus; he never lived in a garret, like thoroughbred poets, and 'though he once roved a careless mountaineer in the Highlands of Scotland,' he has not of late enjoyed this advantage. Moreover, he expects no profit from his publication, and whether it succeeds or not, 'it is highly improbable, from his situation and pursuits hereafter,' that he should again condescend to be an author. Therefore let us take what we get and be thankful. What right have we poor devils to be nice? We are well off to have got so much from a man of this lord's station, who does not live in a garret, but 'has the away' of Newstead Abbey. Again we say, let us be thankful, and, with honest Sancho, bid God bless the giver, nor look the gift-horse in the mouth.—*The Edinburgh Review*, January, 1808 (The article, formerly attributed to Francis Jeffrey, was written by Henry Brougham, one of the founders of *The Edinburgh Review*, and Lord Chancellor of England, 1830-34.)

Byron's original purpose was to satirize only contemporary poetry, of which he held a very low opinion. After reading *Lalla Rookh*, by Thomas Moore, Byron wrote Murray, Sept. 15, 1817, as follows: "With regard to poetry in general, I am convinced, the more I think of it, that he and all of us—Scott, Southey, Wordsworth, Moore, Campbell, I—are all in the wrong, one as much as another; that we are upon a wrong revolutionary poetical system, or systems, not worth a damn in itself, and from which none but Rogers and Crabbe

are free. . . I am the more confirmed in this by having lately gone over some of our classics, particularly Pope, whom I tried in this way—I took Moore's poems and my own and some others, and went over them side by side with Pope's, and I was really astonished (I ought not to have been so) and mortified at the ineffable distance in point of sense, harmony, effect, and even imagination, passion, and invention, between the little Queen Anne's man and us of the Lower Empire." Byron shortly came to disapprove of his *English Bards and Scotch Reviewers*. In 1816, he wrote in the margin, "The greater part of this satire I most sincerely wish had never been written—not only on account of the injustice of much of the critical and some of the personal part of it, but the tone and temper are such as I cannot approve."

486. 82. "This was not just. Neither the heart nor the head of these gentlemen are at all what they are here represented. At the time this was written, I was personally unacquainted with either"—Byron, in ed. of 1816.

488. 222. Southey's *Madoc* is in two parts, the first is "Madoc in Wales," the second is "Madoc in Astlan" (Mexico, from a tribe of Indians living there).

489. 235ff. In the annotated copy of the fourth edition Byron has written "Unjust" opposite the criticism on Wordsworth and Coleridge, lines 235-48 and 255-58.

490. 331. In 1807, Bowles issued an edition of Pope's Works in which he declared that Pope was only a second-class poet. A heated controversy followed, in which Byron and Bowles were the chief opponents. For a summary of the dispute see Byron's *Letters and Journals* (ed. by R. E. Prothero), Vol. 5, p. 522, also Saintsbury's *A History of Criticism*, 3, 279-82.

491. 391. Byron first wrote *Helicon* instead of *Hippocrene*. He made the correction in the edition of 1816.

406. "Mr. Cottle, Amos, Joseph, I don't know which, but one or both, once sellers of books they did not write, and now writers of books they do not sell, have published a pair of epics—*Alfred* (poor Alfred! I've been at him too!)—*Alfred* and *The Fall of Cambria*"—Byron, in ed. of 1816.

492. 432-53. "Too ferocious—this is mere insanity"—Byron, in ed. of 1816. Byron thought that Jeffrey wrote the review of *Hours of Idleness*. When Jeffrey praised Byron's later poems, Byron wrote to Moore (April 9, 1814): "As for Jeffrey, it is a very handsome thing of him to speak well of an old antagonist, and what a mean mind dared not do," and in 1822 he wrote in *Don Juan* (10, 16)

And all our little fends, at least all mine,
Dear Jeffrey, once my most redoubted foe
(As far as rhyme and criticism combine
To make such puppets of us things below),
Are over—here's a health to "Auld lang Syne!"

I do not know you, and may never know
Your face—but you have acted on the whole
Most nobly, and I own it from my soul.

484. "All this is bad, because personal."—Byron, in ed. of 1816.

493. 539. In the portions omitted, Byron pays his respects to a number of minor writers including the dramatists of the period.

494. 857. "I consider Crabbe and Coleridge as the first of these times, in point of power and genius"—Byron, in ed. of 1816.

496. THE BRIDE OF ABYDOS

This was first entitled *Zwizka*. Byron says that he wrote it in four nights "Whether it succeeds or not is no fault of the public, against whom I have no complaint. But I am much more indebted to the tale than I can ever be to the most partial reader, as it wrung my thoughts from reality to imagination—from selfish regrets to vivid recollections—and recalled me to a country replete with the *brightest* and *darkest*, but always most *lively* colors of my memory"—Byron, in *Journal*, Dec 5, 1813.

Byron had fallen in love with Lady Frances, wife of his friend James Wedderburn Webster, whom he had been visiting at Ashton Hall, Rotherham. From Byron's letters it is to be inferred that he sought safety in flight. The poem was written to allay the distress of the love affair. Abydos is a town in Asia Minor on the Hellespont, the scene of the romance of Hero and Leander.

"The undoubted fact that *The Bride of Abydos*, as well as *The Giaour*, embodies recollections of actual scenes and incidents which had burnt themselves into the memory of an eye witness, accounts not only for the fervent heat at which these Turkish tales were written, but for the extraordinary glamor which they threw over contemporary readers, to whom the local coloring was new and attractive, and who were not out of conceit with 'good Monsieur Melancholy'"—E. H. Coleridge, in Introduction to *The Bride of Abydos*.

1. This line was probably suggested by Goethe's "Kennst du das Land wo die Citronen blühen?"

502. 70. The Koorbec text, or verse of the throne (Sura II, "Chapter of the Heifer," 257), is as follows: "God, there is no God but He, the living, the self-subsistent. Slumber takes Him not, nor sleep. His is what is in the heavens and what is in the earth. Who is it that intercedes with Him save by His permission? He knows what is before them and what behind them, and they comprehend not aught of His knowledge but of what He pleases. His throne extends over the heavens and the earth, and it tires Him not to guard them both, for He is high and grand"—The *Qur'an*, translated by E. H. Palmer, *Sacred Books of the East* (1880), 6, 40.

503. 388. *Ocean-Patriarch*—Noah.

510. ODE TO NAPOLEON BUONAPARTE

"I don't know—but I think I, even I (an insect compared with this creature), have set my life on casts not a millionth part of this man's. But, after all, a crown may not be worth dying for. Yet, to outlive *Lodè*¹ for this!" Oh that Juvenal or Johnson could rise from the dead! 'Expende—quot libras in duce summo invenies?'² I knew they were light in the balance of mortality, but I thought their living dust weighed more *carats*. Alas! this imperial diamond hath a flaw in it, and is now hardly fit to stick in a glazier's pencil,—the pen of the historian won't rate it worth a ducat Pasha! 'some thing too much of this.' But I won't give him up even now, though all his admirers have, 'like the thanes, fallen from him'."³—Byron, in *Journal*, April 9, 1814.

511. SHE WALKS IN BEAUTY

The following six poems were included in Byron's *Hebrew Melodies*. The first two are not Hebrew melodies, but genuine love-songs.

512. MY SOUL IS DARK

See Macpherson's *Oona-Morai* (p. 92a, 32 33).

HEROD'S LAMENT FOR MARIAMNE

Herod, surnamed "The Great," was King of Judea (40-4, B. C.) In a fit of jealousy he executed his beautiful wife Mariamne. The story is the theme of Stephen Phillips's *Herod, A Tragedy* (1900).

513. THE DESTRUCTION OF SENNACHERIB

Sennacherib was a king of Assyria who invaded Palestine in the 7th century B. C. See *2 Kings*, 18 13.

515. THE PRISONER OF CHILLON

This poem was written in two days at a small inn, where Byron and Shelley were detained by bad weather during a tour of Lake Geneva. François Bonivard (1493-c1570) was prior of a small monastery outside Geneva. Being a lover of independence, he joined the patriots who were trying to make Geneva a republic, free from the control of Charles III, Duke of Savoy. Charles, therefore, removed Bonivard from office and imprisoned him in the Castle of Chillon, from 1530 to 1536. When Chillon was captured by the Bernese in 1536, he was released, made a member of the Council of Geneva, and awarded a house and a pension of 200 crowns a year.

¹ Napoleon won a victory over the Austrians at Lodi, Italy, on May 10, 1796. The victory gained him the epithet, "Little Corporal."

² Weigh [the ashes of Hannibal]—how many pounds do you find in that great leader?—Juvenal, *Satires*, 10, 147.

³ *Hamlet*, III, 2, 79.

⁴ *Macbeth*, V, 3, 49.

516. 107-111. In respect of accuracy and in-accuracy of detail, Ruskin states that these lines fulfill the conditions of poetry in contradistinction to history. "Instead of finding, as we expected, the poetry distinguished from the history by the omission of details, we find it consisting entirely in the *addition* of details, and instead of its being characterised by regard only of the invariable, we find its whole power to consist in the clear expression of what is singular and particular!"—Ruskin, *Modern Painters*, Part IV, ch 1, sec. 9.

519. EPISTLE TO AUGUSTA

The Quarterly Review for Jan., 1831 (44 202) says that there is nothing in the whole body of Byron's poetry "more mournfully and desolately beautiful" than these stanzas.

521. DARKNESS

This poem should be compared with Campbell's *The Last Man* (p 423). See note on *The Last Man*, p 1229.

522. PROMETHEUS

Byron was always a lover and a worshipper of Prometheus and frequently alludes to him in his poems "The conception of an immortal sufferer at once beneficent and defiant, appealed alike to his passions and his convictions and awoke a peculiar enthusiasm"—E. H. Coleridge, Note to *Prometheus* in his edition of Byron's *Poetical Works*

SONNET TO LAKE LEMAN

Lake Lemán is Lake Geneva, situated between Switzerland and France.

523. CHILDE HAROLD'S PILGRIMAGE

"The following poem was written, for the most part, amidst the scenes which it attempts to describe. It was begun in Albania; and the parts relative to Spain and Portugal were composed from the author's observations in those countries. Thus much it may be necessary to state for the correctness of the descriptions. The scenes attempted to be sketched are in Spain, Portugal, Epirus, Acarnania, and Greece. There, for the present, the poem stops, its reception will determine whether the author may venture to conduct his readers to the capital of the East, through Ionia and Phrygia these two cantos are merely experimental.

"A fictitious character is introduced for the sake of giving some connection to the piece, which, however, makes no pretension to regularity. It has been suggested to me by friends, on whose opinions I set a high value, that in this fictitious character, Childe Harold, I may incur the suspicion of having intended some real personage this I beg leave, once for all, to disclaim—Harold is the child of imagination, for the purpose I have stated. In some

very trivial particulars, and those merely local, there might be grounds for such a notion; but in the main points, I should hope, none whatever" . . . —From Preface to the First and Second Cantos

"What helps it now, that Byron bore,
With haughty scorn which mock'd the smart,
Through Europe to the Ætolian shore
The pageant of his bleeding heart?
That thousands counted every groan,
And Europe made his woe her own?"
—Arnold, in *Stanzas from the Grande Chartreuse*

Childe is used by Byron as in the old ballads and romances, signifying a youth of noble birth, usually one awaiting knighthood

528. 32, 9. "Have you never seen a stick broken in the middle, and yet cohering by the rind? The fibres, half of them actually broken and the rest sprained, and, though tough, unsustaining? Oh, many, many are the broken-hearted for those who know what the moral and practical heart of the man is."—Coleridge, *Anima Poeta* (ed E H Coleridge, 1805), 303

537. 90. See Shelley's *Idonais*, 54 (p 737) Shelley's idealistic pantheism evidently influenced Byron here, the two were frequently together during the week when this Canto was written

91. "It is to be recollected that the most beautiful and impressive doctrines of the divine Founder of Christianity were delivered, not in the *Temple*, but on the *Mount*. Were the early and rapid progress of what is called Methodism to be attributed to any cause beyond the enthusiasm excited by its vehement faith and doctrines (the truth or error of which I presume neither to canvass nor to question), I should venture to ascribe it to the practice of preaching in the *fields*, and the unstudied and extemporaneous effusions of its teachers. The Mussulmans, whose erroneous devotion (at least in the lower orders) is most sincere, and therefore impressive are accustomed to repeat their prescribed orisons and prayers, wherever they may be, at the stated hours—of course, frequently in the open air, kneeling upon a light mat (which they carry for the purpose of a bed or cushion as required), the ceremony lasts some minutes, during which they are totally absorbed, and only living in their supplication nothing can disturb them. On me the simple and entire sincerity of these men, and the spirit which appeared to be within and upon them, made a far greater impression than any general rite which was ever performed in places of worship"—Byron

92. "The thunder-storm to which these lines refer occurred on the 13th of June, 1816, at midnight. I have seen, among the Acroceraunian mountains of Chilmari, several more terrible, but none more beautiful"—Byron.

94. 1-9. The similarity between these lines and Coleridge's probably is due to the fact that Byron had seen *Christabel* in manuscript.

540. 111. Cf this stanza with Burns's *Epistle to the Rev John M'Math*, 43-45 (p 180)

541. 117, 1. "His allusions to me in *Ohilde Harold* are cruel and cold, but with such a semblance as to make me appear so, and to attract sympathy to himself. It is said in this poem that hatred of him will be taught as a lesson to his child. I might appeal to all who have ever heard me speak of him, and still more to my own heart, to witness that there has been no moment when I have remembered injury otherwise than affectionately and sorrowfully. It is not my duty to give way to hopeless and wholly unrequited affection, but so long as I live my chief struggle will be probably not to remember him too kindly"—Lady Byron, in Letter to Lady Anne Lindsay, quoted by E. H. Coleridge in his edition of Byron's *Poetical Works*

1, 1-2. "The Bridge of Sighs (*i. e.*, *Ponte dei Sospiri*) is that which divides, or rather joins the palace of the Doge to the prison of the state. It has two passages: the criminal went by the one to judgment, and returned by the other to death, being strangled in a chamber adjoining, where there was a mechanical process for the purpose." Byron, in Letter to Murray (July 1, 1817), in which was enclosed the first stanza of Canto III

543. 25. In the stanzas omitted Byron reflects upon the possibility of his name's being barred by Oblivion

"from out the temple where the dead
Are honor'd by the nations."

543. 25. In the stanzas omitted Byron reflects upon the influence of suffering upon the human heart and mind

544. 79. In the stanzas omitted Byron writes of various Italian cities, temples, castles, etc., and of the famous men associated with each—Petrarch, Tasso, Galileo, Michelangelo, Dante, Roccaccio, and others

80. The Goths sacked Rome in 410 and later. The Christians destroyed temples to satisfy religious frenzy and to secure building material

95. In the stanzas omitted Byron writes of the great conquerors of Rome—Sylla, Pompey, and Cæsar—and of the nothingness of man

97, 7. Some editors take the "base pageant" to be the empire and court of Napoleon.

545. 94. This stanza furnishes an example of Byron's vigorous optimism and keen political foresight. His passion for freedom led him to believe and to proclaim that democracy was the most powerful force of the time and that it finally would prevail

128. In the stanzas omitted Byron writes of several tombs, columns and other objects and places of note of the persons concerned with each, and of the influence of love on human life

130, 2. When visited by Byron, and for long afterwards, the ruins of the Coliseum were covered with shrubs and flowers

132. The appeal to Nemesis in this stanza should be compared with Byron's *Far, Far, Far* (p 513), *Stanza to Augusta* (p 515), *Epistle to Augusta* (p 519), *Ohilde Harold's Pilgrimage*, 3, 69-75 and 111-18 (pp 534-41), and *Manfred*, 1, 1, 192-201 (p 552)

547, 175. In the stanzas omitted Byron writes of the Pantheon, the dungeon of the Church of St Nicholas, the Mole of Hadrian, the Church of St Peter's, the art treasures in the Vatican, the death of Princess Charlotte, and the village of Nemi

548. 180, 9. Byron made the same error in *The Idiot*, 94. "Where now my head must lay." This error was more common in Byron's day than it is now.

549.

MANFRED

John Wilson suggested in an article in *Blackwood's Edinburgh Magazine*, July, 1817, that *Manfred* was borrowed from Marlowe's *Dr Faustus*. From this opinion Jeffrey dissented in his review of *Manfred* published in *The Edinburgh Review*, Aug., 1817 (Vol 28, 430-31). He says: "It is suggested in an ingenuous paper in a late number of *The Edinburgh Magazine* that the general conception of this piece and much of what is excellent in the manner of its execution have been borrowed from *The Tragical History of Dr Faustus* of Marlow, and a variety of passages are quoted which the author considers as similar and, in many respects, superior to others in the poem before us. We cannot agree in the general terms of this conclusion, but there is, no doubt, a certain resemblance, both in some of the topics that are suggested and in the cast of the diction in which they are expressed. But these and many other smooth and fanciful verses in this curious old drama prove nothing, we think, against the originality of *Manfred*, for there is nothing to be found there of the pride, the abstraction, and the heart-rooted misery in which that originality consists. Faustus is a vulgar sorcerer, tempted to sell his soul to the devil for the ordinary price of sensual pleasure and earthly power and glory—and who shrinks and shudders in agony when the forfeit comes to be exacted. The style, too, of Marlow, though elegant and scholar like, is weak and childish compared with the depth and force of much of what we have quoted from Lord Byron, and the disgusting buffoonery and low farce of which his piece is principally made up place it much more in contrast, than in any terms of comparison, with that of his noble successor. In the tone and pitch of the composition, as well as in the character of the diction in the more solemn parts, the piece before us reminds us much more of the *Prometheus* of Æschylus than of any more modern performance. The tremendous solitude of the principal person—the supernatural beings with whom alone he holds communion—the guilt—the firmness—the misery—are all

points of resemblance to which the grandeur of the poetic imagery only gives a more striking effect. The chief differences are that the subject of the Greek poet was sanctified and exalted by the established belief of his country, and that his terrors are nowhere tempered with the sweetness which breathes from so many passages of his English rival." Murray sent this review to Byron, who replied (Oct 12, 1817) as follows.

"Many thanks for *The Edinburgh Review*, which is very kind about *Manfred*, and defends its originality, which I did not know that anybody had attacked. I never read, and do not know that I ever saw, the *Faustus* of Marlow, and had, and have, no dramatic works by me in English except the recent things you sent me, but I heard Mr Lewis translate verbally 'some scenes of Goethe's *Faust* (which were some good, and some bad) last summer,—which is all I know of the history of that magical personage, and as to the germs of *Manfred*, they may be found in the *Journal* which I sent to Mrs Leigh.

Shortly before I left Switzerland I have the whole scene of *Manfred* before me, as if it was but yesterday, and could point it out, spot by spot, torrent and all. Of the *Prometheus* of Æschylus I was passionately fond as a boy (it was one of the Greek plays we read thrice a year at Harrow) . . .

As to the *Faustus* of Marlow, I never read, never saw, nor heard of it—at least, thought of it, except that I think Mr. Gifford mentioned in a note of his which you sent me, something about the catastrophe, but not as having anything to do with mine, which may or may not resemble it, for anything I know. The *Prometheus*, if not exactly in my plan, has always been so much in my head that I can easily conceive its influence over all or anything that I have written,—but I deny Marlow and his progeny, and beg that you will do the same."

In June, 1820, Goethe published his review of *Manfred*. "Byron's tragedy, *Manfred*, was to me a wonderful phenomenon, and one that closely touched me. This singular intellectual poet has taken my *Faustus* to himself, and extracted from it the strangest nourishment for his hypochondriac humor. He has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same, and it is particularly on this account that I cannot enough admire his genius. The whole is in this way so completely formed anew that it would be an interesting task for the critic to point out, not only the alterations he has made, but their degree of resemblance with, or dissimilarity to, the original; in the course of which I cannot deny that the gloomy heat of an unbounded and exuberant despair becomes at last oppressive to us. Yet is the dissatisfaction we feel always connected with esteem and admiration."—From Hoppner's Transla-

tion (Moore's *Life of Byron*, 448). Goethe's review was first published in *Kunst und Alterthum*, 2, 2, 191. See Goethe's *Sämmtliche Werke* (Stuttgart, 1874), 13, 640-42.

On June 7, 1820, Byron sent Goethe's comment to Murray, with the following letter: "Enclosed is something which will interest you, to-wit, the opinion of the Greatest man of Germany—perhaps of Europe—upon one of the great men of your advertisements, (all 'famous hands,' as Jacob Tonson used to say of his ragamuffins),—in short, a critique of Goethe's upon Manfred. There is the original, Mr. Hoppner's translation, and an Italian one. Keep them all in your archives,—for the opinions of such a man as Goethe, whether favorable or not, are always interesting, and this is, moreover favorable. His *Faust* I never read, for I don't know German, but Matthew Monk Lewis, in 1816 at Coligny, translated most of it to me *viva voce*, and I was naturally much struck with it, but it was the *Staubach* and the *Jungfrau*, and something else, much more than *Faustus* that made me write *Manfred*. The first scene however, and that of *Faustus* are very similar."

568. SO WE'LL GO NO MORE A ROVING

This poem was sent in a letter to Thomas Moore, dated Feb 28, 1817, following this statement "At present, I am on the invalid regimen myself. The Carnival—that is, the latter part of it, and sitting up late o' nights, had knocked me up a little. But it is over,—and it is now Lent, with all its abstinence and sacred music. The mummings closed with a masked ball at the Fenice, where I went, as also to most of the ridottos, etc., etc., and, though I did not dispart much upon the whole, yet I find 'the sword wearing out the scabbard,' though I have but just turned the corner of twenty-nine."

The Fenice is a theatre in Venice. A ridotto is a public entertainment consisting of music and dancing, often in masquerade. "The sword wearing out the scabbard," is a French saying.

MY BOAT IS ON THE SHORE

This poem is sometimes entitled *To Thomas Moore*. It was incorporated in a letter to Moore, dated July 10, 1817. The first stanza was written in April, 1816.

569. STRAHAN, TONSON, LINTOT OF THE TIMES

This poem is sometimes entitled *To Mr Murray*. William Strahan (1715-85), Jacob Tonson (c1650-1786), and Barnaby Lintot (1675-1786) were prominent publishers of their times.

11. Murray bought an interest in *Blackwood's Edinburgh Monthly Magazine* in Aug., 1818, and held it until Blackwood purchased the magazine in Dec., 1819.

569.

MAZEPPA

This poem is based on a passage in Voltaire's *Histoire de Charles XII*, which Byron printed as the "Advertisement" to his poem.

Ivan Stepanovitch Mazeppa (1644-1710) was a Cossack chief, a native of Poland. He made love to the wife (Theresa, line 202) of Lord Falbowski (the Palatine, line 155), and being discovered in the intrigue was bound to a horse which was furiously terrorized and turned loose. Mazeppa later became a chief and fought against Russia on the side of Charles XII of Sweden.

574. 549. Cf. *Christabel*, 216-17 (p. 345).

577.

DON JUAN

This poem is usually regarded as Byron's masterpiece. Goethe described it as "a work of boundless genius" (*Kunst und Alterthum*, 1821). After receiving Cantos III, IV, and V, Shelley wrote Byron (Oct. 21, 1821): "This poem carries with it at once the stamp of originality and defiance of imitation. Nothing has ever been written like it in English, nor, if I may venture to prophesy, will there be, unless carrying upon it the mark of a secondary and borrowed light. . . . You are building up a drama such as England has not yet seen, and the task is sufficiently noble and worthy of you." In the introductory note to the poem in the Cambridge edition of Byron, Paul Elmer More says, "In one sense *Don Juan* is a satire, to many critics the greatest satire ever written, but it is something still more than that. It is the epic of modern life."

The first five cantos of *Don Juan* were published by Murray (1819-21) without name of author or publisher, but Byron's authorship was readily recognized. The name of the hero was taken from a Spanish traditional story regarding the profligacy of one Don Juan de Tenorio. With the exception of his libertinism, Byron's hero bears no likeness to the legendary character. For the history of the legend, see Ticknor's *History of Spanish Literature* (Boston, Houghton, 1888), 2,380-81. Don Juan figures also in comedies by the Spaniard Tólez, Molière, T. Corneille, and Goldoni. In an opera by Mozart, and in a ballet by Gluck. The stanza form of *Don Juan* is the same as Byron had used in *Beppo* in 1817. In a letter to Murray dated March 25, 1818, he says of *Beppo*: "Whistlecraft was my immediate model. . . . But . . . Bernal is the father of that kind of writing, which, I think, suits our language, too, very well—we shall see by the experiment. If it does, I shall send you a volume in a year or two." Francesco Bernal was an Italian poet of the early 16th century. "Whistlecraft" was the pseudonym of J. H. Frere in *The Monks and the Giants* (1817); the first two stanzas of his poem are as follows.

I've often wished that I could write a book
Such as all English people might peruse,
I never should regret the pains it took,
That's just the sort of fame that I should choose.

To sail about the world like Captain Cook,
I'd sling a rot up for my favorite Muse,
And we'd take verses out to Demarara,
To New South Wales, and up to Niagara.

Poets consume excusable commodities,
They raise the nation's spirit when victorious,
They drive an export trade in whims and oddities,

Making our commerce and revenue glorious,
As an industrious and pains-taking body 't is
That poets should be reckoned meritorious
And therefore I submissively propose
To erect one Board for Verse and one for Prose.

Captain James Cook (1728-79) was a noted English navigator. Demarara is a city and county in British Guiana, South America.

Writing to Moore, Sept. 19, 1818, Byron says: "I have finished the first Canto (a long one, of about 180 octaves) of a poem in the style and manner of *Beppo*, encouraged by the good success of the same. It is called *Don Juan*, and is meant to be a little quietly facetious upon everything. But I doubt whether it is not—at least, as far as it has yet gone—too free for these very modest days. However, I shall try the experiment, anonymously, and if it don't take, it will be discontinued. It is dedicated to Southey in good, simple, savage verse, upon the Laureate's politics, and the way he got them." After Cantos I and II were published on July 15, 1819, Murray asked Byron for the plan of the poem. Byron wrote him in part as follows (Aug. 12, 1819): "You ask me for the plan of Donny Johnny. I have no plan—I had no plan, but I had or have materials. . . . You are too earnest and eager about a work never intended to be serious. Do you suppose that I have any intention but to giggle and make giggle?—a playful satire, with a little poetry as could be helped was what I meant." After the completion of Canto V, Byron again wrote Murray (Feb. 16, 1821): "The 5th is so far from being the last of *D J* that it is hardly the beginning. I meant to take him the tour of Europe, with a proper mixture of siege, battle, and adventure, and to make him finish as Anacharsis Clootz in the French Revolution. To how many cantos this may extend, I know not, nor whether (even if I live) I shall complete it, but this was my notion. I meant to have him a Cavalier Serenite in Italy, and a cause for a divorce in England, and a Sentimental 'Werther-faced man' in Germany, so as to show the different ridicules of the society in each of those countries, and to have displayed him gradually *gâté* and *blasé* [spoiled and satiated with pleasure] as he grew older, as is natural. But I had not quite fixed whether to make him end in Hell, or in an unhappy marriage, not knowing which would be the severest. The Spanish tradition says Hell—but it is prob-

ably only an Allegory of the other state. You are now in possession of my notions on the subject." Clootz was condemned to death by Robespierre and executed in 1794. "Wertherised man" is a phrase from Moore's *The Fudge Family in Paris*, 5, 95. Werther is the sentimental hero of Goethe's *The Sorrows of Werther*.

579. 5. In the stanzas omitted, Byron enumerates a number of possible epic heroes, all of whom are rejected as unsuited to his purpose.

583. 36, 6. "I could have forgiven the dagger or the bowl,—anything, but the deliberate desolation piled upon me, when I stood alone upon my hearth, with my household gods shivered around me * * * Do you suppose I have forgotten it? It has comparatively swallowed up in me every other feeling, and I am only a spectator upon earth, till a tenfold opportunity offers."—Byron, in Letter to Moore, Sept. 19, 1818. See *Marino Faliero*, III 2, 361-64.

584. 44, 7-8. "Fact" There is, or was, such an edition, with all the obnoxious epigrams of Martial placed by themselves at the end — Byron.

585. 240. In the stanzas omitted, Byron tells the story of Don Juan's infatuation for a married woman named Donna Julia, which resulted in his being sent abroad to "mend his former morals."

587. Canto II, 44.—In the stanzas omitted, Juan embarks for Leghorn, Italy, the home of relatives. On the way the vessel is wrecked in a prolonged storm, described in the poem in detail. Byron's indebtedness for the shipwreck to G. Balgell's *Shipwrecks and Disasters at Sea* (1812) was pointed out in an article in *The Monthly Magazine*, Aug., 1821. In a letter to Murray, dated Aug. 23, 1821, Byron wrote: "With regard to the charges about the shipwreck, I think that I told you and Mr. Hobhouse, years ago that there was not a single circumstance of it not taken from fact, not, indeed, from any single shipwreck, but all from actual facts of different wrecks. Almost all *Don Juan* is real life, either my own, or from people I know." J. C. Hobhouse, Lord Broughton (1786-1809), was an English statesman and writer, and a friend of Byron.

589. 103. Of the survivors of the wreck only four are alive as the long boat approaches one of the Cyclades, in the Aegean Sea.

593. 174. The stanzas omitted record Haidée's daily ministrations to Juan, which result in a love-affair.

599. 28, 4. One of Wordsworth's poems is entitled *The Waggoner*, it was published in 1815.

609. Canto XI.—In the cantos omitted, Juan recovers and is sent as a captive slave to a Turkish market, where he is purchased by the Sultana. He finally escapes, and after numerous adventures at the Court of Russia and elsewhere, he finally arrives in London, where he is well received by persons of high society.

610. 69, 1. Regarding the hostile attack upon Keats, published in *The Edinburgh Review*, April, 1818, Keats wrote George and Georgiana Keats (Oct. 14 or 15, 1818) as follows: Reynolds has returned from a six weeks' enjoyment in Devonshire—he is well, and persuades me to publish my *Pot of Basil* as an answer to the attacks made on me in *Blackwood's Magazine* and *The Quarterly Review*. There have been two letters in my defence in *The Chronicle* and one in *The Examiner*, copied from the Alfred Exeter Paper, and written by Reynolds. I do not know who wrote those in *The Chronicle*. This is a mere matter of the moment—I think I shall be among the English Poets after my death. Even as a matter of present interest the attempt to crush me in *The Quarterly* has only brought me more into notice, and it is a common expression among book men 'I wonder *The Quarterly* should cut its own throat'.

"It does me not the least harm in society to make me appear little and ridiculous. I know when a man is superior to me and give him all due respect—he will be the last to laugh at me and as for the rest I feel that I make an impression upon them which insures me personal respect while I am in sight whatever they may say when my back is turned."

J. H. Reynolds was an intimate friend of Keats. For the letters published in *The Chronicle*, see Keats's Letter to Hessey (p. 864), and note (p. 1294).

For a full account of the matter of Keats's suffering under these attacks, see Colvin's *Life of Keats*, ch. 6, and Rossetti's *Life of Keats*, ch. 5.

612. 86. The stanzas omitted contain reflections on the transitoriness of worldly fame.

613. 100. Byron conducts his hero through five more cantos without bringing him back to Spain, and leaves the story unfinished.

WHEN A MAN HATH NO FREEDOM TO FIGHT FOR AT HOME

This poem was sent in a letter to Moore, dated Nov. 5, 1820, as a memorial chant for one who might be killed fighting for the cause of the Italian Revolution.

FOR ORFORD AND FOR WAIDEGRAVE

This poem is sometimes entitled *To Mr Murray*. It was sent in a letter to Murray, dated Aug. 23, 1821, refusing an offer of £2000 for *Sardanapalus*, *The Two Foscari*, and three cantos of *Don Juan*. Murray had previously published works of Horace Walpole, Earl of Orford (1717-97) and of James Earl Waldegrave (1685-1741).

THE VISION OF JUDGMENT

This poem was written as a satire upon Robert Southey, the author of *A Vision of Judgment* (see p. 409), in which George III,

who had just died (1820), was completely vindicated. In the Preface to his poem, Southey went out of his way to attack the moral character of Byron. Following is the Preface to Byron's poem.

"It hath been wisely said, that 'One fool makes many,'¹ and it hath been poetically observed—

'That fools rush in where angels fear to tread'
—Pope.²

"If Mr. Southey had not rushed in where he had no business, and where he never was before, and never will be again, the following poem would not have been written. It is not impossible that it may be as good as his own, seeing that it cannot, by any species of stupidity, natural or acquired, be worse. The gross flattery, the dull impudence, the renegade intolerance, and implausible cant, of the poem by the author of *Wat Tyler*,³ are something so stupendous as to form the sublime of himself—containing the quintessence of his own attributes.

"So much for his poem—a word on his Preface. In this Preface it has pleased the magnanimous Laureate to draw the picture of a supposed 'Ratank School,' the which he doth recommend to the notice of the legislature, thereby adding to his other laurels the ambition of those of an Informer. If there exists anywhere, except in his imagination, such a School, is he not sufficiently armed against it by his own intense vanity? The truth is that there are certain writers, whom Mr. S. imagines, like Mr. R., to have 'talked of him, for they laughed contemptuously.'

"I think I know enough of most of the writers to whom he is supposed to allude, to assert, that they, in their individual capacities, have done more good in the charities of life, to their fellow-creatures, in any one year than Mr. Southey has done harm to himself by his absurdities in his whole life, and this is saving a great deal. But I have a few questions to ask.

"1stly, Is Mr. Southey the author of *Wat Tyler*?

"2ndly, Was he not refused a remedy at law by the highest judge of his beloved England, because it was a blasphemous and seditious publication?

"3rdly, Was he not entitled by William Smith, in full parliament, 'a rancorous renegade'?"

"4thly, Is he not poet laureate, with his own lines on Martin the regicide staring him in the face?"

"And 5thly, Putting the four preceding items together, with what conscience dare he call the attention of the laws to the publications of others, be they what they may?"

"I say nothing of the cowardice of such a proceeding its meanness speaks for itself, but I wish to touch upon the *motif*, which is neither more nor less than that Mr. S. has been laughed at a little in some recent publications, as he was of yore in the *Anti Jacobin*,⁴ by his present patrons. Hence all this 'skimble-scamble stuff' about 'Ratank,' and so forth.

However, it is worthy of him—*qualls ab incepto*.⁵

"If there is anything obnoxious to the political opinions of a portion of the public in the following poem, they may thank Mr. Southey. He might have written hexameters, as he has written everything else, for aught that the writer cared—had they been upon another subject. But to attempt to canonize a monarch, who, whatever were his household virtues, was neither a successful nor a patriot king,—inasmuch as several years of his reign passed in war with America and Ireland, to say nothing of the aggression upon France,—like all other exaggeration, necessarily begets opposition. In whatever manner he may be spoken of in this new *Vision*, his public career will not be more favorably transmitted by history. Of his private virtues (although a little expensive to the nation) there can be no doubt.

"With regard to the supernatural personages treated of, I can only say that I know as much about them, and (as an honest man) have a better right to talk of them than Robert Southey. I have also treated them more tolerantly. The way in which that poor insane creature, the Laureate, deals about his judgments in the next world, is like his own judgment in this. If it was not completely ludicrous, it would be something worse. I don't think that there is much more to say at present.

QUEVEDO REDIVIVUS"

617. 34, 1-3. In 1812, John Mason Good had published an edition of *The Book of Job* translated from the original Hebrew. He included in the notes numerous quotations from the Hebrew and the Arabic versions, and in an Introduction supported the historical character of the Book.

624. 94, 1. "Yesterday, at Holland House, I was introduced to Southey—the best-looking bard I have seen for some time. To have that poet's head and shoulders, I would almost have written his *Sapphics*. He is certainly a prepossessing person to look on, and a man of talent, and all that, and—there is his eulogy"—Byron, in Letter to Moore, Sept. 27, 1813.

626. ON THIS DAY I COMPLETE MY THIRTY-SIXTH YEAR

"This morning Lord Byron came from his bedroom into the apartment where Colonel Stanhope and some friends were assembled, and said with a smile—"You were complaining, the other day, that I never write any poetry now—this is my birthday, and I have just finished something, which, I think, is better than what I usually write." He then produced these noble and affecting verses, which were afterwards found written in his journals, with only the following introduction: 'Jan 22. on this day I complete my 36th year.'—Gamba, in *A Narrative of Lord Byron's Last Journey to Greece* (1825).

¹ An old proverb found in many languages.

² *An Essay on Criticism*, 3, 66.

³ A violent revolutionary epic written by Southey in 1794.

⁴ Farquhar, *The Beau's Stratagem*, III, 1, 81-84.

⁵ William Smith (1756-1835), an English politician, and member of Parliament, attacked Southey in the House of Commons on March 14, 1817. See Southey's reply *To William Smith, Esq., M.P.*

⁶ See p. 625a, n. 1.

⁷ A paper originated in 1797 with the purpose of ridiculing the French Revolution and its supporters in England.

¹ Such he has been from the first—Horace, *Ars Poetica*, 127.

² Quevedo revived. Francis Gómez de Quevedo (1580-1645) was a vigorous Spanish writer of satire and polemical verse. He was called "The Captain of Combat." He was also noted as a duelist.

THOMAS CAMPBELL (1777-1844) p. 417

EDITIONS

- Poetical Works*, ed. by W. M. Rossetti (London, Moxon, 1871).
Poetical Works, ed., with a Sketch of Campbell's Life, by W. Allingham (Aldine ed., London, Bell, 1875).
Complete Poetical Works, ed., with Notes, by J. L. Robertson (Oxford University Press, 1907).
Selected Poems, ed., with a Prefatory Notice, by J. Hogben (Canterbury poets ed., London, Scott, 1885).
Poems, selected by L. Campbell (Golden Treasury Series, London, Macmillan, 1904).

BIOGRAPHY

- Beattie, W. *The Life and Letters of Thomas Campbell*, 3 vols. (London, Moxon, 1849).
 Hadden, J. C. *Thomas Campbell* (Famous Scots Series, Edinburgh, Anderson, 1899).

CRITICISM

- Blackwood's Magazine* "Theodoric," Jan., 1825 (17 102).
 Hazlitt, W. *The Spirit of the Age* (London, 1825), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-1906, New York, McClure), 4 348.
 Irving, W. *Biographies and Miscellaneous Papers* (Bohn Library ed., London, Bell, 1867).
 Jeffrey, F. Criticisms in *The Edinburgh Review* "Gertrude of Wyoming," April, 1809 (14 1), "Theodoric, with Other Poems," Jan., 1825 (41 271).
Quarterly Review, *The "Gertrude of Wyoming,"* May, 1809 (1 241).
 Saintsbury, G. *Essays in English Literature*, Second Series (London, Dent, 1895, New York, Scribner).
 Symonds, A. *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton).
 Tuckerman, H. T. "Thomas Campbell, the Popular Poet," *Essays Biographical and Critical* (Boston, Phillips, 1857).
 Wilson, J. G. *The Poets and Poetry of Scotland*, Vol. 2 (Glasgow, Blackie, 1876, New York, Harper).

CRITICAL NOTES

417. THE PLEASURES OF HOPE

This poem should be compared as to subject and title with Akenside's *The Pleasures of the Imagination* (p. 44), Warton's *The Pleasures of Melancholy* (p. 75), and Rogers's *The Pleasures of Memory* (p. 207).

"Much of the success of the poem was no doubt due to the circumstance that it touched with such sympathy on the burning questions of the hour. If, as Stevenson remarks, the poet is to speak efficaciously, he must say what is already in his hearer's mind. This Campbell did, as perhaps no English poet had done before. The French Revolution, the par-

titution of Poland, the abolition of negro-slavery—these had set the passion for freedom burning in many breasts, and *The Pleasures of Hope* gave at once vigorous and feeling expression to the doctrine of the universal brotherhood of man. . . . It is not easy at this time of day to approach *The Pleasures of Hope* without a want of sympathy, if not an absolute prejudice, resulting from a whole century of poetical development."—J. C. Hadden, in *Thomas Campbell* (1899).

"The very name of this work discovered its adhesion to eighteenth-century tradition. It was a tame, 'correct' essay, in a mode already entirely outworn."—Gosse, in *A Short History of Modern English Literature* (1897).

419.

YE MARINERS OF ENGLAND

"The *Battle of the Baltic* and *Ye Mariners of England* are without rivals in their own class, and Campbell deserves recognition as a true romanticist and revolutionary force in poetry, although fighting for his own hand, and never under the flag of Wordsworth and Coleridge. For the time being, however, Campbell did more than they to break down in popular esteem the didactic convention of the classic school."—Gosse, in *A Short History of Modern English Literature* (1897).

15. This poem is said to have been written in 1799-1800, on the prospect of a war with Russia (II 5-6), but it must have been revised later, for Nelson fell at Trafalgar in 1805. He was severely wounded at the Battle of Copenhagen, April 2, 1801.

31. *Meteor flag*—A reference to the color of the British flag and to the old belief that meteors portend calamity.

420.

HOHENLINDEN

At the village of Hohenlinden, Bavaria, the Austrian army, the "Ilun" in this poem, was defeated by the French (the "Frank") in December, 1800. Campbell did not witness the battle, as was erroneously believed, but he was on the continent at the time and witnessed at least one skirmish. Scott was fond of this ballad, but Campbell himself spoke rather contemptuously of its "drum and trumpet lines."

"In the genuine success of *Hohenlinden* every line is a separate emphasis, but all the emphasis is required by the subject, is in its place. The third and brief repeated monotony of the metre give the very sound of cannonading, each line is like a crackle of musketry. What is obvious in it, even, comes well into a poem which depends on elements so simple for its success; indeed, its existence."—Symonds, in *The Romantic Movement in English Poetry* (1909).

LOCHIEL'S WARNING

Donald Cameron, a Scottish Highland chieftain known as "Gentle Lochiel," joined the Young Pretender, Charles Edward, in the

Jacobite uprising of 1745. He was wounded at Culloden in a battle against the English forces under the Duke of Cumberland, and fled to France, where he died in 1748. The Wizard in this poem forecasts the defeat of Cameron at Culloden.

422. THE BATTLE OF THE BALTIC

"It is an attempt to write an English ballad on the Battle of Copenhagen, as much as possible in that plain, strong style peculiar to our old ballads which tell us the when, where, and how the event happened—without gaud or ornament but what the subject essentially and easily affords"—Campbell, in Letter to Dr Currie, April 24, 1805, quoted in *Beattie's Life and Letters of Thomas Campbell*.

The Battle of Copenhagen was fought on April 2, 1801. Russia, Prussia, Sweden, and Denmark formed a neutrality league against England in December, 1800. England declared war, and a fleet under Parker and Nelson was dispatched against the Danish fleet at Copenhagen. Parker held eight ships in reserve while Nelson led twelve to the attack. The engagement was so fierce that Parker signaled to "Discontinue the action." In reading the signal Nelson applied his blind eye to the telescope, all the time he kept his own signal flying—"Move in closer." He finally won a decisive victory.

In its first form the poem contained 162 lines. Following are the first four stanzas as originally written.

Of Nelson and the North
Sing the day,
When, their haughty powers to vex,
He engaged the Danish decks,
And with twenty floating wrecks
Crowned the fray 5

All bright, in April's sun,
Shone the day,
When a British fleet came down,
Through the island of the crown 10
And by Copenhagen town
Took their stay

In arms the Danish shore
Proudly shone,
By each gun the lighted brand 15
In a bold determined hand,
And the Prince of all the land
Led them on

For Denmark here had drawn
All her might, 20
From her battle-ships so vast
She had hewn away the mast,
And at anchor to the last
Bade them fight

23. "*Hearts of oak*."—The phrase is quoted from the old ballad *Ye Gentlemen of England*.

423. THE LAST MAN

"Did you see *The Last Man* in my last number? Did it immediately remind you of Lord Byron's poem of *Darkness*? [See p. 521.] I was a little troubled about this appearance of my having been obliged to him

for the idea. The fact is, many years ago I had the idea of this *Last Man* in my head, and distinctly remember speaking of the subject to Lord B. I recognised when I read his poem *Darkness*, some traits of the picture which I meant to draw, namely, the ships floating without living hands to guide them—the earth being blank—and one or two more circumstances. On soberly considering the matter, I am entirely disposed to acquit Lord Byron of having intentionally taken the thoughts. It is consistent with my own experience to suppose that an idea, which is actually one of memory, may start up, appearing to be one of the imagination, in a mind that has forgot the source from which it borrowed that idea. I believe this. Nevertheless, to have given the poem to the world with a note, stating this fact, would have had the appearance of picking a quarrel with the noble bard, and this appearance I much dislike, from the kindly feeling I have towards him, in consequence of his always having dealt kindly by me"—Campbell, in a Letter to Mr. Gray, Sept. 5, 1823, quoted in *Beattie's Life and Letters of Thomas Campbell*. An article in *The London Magazine and Review*, 1825, suggests as the source of this poem, a former popular novel entitled *The Last Man, or Omegarus and Syderia, a Romance in Futurity* (2 vols., 1806).

424. THE DEATH-BOAT OF HELIGOLAND

This poem probably refers to the Jacobites, who, under the leadership of Charles Edward Stuart, the Young Pretender, instituted a rebellion in Scotland in 1745. The badge of the Stuarts was the white rose, the standard of Charles Edward was white, blue, and red. The reference in line 36 is probably to make it clear that the faction did not belong to the Irish revolutionists, whose badge was green. Heligoland is an island in the North Sea, it was ceded by Great Britain to Germany in 1890.

THOMAS CHATTERTON
(1752-1770), p. 125

EDITIONS

Poetical Works, 2 vols. (British Poets ed. Boston, Houghton, 1857)

Poetical Works, 2 vols., ed., with an Essay on the Rowley Poems, by W. W. Skeat, and a Memoir by E. Bell (Aldine ed. London, Bell, 1871, 1875, New York, Macmillan).

Complete Poetical Works, 2 vols., ed., with a Biographical Introduction, by H. D. Roberts (Muses' Library ed. London, Routledge, 1906; New York, Dutton).

The Rowley Poems, ed., with an Introduction, by M. E. Hare (Oxford University Press, 1911).

Poems, ed., by J. Richmond (Canterbury Poets ed. London, Scott, 1885).

BIOGRAPHY

- Masson, D. *Chatterton* (Edinburgh, Constable, 1899, New York, Dodd, 1901).
 Russell, C E *Thomas Chatterton, the Marvellous Boy* (New York, Moffat, 1908, London, Richards, 1909)
 Wilson, D *Thomas Chatterton* (London, Macmillan, 1869)

CRITICISM

- Beers, H *A History of English Romanticism in the Eighteenth Century* (New York, Holt, 1898, 1910)
Blackwood's Magazine April, 1870 (107 453)
 Haslitt, W "On Burns, and the Old English Ballads," *Lectures on the English Poets* (London, 1818), *Collected Works*, ed Waller and Glover, London, Dent, 1902-06, New York, McClure, 8 123
 Ingram, J H "Chatterton and his Associates," *Harper's New Monthly Magazine*, July, 1883 (67 225).
 Ingram, J H *The True Chatterton* (New York Scribner, 1910)
 Mitford, Mary R *Recollections of a Literary Life* (London, Bentley, 1855, 1888)
 Richter, Helene *Weimer Beiträge zur englische Philologie*, 1900
 Scott, W "The Works of Thomas Chatterton" *The Edinburgh Review*, April, 1804 (4 214)
 Watts Dunton, T in Ward's *The English Poets*, Vol 3 (London and New York, Macmillan, 1880, 1909)

BIBLIOGRAPHY

- Hare, M E In his edition of Chatterton's *The Rowley Poems* (1911)
 Roberts, H D In his edition of Chatterton's *Complete Poetical Works* (1906)

CRITICAL NOTES

"I thought of Chatterton, the marvellous Boy.
 The sleepless Soul that perished in his pride"
 —Wordsworth, *Resolution and Independence*, 43-44 (p 284)

"The purest English, I think—or what ought to be purest—is Chatterton's. The language had existed long enough to be entirely uncorrupted of Chaucer's Gallicisms, and still the old words are used. Chatterton's language is entirely northern. I prefer the native music of it to Milton's, cut by feet."—Keats, in Letter to George and Georgiana Keats, Sept 22, 1819. See also Keats's *To Chatterton* (p 752)

The following poems of Chatterton belong to what are known as the Rowley Poems. Chatterton invented a vocabulary, based upon the usage of the fourteenth and fifteenth centuries, and employed it in the composition of a number of poems, which he palmed off as the work of Thomas Rowley, a fictitious priest of fifteenth century Bristol. For an account of the controversy which was waged over these poems, see "History of the Rowley Controversy," in *Poetical Works* (British Poets ed., 1857). Chatterton's acknowledged

poems are all written in the conventional eighteenth century manner.

125.

BRISTOWE TRAGEDIE

This poem is probably based upon the execution of Sir Baldwin Fulford for treason at Bristol (Bristowe), in 1461. During the Wars of the Roses, Fulford opposed the claim of Edward IV to the English throne.

130. THE ACCOUNTS OF W. CANYNGE'S FEAST

This poem is ascribed to William Canynge, whom Chatterton makes a friend and patron of Rowley. William Canynge (c 1400-74) was a rich and influential citizen of Bristol. He was mayor of the city, and rebuilt at his own expense the famous Bristol Church of St Mary. He appears as a defender of Fulford in *Bristowe Tragedie*.

Some editors print a comma after *kerpe* and a semi-colon after *style*, and interpret *here style* as *high style*. Chatterton's Glossary defines *here* only as *they*.

ÆLLA

"Ælla, a Tragycal Enterlude, or Discoorcyng Tragedie, wrotten by Thomas Rowle, plaied before Maistre Canynge, at the howse Nempte the Bodde Lodge, aloue before the Duke of Norfolk, Johan Howard"—Chatterton's Title Page

132. AN EXCELENTE BALADE OF CHARITE

"Thomas Rowley, the author, was born at Norton Malreward, in Somersetshire, educated at the Convent of St Kenna, at Keynewham, and died at Westbury in Gloucestershire"—Chatterton

134

EPITAPH ON ROBERT CANYNGE

Chatterton submitted this poem on vellum as a fragment of the original manuscript of Rowley.

WILLIAM COBBETT (1763,1835), p. 1002

EDITIONS

- Works of Peter Porcupine*, 12 vols (London, at the Crown and Mitre, 1801)
Selections from Political Works, 6 vols., ed., with a Biographical Preface, by J M and J P Cobbett (London, Cobbett, 1835)
Advice to Young Men (London, 1829, Oxford University Press, 1906)
English Grammar (London, 1817), ed., with a Memoir, by R Waters (1888), ed by H L Stephen (London, Oxford University Press, 1906).
Political Register (1802-35)
Rural Rides, 2 vols (London, Cullley, 1910), 2 vols., ed., with an Introduction, by E Thomas (Everyman's Library ed. New York, Dutton, 1912), selected and ed. by J H Lobban (Cambridge University Press, 1908).

BIOGRAPHY

- Benjamin, L. S. ("L. Melville") *Life and Letters of William Cobbett in England and America*, 2 vols (London and New York, Lane, 1913).
 Carlyle, E. I. *William Cobbett A Study of his Life as Shown in his Writings* (London, Constable, 1904)
 Melville, L. See Benjamin, L. S.
 Selby, J. *Biographies of John Wilkes and William Cobbett* (1870)
 Smith, E. *William Cobbett*, 2 vols (London, Low, 1876)

CRITICISM

- Benjamin, L. S. ("L. Melville") *The Fortnightly Review*, April, 1912 (91 675)
Edinburgh Review, The "Cobbett's Political Register", July, 1807 (10 386)
 Gaskell, C. M. *The Nineteenth Century*, Feb., 1886 (19 238)
 Hazlitt, W. "Character of Cobbett," *Table Talk* (London, 1821), *The Spirit of the Age* (London, 1817), *Collected Works*, ed. Walter and Glover (London, Dent, 1902-04, New York, McClure), 6 50, 4, 334
 Jeffrey, F. "Cobbett's Cottage Economy," *The Edinburgh Review*, Feb., 1823 (38 105)
 Lytton, H. *Chronicles and Characters* (London, Chapman and Hall, 1807)
 Minto, W. *A Manual of English Prose Literature* (Edinburgh Blackwood 1872, 1886, Boston, Ginn, 1901)
 Saintsbury, G. *Essays in English Literature*, Second Series (London, Dent, 1895, New York, Scribner)
 Saintsbury, G. *Macmillan's Magazine*, Dec., 1891 (65 95)
 Stephen, Sir J. F. "Cobbett a model John Bull" *Horæ Sabbaticæ*, Vol. 3 (London, Macmillan, 1891 92)

BIBLIOGRAPHY

- Benjamin, L. S. ("L. Melville") *A Bibliography of First Editions of William Cobbett In Benjamin's Life and Letters of William Cobbett* (1913)

CRITICAL NOTES

From *Ecloga on William Cobbett*

O bear him where the rain can fall,
 And where the winds can blow,
 And let the sun weep o'er his pall
 As to the grave ye go!
 And in some little lone churchyard,
 Beside the growing corn,
 Lay gentle Nature's stern prose hard,
 Her mightiest peasant-born
 Yea, let the wild flower wed his grave,
 That bees may murmur near,
 When o'er his last home bend the brave
 And say—"A man lies here!"
 For Britons honor Cobbett's name,
 Though rashly oft he spoke,
 And none can scorn, and few will blame,
 The low-laid heart of oak
 See, o'er his prostrate branches, see!
 Even factious hate consents
 To reverence, in the fallen tree,
 His British lineaments

—Ebeneser Elliott (1835)

"Peasant-bred, with a passion for farming, and a most genuine, if quite unpoetic, love of the open country and all that it could offer eye or ear, he depleted, with Dutch honesty, the rural England that he knew how to see, its fertility and beauty, the misery that had descended on many of its inhabitants, the decent prosperity remaining to others. And he was master of a style in which to express his knowledge. It is not one of those great styles which enbalm their authors' memory, but it was serviceable. He is vigorous, plain, and absolutely unaffected. The aptest words come to him with most perfect ease. His eloquence springs from vivid insight into the heart of his theme, and from a native fervor and energy that do not need art to blow them into flame. Apart from his plebeian virulence he shows a natural good taste in writing. The flaccid elegance and pompous rotund verbiage then in vogue are, by him left on one side. If he cannot frame a period, every sentence has its work to do, and every sentence tells. What mars his farmer's *Odyssey*, *Rural Rides*, is, perhaps, the excess of this very disregard for fine writing. They are notes of what he saw, and notes must often be brief, formless, and disconnected. Imagination and the charm it gives are, indeed, absent throughout, but his sympathetic realism has an attraction of its own. He scans the look and manners of the laborers, he calculates whether they have bacon to eat, he descants on the capabilities of the soil, and he is able to impress upon his readers the strength of his interest in these things, and of his enjoyment of field and woods and streams and the palatable salmon that inhabit the latter. He seems to give an unconscious demonstration how excellent a tongue English could be for a man, who saw and felt keenly, to express the facts as he saw them, and the emotions which possessed him.—C. W. Prentiss Orton, in *The Cambridge History of English Literature*, 11 ch. 2

1007b. 20-30. "To refute lies is not, at present, my business, but it is my business to give you, in as small a compass as possible, one striking proof that they are lies, and thereby to put you well upon your guard for the whole of the rest of your life. The opinion acutely inculcated by these 'historians' is this, that, before the Protestant times came, England was, comparatively, an insignificant country, having few people in it, and those few wretchedly poor and miserable. Now, take the following undeniable facts. All the parishes in England are now (except where they have been united, and two, three, or four, have been made into one) in point of size what they were a thousand years ago. The county of Norfolk is the best cultivated of any one in England. This county has now 731 parishes and the number was formerly greater. Of these parishes 22 have now no churches at all, 74 contain less than 100 souls each and 208 have no parsonage-house. Now, observe, every parish had, in old times, a church and a parsonage house. The county contains 2092 square miles, that

is to say, something less than 3 square miles to each parish, and that is 1920 statute acres of land, and the *size* of each parish is, on an average, that of a piece of ground about one mile and a half each way, so that the churches are, even now, on an average, only about *a mile and a half from each other*. Now, the questions for you to put to yourself are these: Were churches formerly built and kept up *without being wanted*, and especially by a poor and miserable people? Did these miserable people build 74 churches out of 731, each of which 74 had not a hundred souls belonging to it? Is it a sign of an augmented population, that 22 churches out of 731 have tumbled down and been effaced? Was it a country *thinly* inhabited by miserable people that could build and keep a church in every piece of ground a mile and a half each way, besides having, in this same county, 77 monastic establishments and 142 free chapels? Is it a sign of augmented population, ease, and plenty, that, out of 731 parishes, 268 have suffered the parsonage-houses to fall into ruins, and their sites to become patches of nettles and of brambles? Put these questions calmly to yourself: common sense will dictate the answers, and truth will call for an expression of your indignation against the lying historians and the still more lying population mongers"—Cobbett, in *Advice to Young Men*, Letter I, 52

See note on *Hanzas on Seeing the Speaker Asleep*, p. 1314b

HARTLEY COLERIDGE (1796-1849), p. 1171

EDITIONS

- Poems*, 2 vols., ed., with a Memoir, by D. Coleridge (London, Moxon, 1851)
Poems, ed. by W. Bailey-Kempling (Ulverston, 1908)
Complete Poetical Works, ed. by R. Colles (New York, Dutton, 1908)
Poetical Works, with Bowles and Lamb, ed., with a Biographical Introduction, by W. Tirebuck (Canterbury Poets ed. London, Scott, 1887)
Essays and Marginalia, 2 vols., ed. by D. Coleridge (London, Moxon, 1851)

BIOGRAPHY AND CRITICISM

- Bagehot, W. *The Prospective Review*, July, 1853,
Literary Studies, 3 vols., ed. by R. H. Hutton (London and New York, Longmans, 1878-79, 1895)
Caine, T. Hall *Cobwebs of Criticism* (London, Stock, 1882, 1885).
Dawson, J. Jr. "Hartley Coleridge and Wordsworth," *Macmillan's Magazine*, Jan., 1886 (13 282)
Dowden, E. In Ward's *The English Poets*, Vol. 4 (London and New York, Macmillan, 1880, 1910).

- Graham, H. *Splendid Failures* (London and New York, Longmans, 1913).
Hilliard, G. S. *Littell's Living Age*, April, 1849 (21 161).
Littell's Living Age May, 1851 (29 235), June, 1851 (29 555, 605); "Hartley Coleridge as Man, Poet, Essayist," July, 1851 (30 145), Aug., 1851 (30 387).
Macmillan's Magazine "Reminiscences of Hartley Coleridge," Nov., 1865 (18 31), same article in *The Eclectic Magazine*, Jan., 1866 (66 109) and in *Littell's Living Age*, Dec., 1865 (87 483)
Rawnaley, H. D. *Literary Associates of the English Lakis*, 2 vols. (Glasgow, MacLehose, 1894, 1906)
Stoddard, R. H. *Under the Evening Lamp* (New York, Scribner, 1892, London, Gay)

CRITICAL NOTES

"His poems are full of graceful beauty, but almost all fall below the level of high poetry. They are not sufficiently powerful for vivid remembrance, and are much too good for oblivion. . . . The one species of composition in which he is a master is the sonnet, which precisely suited both his strength and his limitations. His sonnets are among the most perfect in the language"—Richard Garnett, in *Dictionary of National Biography* (1887)

See Wordsworth's *To H. C.* (p. 288)

1172

HOMER

An earlier but inferior version of this sonnet was printed in 1833

SAMUEL TAYLOR COLERIDGE (1772-1834), p. 328

EDITIONS

- Complete Works*, 7 vols., ed. by W. G. T. Shedd (New York, Harper, 1858, 1884)
Works, 8 vols., ed. by T. Ashe, *Poetical Works*, 2 vols. (Aldine ed. London, Bell, 1885, New York, Macmillan), *Prose Works*, 6 vols. (Bohn Library ed. London, Bell, 1885, New York, Macmillan)
Poetical Works, ed., with a Biographical Introduction, by J. D. Campbell (Globe ed. London, Macmillan, 1893, 1909)
Poems and Dramatic Works, ed. by W. Knight (New York, Scribner, 1906).
Poems, ed., with an Introduction, by E. H. Coleridge (London and New York, Lane, 1907)
Poetical Works (Astor ed. Crowell, New York, 1908)
Complete Poetical Works, 2 vols., ed. by E. H. Coleridge (Oxford Univ. Press, 1912)
Poems, ed. by E. H. Coleridge (Oxford Univ. Press, 1912)
Poetry, ed. by R. Garnett (Muses' Library ed. London, Lawrence, 1898, New York, Scribner).

Select Poems, ed., with a Critical Introduction, by A. J. George (Boston, Heath, 1902)

Anima Poetae, ed by E. H. Coleridge (Boston, Houghton, 1895)

Biographia Epistolaria, 2 vols., ed by A. Turnbull (Bohn Library ed. London, Bell, 1911, New York, Macmillan)

Biographia Literaria, 2 vols., ed by J. Shawcross (Oxford, Clarendon Press, 1907)

Letters, 1795-1834, 2 vols., ed by E. H. Coleridge (London, Heinemann, 1895, Boston, Houghton)

Letters Hitherto Uncollected, ed by W. F. Prideaux (1913)

Literary Criticism, ed., with an Introduction, by J. Mackail (London, Frowde, 1908)

Lyrical Ballads, ed by E. Dowden (London, Nutt, 1890, 1898), ed by T. Hutchinson (London, Duckworth, 1898, 1907), ed., with an Introduction, by H. Littledale (London and New York, Oxford Univ Press, 1911)

Table Talk, ed by H. Morley (Morley's Universal Library ed. London, Routledge, 1883)

BIOGRAPHY

Aynard, J. *La Vie d'un Poète Coleridge* (Paris Hachette, 1907)

Brandl, A. *Samuel Taylor Coleridge und die englische Romantik* (Berlin, 1886), English translation by Lady Eastlake (London, Murray, 1887)

Caine, T. H. *Life of Samuel Taylor Coleridge* (Great Writers Series. London, Scott, 1887).

Campbell, J. D. *Samuel Taylor Coleridge* (London, Macmillan, 1894)

Carlyle, T. *The Life of John Sterling*, ch. 8 (London, Chapman, 1851, 1858)

Coleridge, S. T. *Anima Poetae, Biographia Literaria, Letters*.

Cottle, J. *Early Recollections, Chiefly relating to the Late S. T. Coleridge* (London, Houlston, 1837, 1847).

De Quincey, T. "Coleridge and Opium Eating," *Blackwood's Magazine*, Jan., 1845 (57-117), *Collected Writings*, ed. Mazon (London, Black, 1888-90, 1896-97) 5, 179

Gillman, J. *The Life of Samuel Taylor Coleridge* (London, Pickering, 1838; only one volume published)

Hunt, Leigh. *Autobiography*, ch. 16 (London, Smith, 1850, 1906), 2 vols., ed by R. Ingpen (London, Constable, 1903, New York, Dutton).

Knight, W. A. *Coleridge and Wordsworth in the West Country* (New York, Scribner, 1914)

Lamb, C. *Christ's Hospital Five and Thirty Years Ago* (London, 1820)

Nandford, Mrs. H. *Thomas Paine and his Friends*, 2 vols. (London, Macmillan 1888)

Trull, H. D. *Coleridge* (English Men of Letters Series. London, Macmillan, 1884. New York, Harper).

Wordsworth, Dorothy. *Journals* (New York, Macmillan, 1897).

CRITICISM

Bayne, P. *Essays in Biography and Criticism*, Second Series (Boston, Gould, 1858).

Beers, H. A. "Coleridge, Bowles and the Pope Controversy," *A History of English Romanticism in the Nineteenth Century* (New York, Holt, 1901, 1910)

Blackwood's Magazine "Biographia Literaria," Oct., 1817 (2-3), "Coleridge's Poetical Works," Oct., 1834 (86-542), "The Lake School of Poets," Oct., 1819 (6-3)

Brandes, G. "Naturalistic Romanticism," *Main Currents of Nineteenth Century Literature*, Vol. 4 (London, Heinemann, 1905, New York, Macmillan, 1906)

Brooke, S. A. *Theology in the English Poets* (London, King, 1874, New York, Dutton, 1910)

Dawson, W. J. *The Makers of English Poetry* (New York and London, Revell 1906)

Dowden, E. "Early Revolutionary Group and Antagonists," *The French Revolution and English Literature* (New York and London, Scribner, 1897)

Dowden, E. "Coleridge as a Poet," *New Studies in Literature* (London, Paul, 1895, 1902)

Edinburgh Review, The "Christabel, Kubla Khan. The Pains of Sleep," Sept., 1816 (27-58)

Eggleston, A. J. "Wordsworth Coleridge, and the Spy," *The Nineteenth Century*, Aug., 1908 (64-300)

Forster, J. *Great Teachers* (London, Redway, 1898)

Garnett, R. "The Poetry of Coleridge," *Essays of an Ex-Librarian* (London, Heinemann 1901)

Hancock, A. E. *The French Revolution and the English Poets* (New York, Holt, 1890)

Haney, J. L. *The German Influence on S. T. Coleridge* (Philadelphia, 1903)

Hazlitt, W. "Mr Coleridge," *The Spirit of the Age* (London, 1825), "On the Living Poets," *Lectures on the English Poets* (London, 1818), "My First Acquaintance with Poets," *The Liberal*, 1823—*Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 4, 212, 5, 143, 12, 259

Helmholz, A. A. *The Indebtedness of S. T. Coleridge to A. W. Schlegel* (Univ of Wisconsin Press, 1907)

Jeffrey, F. "Biographia Literaria," *The Edinburgh Review*, Aug., 1817 (28-498)

Johnson, C. F. *Three Americans and Three Englishmen* (New York, Whitaker, 1886)

Lowell, J. R. *Democracy and Other Addresses* (Boston, Houghton, 1887)

Mill, J. S. *Dissertations and Discussions*, 4 vols. (London, Longmans, 1859-67, 1873-75)

Pater, W. *Appreciations* (London and New York, Macmillan, 1889, 1895)

Payne, W. M. *The Greater English Poets of the Nineteenth Century* (New York, Holt, 1907, 1909)

Quarterly Review, The "Remorse," April, 1814 (11-177)

- Rawnsley, H. D. *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLehose, 1894, 1906)
- Robertson, J. M. *New Essays Toward a Critical Method* (London, Lane, 1897)
- Royds, Kathleen *Coleridge and His Poetry* (New York, Dodge, 1912)
- Saintsbury, G. "Coleridge and Southey," *Essays in English Literature*, Second Series (London, Dent, 1895, New York, Scribner)
- Shairp, J. C. *Studies in Poetry and Philosophy* (Edinburgh, Douglas, 1872, 1886, Boston, Houghton, 1880, 1887)
- Stephen, L. *Hours in a Library*, 3 vols (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols. (1907)
- Stoddard, R. H. *Under the Evening Lamp* (New York, Scribner, 1892, London, Gay)
- Stork, C. W. "The Influence of the Popular Ballad on Wordsworth and Coleridge," *Publications of the Modern Language Association*, Sept., 1914 (n s 22 299)
- Swinburne, A. C. *Essays and Studies* (London, Chatto, 1875)
- Symonds, A. *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)
- Watson, W. "Coleridge's Supernaturalism," *Exposition in Criticism* (London, Mathews, 1893, New York, Macmillan)
- Whipple, E. P. "Coleridge as a Philosophic Critic," *Essays and Reviews* (Boston, Osgood, 1849, Ticknor, 1861)
- Woodberry, George E. "Sir George Beaumont, Coleridge, and Wordsworth," *Studies in Letters and Life* (Boston, Houghton, 1890), *Makers of Literature* (New York and London, Macmillan, 1901)

BIBLIOGRAPHY

- Anderson, J. P. In Caine's *Life of Samuel Taylor Coleridge* (1887)
- Haney, J. L. *A Bibliography of S. T. Coleridge* (Philadelphia, Egerton Press, 1903, London, Gay, 1904)
- Jack, A. A. and Bradley, A. C. *A Short Bibliography of Coleridge* (1912)
- Shepherd, R. H. *The Bibliography of Coleridge*, revised by W. F. Prideaux (London, Hollings, 1901)
- Wise, T. J. *A Bibliography of the Writings in Prose and Verse of S. T. Coleridge* (London, Bibliographical Society, 1913)

CRITICAL NOTES

"His best work is but little, but of its kind it is perfect and unique. For exquisite music of metrical movement and for an imaginative phantasy, such as might belong to a world where men always dreamt, there is nothing in our language to be compared with *Christabel*, 1805, and *Kubla Khan*, and to *The Ancient Mariner* published as one of the Lyrical Ballads, in 1798. The little poem called *Love* is not so good, but it touches with great grace that with which all sympathise

All that he did excellently might be bound up in twenty pages, but it should be bound in pure gold"
—S. A. Brooke, in *English Literature* (1870)

"You will see Coleridge—he who sits obscure
In the exceeding lustre and the pure
Intense irradiation of a mind
Which, with its own internal lightning blind,
Flashes wearily through darkness and despair—
A cloud-encircled meteor of the air,
A hooded eagle among blinking owls"
—Shelley, in *Letter to Maria Gisborne*,
II 202-08 (1820)

See Lamb's *Christ's Hospital Five and Thirty Years Ago* (p 931) and note, p 1208a, also Hazlitt's *My First Acquaintance with Poetry* (p 1028)

Coleridge is caricatured in Mr Flosky in Thomas Love Peacock's *Nightmare Abbey*

328.

TO A YOUNG ASS

See Byron's satiric reference to this poem in *English Bards and Scotch Reviewers*, 261-64 (p 489)

27-31 A reference to Pantisocracy. See Coleridge's *Pantisocracy* and n 1 (p 328)

329.

LA FAYETTE

Marquis de La Fayette (1757-1834) was a celebrated French general and statesman. He left France in 1792 to avoid the consequences of his opposition to the Jacobins, and was imprisoned as a political suspect by the Prussians and Austrians, 1792-97. He returned to France in 1799.

KOSKIUŃSKO

Thaddeus Kosciuszko (1746-1817) was a famous Polish patriot and general. He was commander of the Polish insurrection of 1794, and was defeated and taken prisoner on Oct 10 of that year. He was released in 1796. See Campbell's *The Pleasures of Hope*, 349-418 (pp 418-19)

TO THE REVEREND W. L. BOWLES

Coleridge probably intended to dedicate the 1797 edition of his *Poems* to Bowles. On Nov 14, 1796, Lamb wrote as follows: "Coleridge, I love you for dedicating your poetry to Bowles. Genius of the sacred fountain of tears it was he who led you gently by the hand through all this valley of weeping, showed you the dark-green yew trees, and the willow shades."

See Coleridge's comment on Bowles in *Critical Notes*, p 1208

THE ÆOLIAN HARP

This poem was written Aug 24, 1795, nearly two months before Coleridge's marriage (Oct 4, 1795). The Æolian harp is a musical instrument consisting of a box with strings stretched across it. It is usually placed at a window, where the wind striking it produces music. It is named from Æolus, god of the winds.

331. ODE ON THE DEPARTING YEAR

This poem, in a shorter form, was first entitled *Ode for the Last Day of the Year 1796*. In the early version, the first stanza was called Strophe I, the second, Strophe II, the third, Epode, the fourth, Antistrophe I, the fifth, Antistrophe II, the remaining stanza, Epode II. In the 1797 edition Coleridge prefixed the following Argument, which in the 1803 edition was distributed in notes.

The Ode commences with an address to the Divine Providence that regulates into one vast harmony all the events of time, however calamitous some of them may appear to mortals. The second strophe calls on men to suspend their private joys and sorrows, and devote them for a while to the cause of human nature in general. The first epode speaks of the Empress of Russia, who died of an apoplexy on the 17th of November, 1796, having just concluded a subsidiary treaty with the kings combined against France. The first and second antistrophe describe the image of the Departing Year, etc., as in a vision. The second epode prophesies, in anguish of spirit, the downfall of this country.

332. 40. "A subsidiary Treaty had been just concluded and Russia was to have furnished more effectual aid than that of pious manifestoes to the Powers combined against France. I rejoice—not over the deceased Woman (I never dared figure the Russian Sovereign to my imagination under the dear and venerable Character of Woman—Woman, that complex term for Mother, Sister, Wife!) I rejoice, as at the disembodying of a Daemon! I rejoice, as at the extinction of the evil Principle impersonated! This very day, six years ago, the massacre of Ismail was perpetrated. THIRTY THOUSAND HUMAN BEINGS, MEN, WOMEN, AND CHILDREN, murdered in cold blood, for no other crime than that their garrison had defended the place with perseverance and bravery. Why should I recall the poisoning of her husband, her iniquities in Poland, or her late unmotivated attack on Persia, the desolating ambition of her public life, or the bloodinous excesses of her private hours? I have no wish to qualify myself for the office of Historiographer to the King of Hell!"—Coleridge

333. 135. *Abandon'd of Heaven*.—"The poet from having considered the peculiar advantages, which this country has enjoyed, passes in rapid transition to the uses, which we have made of these advantages. We have been preserved by our insular situation, from suffering the actual horrors of war ourselves, and we have shown our gratitude to Providence for this immunity by our eagerness to spread those horrors over nations less happily situated. In the midst of plenty and safety we have raised or joined the yell for famine and blood. Of the one hundred and seven last years, fifty have been years of war. Such wickedness cannot pass unpunished. We have

been proud and confident in our alliances and our fleets—but God has prepared the canker-worm, and will smite the gowds of our pride. 'Art thou better than populous No, that was situate among the rivers, that had the waters round about it, whose rampart was the Sea? Ethiopia and Egypt were her strength and it was infinite. But and Lublin were her helpers. Yet she was carried away, she went into captivity and they cast lots for her honorable men, and all her great men were bound in chains. Thou also shalt be drunken, all thy strongholds shall be like fig trees with the first ripe figs, if they be shaken, they shall even fall into the mouth of the eater. Thou hast multiplied thy merchants above the stars of heaven. Thy crowned are as the locusts, and thy captains as the great grasshoppers which camp in the hedges in the cool day, but when the sun ariseth they flee away, and their place is not known where they are. There is no healing of thy bruise, thy wound is grievous, all, that hear the report of thee, shall clap hands over thee: for upon whom hath not thy wickedness passed continually?' Nahum, chap. iii."—Coleridge.

334. THIS LIME-TREE BOWER MY PRISON

"In the June of 1797 some long-expected friends, paid a visit to the author's cottage, and on the morning of their arrival, he met with an accident, which disabled him from walking during the whole time of their stay. One evening, when they had left him for a few hours, he composed the following lines in the garden-bower"—Coleridge's prefatory note.

The friends referred to were Wordsworth and his sister Dorothy, and Lamb. Coleridge wrote Southey in July about the visit, as follows: "Charles Lamb has been with me for a week. He left me Friday morning. The second day after Wordsworth came to me dear Sara accidentally emptied a skillet of boiling milk on my foot, which confined me during the whole of C. Lamb's stay and still prevents me from all walks longer than a furlong."

8-20. The spot here described was a favorite meeting place of Wordsworth, Coleridge, and their Alfoxden friends. See Wordsworth's *Lines Written in Early Spring* (p. 231), and note, p. 1760b.

335. THE RIME OF THE ANCIENT MARINER

This poem was first printed anonymously in the first edition of *Lyrical Ballads* (1798). Many archaisms intended to make it resemble the old popular ballads were removed in the second edition (1800). It was first published under the author's name in *Sibylline Leaves* (1817), where it appeared with a marginal gloss (printed in this text in footnotes) and a Latin motto from T. Burnet's *Archæologia Philoſophicæ* (1692), of which the following is a translation:

"I readily believe that there are more invisible beings in the universe than visible. But who shall explain to us the nature, the rank and kinship, the distinguishing marks and graces of each? What do they do? Where do they dwell? The human mind has circled round this knowledge, but never attained to it. Yet there is profit, I do not doubt, in sometimes contemplating in the mind, as in a picture, the image of a greater and better world lest the intellect, habituated to the petty details of daily life, should be contracted within too narrow limits and settle down wholly on trifles. But, meanwhile, a watchful eye must be kept on truth, and proportion observed, that we may distinguish the certain from the uncertain, day from night."

For the origin of the poem, see Coleridge's *Biographia Literaria*, 14 (pp 372-78), and Wordsworth's note on *We Are Seven* (p. 1357b). The following additional statement by Wordsworth was reported to H. N. Coleridge by the Rev. Alexander Dyce: "*The Ancient Mariner* was founded on a strange dream, which a friend of Coleridge had, who fancied he saw a skeleton ship, with figures in it. We had both determined to write some poetry for a monthly magazine, the profits of which were to defray the expenses of a little excursion we were to make together. *The Ancient Mariner* was intended for this periodical, but was too long. I had very little share in the composition of it, for I soon found that the style of Coleridge and myself would not assimilate. Besides the lines (in the fourth part):

'And thou art long, and lank, and brown,
As is the ribbed sea-sand'—

I wrote the stanza (in the first part):

'He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three-years' child
The Mariner hath his will'—

and four or five lines more in different parts of the poem, which I could not now point out. The idea of 'shooting an albatross' was mine, for I had been reading *Shelley's Voyages*, which probably Coleridge never saw. I also suggested the reanimation of the dead bodies, to work the ship" (Note printed in Campbell's ed. of *The Works of Coleridge* [1893], S. T. C. ed. 1852.) See Lamb's comment on Wordsworth's note on the poem, published in the second edition of *Lyrical Ballads* (p. 919a, 49 ff.).

It has been suggested that Coleridge took some hints for his poem from Capt. T. James's *Strange and Dangerous Voyage* (1633) and from *The Letter of Saint Paulinus to Marcellus* (1618). The letter tells the story of a wonderful voyage, on which a sole survivor was aided in the navigation of the ship by Christ and angels. Borrowings from these sources,

however, are too slight to lessen the glory of Coleridge's inventive genius.

Regarding the probability of the poem, and its moral, Coleridge remarked as follows (*Table Talk*, May 31, 1800): "Mrs. Barbauld once told me that she admired *The Ancient Mariner* very much, but that there were two faults in it,—it was improbable, and had no moral. As for the probability, I owned that that might admit some question, but as to the want of a moral, I told her that in my own judgment the poem had too much, and that the only, or chief fault, if I might say so, was the obtrusion of the moral sentiment so openly on the reader as a principle or cause of action in a work of pure imagination. It ought to have had no more moral than the *Arabian Nights'* tale of the merchant's sitting down to eat dates by the side of a well and throwing the shells aside, and lo! a genie starts up and says he must kill the aforesaid merchant because one of the date shells had, it seems, put out the eye of the genie's son." Mrs. Barbauld (1748-1825) was an English poet and essayist.

"It is enough for us here that he has written some of the most poetical poetry in the language, and one poem, *The Ancient Mariner*, not only unparalleled, but unsurpassed in its kind, and that kind of the rarest. It is marvellous in its mastery over that delightfully fortuitous inconsequence that is the adamant logic of dreamland. Coleridge has taken the old ballad measure and given to it by an indefinable charm, wholly his own, all the sweetness, all the melody and compass of a symphony. And how picturesque it is in the proper sense of the word. I know nothing like it. There is not a description in it. It is all picture."—J. R. Lowell, in "Address on Unveiling the Bust of Coleridge in Westminster Abbey, 7 May, 1885," *Democracy and Other Addresses* (1887).

The poem is here printed in the revised text of 1820.

337. 164. "I took the thought of 'grinning for joy' from poor Burnett's remark to me, when we had climbed to the top of P'linlimmon, and were nearly dead with thirst. We could not speak for the constriction, till we found a little puddle under a stone. He said to me, 'You grinned like an idiot.' He had done the same"—Coleridge, in *Table Talk*, May 31, 1830. George Burnett (c1766-1811) was a miscellaneous writer, interested with Coleridge and Southey in the scheme of Pantisocracy. P'linlimmon is a mountain in Wales.

338. 210-11. "It is a common superstition among sailors that something evil is about to happen whenever a star dogs the moon"—Coleridge, in a manuscript note. The star within the nether tip of the horned moon, however, exists only in Coleridge's imagination.

339. 314. Possibly a reference to the Northern Lights, or Aurora Borealis.

343.

CHRISTABEL .

"The first part of the following poem was written in the year 1797, at Stowey, in the county of Somerset. The second part, after my return from Germany, in the year 1800, at Keswick, Cumberland. Since the latter date, my poetic powers have been, till very lately, in a state of suspended animation. But as, in my very first conception of the tale, I had the whole present to my mind, with the wholeness, no less than the liveliness of a vision, I trust that I shall be able to embody in verse the three parts yet to come, in the course of the present year. It is probable that if the poem had been finished at either of the former periods, or if even the first and second part had been published in the year 1800, the impression of its originality would have been much greater than I dare at present expect. But for this I have only my own indolence to blame. The dates are mentioned for the exclusive purpose of precluding charges of plagiarism or servile imitation from myself. For there is amongst us a set of critics, who seem to hold, that every possible thought and image is traditional, who have no notion that there are such things as fountains in the world, small as well as great, and who would therefore charitably derive every rill they behold flowing, from a perforation made in some other man's tank. I am confident, however, that as far as the present poem is concerned, the celebrated poets whose writings I might be suspected of having imitated, either in particular passages, or in the tone and the spirit of the whole, would be among the first to vindicate me from the charge, and who, on any striking coincidence, would permit me to address them in this doggerel version of two monkish Latin hexameters.

'Tis mine and it is likewise yours;
But an if this will not do,
Let it be mine, good friend ' for I
Am the poorer of the two

"I have only to add that the metre of the *Christabel* is not, properly speaking, irregular, though it may seem so from its being founded on a new principle namely, that of counting in each line the accents, not the syllables. Though the latter may vary from seven to twelve, yet in each line the accents will be found to be only four. Nevertheless, this occasional variation in number of syllables is not introduced wantonly, or for the mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion"—Coleridge's original Preface

The poets referred to above are Scott, who heard the poem read in 1801, and Byron, who heard it in 1811

The poem was intended for publication in the second edition of *Lyrical Ballads* (1800);

but Coleridge never completed it. In *Table Talk*, July 6, 1833, Coleridge said: "I could write as good verses now as ever I did, if I were perfectly free from vexations, and were I in the *ad libitum* hearing of fine music, which has a sensible effect in harmonising my thoughts, and in animating and, as it were, lubricating my inventive faculty. The reason of my not finishing *Christabel* is not that I don't know how to do it—for I have, as I always had, the whole plan entire from beginning to end in my mind, but I fear I could not carry on with equal success the execution of the idea, an extremely subtle and difficult one." The poem was finally published by Murray on the recommendation of Byron.

Coleridge's plan for the completion of the story is thus related by Mr. Gillman, who cared for Coleridge during the last years of his life. "The following relation was to have occupied a third and fourth canto, and to have closed the tale. Over the mountains, the Bard, as directed by Sir Leoline, hastes with his disciple, but in consequence of one of those inundations supposed to be common to this country, the spot only where the castle once stood is discovered—the edifice itself being washed away. He determines to return. Geraldine, being acquainted with all that is passing, like the weird sisters in *Macbeth*, vanishes. Reappearing, however, she awaits the return of the Bard, exciting in the meantime, by her wily arts, all the anger she could rouse in the Baron's breast, as well as that jealousy of which he is described to have been susceptible. The old Bard and the youth at length arrive, and therefore she can no longer personate the character of Geraldine, the daughter of Lord Roland de Vaux, but changes her appearance to that of the accepted though absent lover of Christabel. Now ensues a courtship most distressing to Christabel, who feels, she knows not why, great disgust for her once favored knight. This coldness is very painful to the Baron, who has no more conception than herself of the supernatural transformation. She at last yields to her father's entreaties, and consents to approach the altar with this hated suitor. The real lover, returning, enters at this moment, and produces the ring which she had once given him in sign of her betrothment. Thus defeated, the supernatural being Geraldine disappears. As predicted, the castle bell tolls, the mother's voice is heard, and, to the exceeding great joy of the parties, the rightful marriage takes place after which follows a reconciliation and explanation between the father and daughter."—Quoted from Gillman's *The Life of Samuel Taylor Coleridge* (1838).

"For my part, I cannot compare *Kubla Khan* with *Christabel*. The magical beauty of the latter has been so long canonized in the world's estimate, that to praise it now would be unseemly. It brought into English poetry an atmosphere of wonder and mys-

tery, of weird beauty and pity combined, which was quite new at the time it appeared, and has never since been approached. The movement of its subtle cadences has a union of grace with power, which only the finest lines of Shakespeare can parallel. As we read *Christabel* and a few other of Coleridge's pieces, we recall his own words

'In a half-sleep we dream,
And dreaming hear thee still, O singing lark!
That singest like an angel in the clouds'—

J. C. Shairp, in "Poetic Style in Modern English Poetry," *Aspects of Poetry* (1881)

The meter of *Christabel* was used by Scott in *The Lay of the Last Minstrel*, and by other poets in imitation or ridicule of Coleridge's poem. The following poem was written by James Hogg, and published with other pieces imitative of his contemporaries in a volume entitled *The Poet's Mirror* (1816)

Isabelle

Can there be a moon in heaven tonight,
That the hill and the gray cloud seem so light?
The air is whitened by some spell,
For there is no moon, I know it well.
On this third day the sages say
(Tis wonderful how well they know)
The moon is journeying far away,
Bright somewhere in a heaven below,

It is a strange and lovely night,
A grayish pale, but not white!
Is it rain, or is it dew,
That falls so thick I see its hue?
In says it follows, one, two, three,
Down the air so merrily,
Said Isabelle, so let it be!

Why does the Lady Isabelle
Sit in the damp and dewy dell,
Counting the racks of dizzily rain,
And how often the rill cries over again?
For she's harping harping in the brake,
Craik, craik—Craik, craik—

Ten times nine, and thrice eleven;—
The last call was an hundred and seven
Craik, Craik—the hour is near—
Let it come, I have no fear!
Yet it is a dreadful work, I wis,
Such doings in a night like this!

Sounds the river harsh and loud?
The stream sounds harsh but not loud
There is a cloud that seems to hover
By western hill the churchyard over,
What is it like?—'Tis like a whale,
'Tis like a shark with half the tail,
Not half, but third and more,
Now 'tis a wolf, and now a boar,
Its face is raised—it cometh here,
Let it come—there is no fear
There's two for heaven, and ten for hell,
Let it come—'tis well—'tis well!
Said the Lady Isabelle.

What ails that little cut-tailed whelp,
That it continues to yelp, yelp?
Yelp, yelp, and it turns its eye
Up to the tree and half to the sky,
Half to the sky and full to the cloud,
And still it whines and barks aloud.
Why I should dread I cannot tell
There is a spirit, I know it well!
I see it in you falling beam—
Is it a vision or a dream?
It is no dream, full well I know
I have a woeful deed to do!
Hush, hush, thou little murmurer;
I tell thee, hush—the dead are near!

If thou knewest all, poor tail-less whelp, 55
Well mightest thou tremble, growl, and yelp,
But thou knowest nothing, hast no part
(Simple and stupid as thou art)
Save gratitude and truth of heart
But they are coming by this way 60
That have been dead for a year and a day,
Without challenge, without change,
They shall have their full revenge
They have been sent to wander in woe
In the lands of fume and the lands of snow, 65
But those that are dead
Shall the greenward tread,
And those that are living
Shall soon be dead!
None to pity them none to help, 70
Thou mayest quake, my cut-tailed whelp!

There are two from the grave
That I fain would save,
Full hard is the world
For the young and the brave! 75
Perchance they are wrapt in vision sweet,
While the passing breezes kiss their feet,
And they are dreaming of joy and love!—
Well, let them go—there's room above
* * * * *

Yet they are coming! and they are three! 80
Jesu Maria! can it be?

The Conclusion

Sleep on! fair maiden of Borrowdale!
Sleep, O sleep, and do not wake,
Dream of the dance, till the foot be pale,
And the beautiful ankle shiver and shake, 85
Till thou shalt press, with feeling bland,
Thine own fair breast for lover's hand
Thy heart is light as summer breeze,
Thy heart is joyous as the day
Man never form of angel sees, 90
But thou art fair as they
So lovers ween, and so they say,
So thine shall ween for many a day
The hour's at hand, O woe is me!
For they are coming, and they are three 95

343: 49-52. (Of these lines with the following entry in Dorothy Wordsworth's *Journal* "March 7, 1798. William and I drank tea at Coleridge's. A cloudy sky. Observed nothing particularly interesting—the distant prospect obscured. One only leaf upon the top of a tree—the sole remaining leaf—danced round and round like a rag blown by the wind." Of these lines, Ruskin says ("Of the Pathetic Fallacy," *Modern Painters*, Part IV, ch 12, sec 6) "When Coleridge speaks of

"The one red leaf the last of its clan,
That dance as often as dance it can,"

he has a morbid, that is to say, a so far false, idea about the leaf—he fancies a life in it, and will, which there are not, confuses its powerlessness with choke, its fading death with merriment, and the wind that shakes it with music. Here, however, there is some beauty, even in the morbid passage."

346. Part II.—The inspiration for Part II of the poem was the *Hymn to Teresa* by Richard Crashaw, an English poet of the 16th century. The scenery in Part II is that of the Lake district, England.

347. 408-28. Coleridge regarded these lines as "the best and sweetest passage" he ever wrote. Nonthey may be referred to in the passage. See Byron's *Child Harold's Pilgrimage*, III, 94 (p 587).

349. The Conclusion to Part II.—These lines have little obvious relation to the rest of the poem and probably were not meant originally to be a part of it. They were sent to Southey in a letter of May 6, 1801, and probably were written about that time. J. D. Campbell, in his edition of Coleridge's *Poetical Works*, says that these lines do not occur in any of the three extant manuscripts of the poem.

350. FROST AT MIDNIGHT

7. My cradled infant—His son Hartley.

24. At school—Coleridge entered Christ's Hospital in 1782 and remained there until he went to Cambridge University in 1791. See Lamb's *Christ's Hospital Five and Thirty Years Ago* (p. 931).

37. Stern preceptor—Bower, the famous master of Christ's Hospital, noted for his flogging proclivities. In *Table Talk*, May 27, 1830, Coleridge says: "I had one just flogging. When I was about thirteen, I went to a shoe-maker, and begged him to take me as his apprentice. He, being an honest man, immediately took me to Bowyer, who got into a great rage, knocked me down, and even pushed Crispin rudely out of the room. Bowyer asked me why I had made myself such a fool? to which I answered, that I had a great desire to be a shoemaker, and that I hated the thought of being a clergyman. 'Why so?' said he—'Because, to tell you the truth, sir,' said I, 'I am an infidel.' For this, without more ado, Bowyer flogged me,—wisely, as I think—soundly, as I know. Any whining or sermonizing would have gratified my vanity, and confirmed me in my absurdity, as it was, I was laughed at, and got heartily ashamed of my folly."

42. Sister—Coleridge was very fond of his sister Ann, who was five years his senior. She died in 1791.

53 While at school, Coleridge used to lie upon the roof and gaze at the clouds and stars.

54ff. The prophecy expressed in these lines was fulfilled in 1800, when Coleridge moved to Greta Hall, Keswick, in the Lake district.

What we most admire is the *avowal* of his sentiments, and public censure of the unprincipled and atrocious conduct of France. The poem itself is written with great energy. The second, third, and fourth stanzas contain some of the most vigorous lines we have ever read. The lines in the fourth stanza—

"To scatter rage and trait'rous guilt
Where peace her jealous home had built,"

to the end of the stanza are particularly expressive and beautiful."

The following Argument was prefixed to the poem in an 1802 edition.

"First Stanza An invocation to those objects in nature the contemplation of which had inspired the poet with a devotional love of liberty. *Second Stanza* The exultation of the poet at the commencement of the French Revolution, and his unqualified abhorrence of the Alliance against the Republic. *Third Stanza* The blasphemous and horrors during the domination of the Terrorists regarded by the poet as a transient storm, and as the natural consequence of the former despotism and of the foul superstition of Popery. Reason, indeed, began to suggest many apprehensions, yet still the poet struggled to retain the hope that France would make conquests by no other means than by presenting to the observation of Europe a people more happy and better instructed than under other forms of government. *Fourth Stanza* Switzerland and the poet's recantation. *Fifth Stanza* An address to liberty, in which the poet expresses his conviction that those feelings and that grand ideal of freedom which the mind attains by its contemplation of its individual nature, and of the sublime surrounding objects (see stanza the first) do not belong to men, as a society, nor can possibly be either gratified or realized, under any form of human government, but belong to the individual man, so far as he is pure, and inflamed with the love and adoration of God in nature."

351. FRANCE AN ODE

This poem was inspired by the French invasion of Switzerland (Helvetia) in 1798. It was printed in *The Morning Post*, April 16, 1798, with the following introduction, entitled *Original Poetry*:

"The following excellent ode will be in unison with the feelings of every friend to liberty and foe to oppression, of all who, admiring the French Revolution, detest and deplore the conduct of France towards Switzerland. It is very satisfactory to find so zealous and steady an advocate for freedom as Mr. Coleridge concur with us in condemning the conduct of France towards the Swiss Cantons. Indeed his concurrence is not singular, we know of no friend to liberty who is not of his opinion.

352. THE NIGHTINGALE

The scenery of this poem is that of the Quantock hills about Nether Stowey and Alfoxden, in Somersetshire, England. The poem was first published in *Lyrical Ballads*, in 1798.

353. THE BALLAD OF THE DARK LADIE

A manuscript note by Coleridge states that this poem was intended originally to contain 190 lines. See note on *Lot c*, p. 1240b.

KUBLA KHAN

This poem was first published with the title *Kubla Khan, or a Vision in a Dream*, it was prefaced with the following note:

Of The Fragment of Kubla Khan

"The following fragment is here published at the request of a poet of great and deserved celebrity [Lord Byron], and, as far as the author's own opinions are concerned, rather as a psychological curiosity, than on the ground of any supposed poetic merits."

"In the summer of the year 1797, the author, then in ill health, had retired to a lonely farmhouse between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage*: 'Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.' The author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines, if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour and on his return to his room, found, to his small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest has passed away like the images on the surface of a stream into which a stone has been cast, but, alas! without the after restoration of the latter."

Then all the charm
Is broken—all that phantom-world so fair
Vanishes, and a thousand circlets spread,
And each mis-shape [s] the other Stay
awhile,
Poor youth! who scarcely dar'st lift up thine
eyes—
The stream will soon renew its smoothness,
soon
The visions will return! And lo, he stays,
And soon the fragments dim of lovely forms
Come trembling back, unite, and now once more
The pool becomes a mirror

[From Coleridge's *The Picture, or, the Lover's Resolution*, 91-100]

"Yet from the still surviving recollections in his mind, the author has frequently purposed to finish for himself what had been originally as it were, given to him *Алтын Эдир дэу*,³ but the tomorrow is yet to come."

"Were we compelled to the choice, I for one would rather preserve *Kubla Khan* and *Christabel* than any other of Coleridge's poems. It is more conceivable that another man should be born capable of writing *The Ancient Mariner* than one capable of writing these. The former is perhaps the most wonderful of

all poems. In reading it we seem rapt into that paradise revealed to Swedenborg, where music and color and perfume were one, where you could hear the hues and see the harmonies of heaven. For absolute melody and splendor it were hardly rash to call it the first poem in the language."—A. C. Swinburne, in *Essays and Studies* (1875).

"In Coleridge's *Kubla Khan* we have no wrestling with spiritual questions, no lofty solution of the problem of conduct found through brooding on the beauties of nature. Instead, a thousand impressions received from the senses from records of Oriental travel, from numberless romantic tales, have been taken in by the author, dissolved as in a crucible by the fierce heat of his imagination, and are poured forth a molten stream of sensuous imagery, incalculable in its variety of suggestion, yet homogeneous, unified, and, despite its fragmentary character the ultimate expression of a whole romantic world"—Neilson, in *Essentials of Poetry* (1912).

358. 14-16. These are three of the lines referred to by Kipling in his *Wireless*: "Remember that in all the millions permitted there are no more than five—five little lines—of which one can say, 'These are the magic. These are the vision. The rest is only poetry.'" The other two lines are in Keats's *Ode to a Nightingale*, 69-70 (p. 832).

359.

LINES

Coleridge sent this poem in a letter to his wife with the following comment: "At the inn they brought us an Album, or Stamm-Buch, requesting that we would write our names and something or other as a remembrance that we had been there. I wrote the following lines which I send to you, not that they possess a grain of merit as poetry, but because they contain a true account of my journey from the Brocken to Elblinrode."

LOVE

This poem was first published in *The Morning Post*, Dec. 21, 1799, under the title *Introduction to the Tale of the Dark Ladie*, and with the following introductory letter, addressed to the editor of *The Morning Post*:

"Sir,
"The following poem is the Introduction to a somewhat longer one, for which I shall solicit insertion on your next open day. The use of the old ballad word *Ladie* for *Lady* is the only piece of obsolescence in it, and as it is professedly a tale of ancient times, I trust, that 'the affectionate lovers of venerable antiquity' (as Camden¹ says) will grant me their pardon, and perhaps may be induced to admit a force and propriety in it. A heavier objection may be adduced against the author, that in these times of fear and expectation, when novelties explode around us in all directions, he should presume to offer to the public a silly tale of old-fashioned love; and, five years ago, I own, I

¹ "In Xamdu did Cublai Can build a stately Palace, encompassing sixteen miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springs, delightful Streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure"—*Purchas his Pilgrimage* (1628 ed.) 4, 18, 418.

² Tomorrow, I shall sing a sweeter song—Theocritus, *Idylls*, 1, 182.

³ William Camden (1551-1623), an English antiquary and historian.

should have allowed and felt the force of this objection. But, alas! explosion has succeeded explosion so rapidly that novelty itself ceases to appear new; and it is possible that now, even a simple story, wholly unsuited with politics or personality, may find some attention amid the hubbub of revolutions, as to those who have resided a long time by the falls of Niagara, the lowest whispering becomes distinctly audible. S. T. COLERIDGE."

O leave the lily on its stem,
O leave the rose upon the spray,
O leave the elder-bloom, fair maids!
And listen to my lay

A cypress and a myrtle bough,
This morn around my harp you twin'd,
Because it fashion'd mournfully
Its murmurs in the wind.

And now a tale of love and woe,
A woeful tale of love I sing
Hark, gentle maidens, hark! it sighs
And trembles on the string

But most, my own dear Genevieve!
It sighs and trembles most for thee!
O come and hear the cruel wrongs
Befel the Dark Ladie!

Few sorrows hath she of her own,
My hope, my joy, my Genevieve!
She loves me best whenever I sing
The songs that make her grieve

Then came *Lore* as we know it, with slight changes, and the following concluding stanzas.

And now once more a tale of woe,
A woeful tale of love, I sing
For thee, my Genevieve! it sighs,
And trembles on the string

When last I sang the cruel scorn
That craz'd this bold and lonely Knight,
And how he roam'd the mountain woods,
Nor rested day or night;

I promised thee a sadder tale
Of man's perfidious cruelty
Come, then, and hear what cruel wrong
Befel the Dark Ladie

360. DEJECTION AN ODE

This poem was first addressed to Wordsworth and was printed in *The Morning Post* on his wedding-day, Oct 4, 1802. In this version Wordsworth was referred to as "Edmund," and that name occurred where "Lady" is found in the present text, and where "Otway" appears in l. 120. An earlier version contained the name "William" throughout. An estrangement between the two poets was the cause of the later substitutions.

362. HYMN BEFORE SUNRISE IN THE VALE OF CHAMOUNI

This poem was first printed in *The Morning Post*, Sept 11, 1802, with the following introductory note by the author

"Chamouni is one of the highest mountain valleys of the Barony of Faucigny in the Savoy Alps, and exhibits a kind of fairy world, in which the wildest appearances (I had almost said horrors) of nature alternate with the softest and most beautiful. The chain of Mont Blanc is its boundary, and besides the Arve it is filled with sounds from the Arveiron, which

rushes from the melted glaciers, like a giant, mad with joy, from a dungeon, and forms other torrents of snow-water, having their rise in the glaciers which slope down into the valley. The beautiful *Gentiana Major*, or great gentian, with blossoms of the brightest blue, grows in large companies a few steps from the never-melted ice of the glaciers. I thought it an affecting emblem of the boldness of human hope, venturing near, and, as it were, leaning over the brink of the grave. Indeed, the whole vale, its every light, its every sound, must needs impress every mind not utterly callous with the thought—'Who *would* be, who *could* be an atheist in this valley of wonders!' If any of the readers of *The Morning Post* have visited this vale in their journeys among the Alps, I am confident that they will not find the sentiments and feelings expressed, or attempted to be expressed, in the following poem, extravagant."

In later editions the poem was preceded by the following note

"Besides the rivers Arve and Arveiron, which have their sources in the foot of Mont Blanc, five conspicuous torrents rush down its sides, and within a few paces of the glaciers, the *Gentiana Major* grows in immense numbers, with its flowers of loveliest blue."

As a matter of fact, Coleridge never was at Chamouni, his poem is based upon a translation of *Ode to Chamouny*, a German poem by Friederike Brün (1785-1835) addressed to Klopstock (1724-1803). See Shelley's *Mont Blanc* (p. 646)

364. INSCRIPTION FOR A FOUNTAIN ON A HEATH

Of this poem with the following concise lines from Tennyson's *Bala* and *Balan* (21-25) -

So coming to the fountain-side beheld
Bala and Balan sitting statuelike,
Brethren, to right and left the spring, that
down,
From beneath a plume of lady-fern,
Sang, and the sand danced at the bottom of it

THE PAINS OF SLEEP

"God forbid that my worst enemy should ever have the nights and the sleeps that I have had night after night—surprised by sleep, while I struggled to remain awake, starting up to bless my own loud scream that had awakened me—*yes*, dear friend! till my repeated night-yells had made me a nuisance in my own house. As I live and am a man, this is an unexaggerated tale. My dreams became the substances of my life"—Coleridge, in Letter to Thomas Poole, Oct 3, 1803

365. TO A GENTLEMAN

61-62. In place of these lines, the manuscript copy of Jan, 1807, contained the following

Dear shall it be to every human heart,
To me how more than dearest! me, on whom
Comfort from thee, and utterance of thy love,
Came with such heights and depths of harmony
Such sense of wings unlifting, that its might
Scatter'd and quell'd me, till my thoughts be-
came

A bodilly tumult; and thy faithful hopes,
Thy hopes of me, dear friend, by me unfelt
Were troublous to me, almost as a voice,
Familiar once, and more than musical,
As a dear woman's voice to one cast forth,
A wanderer with a worn-out heart forlorn,
Mid strangers pining with untended wounds
O friend, too well thou know'st, of what sad
years
The long suppression had benumb'd my soul

366.

TIME REAL AND IMAGINARY

"There is a fine prophecy here of the two main activities of the coming century—Science and Poetry. Tennyson's *Parnassus* should be read as expressing a similar truth a century later. In this notion of the sister we have an idea which was fundamental with Wordsworth, as in *We are Seven* and *Intimations of Immortality*."—George, in his edition of Coleridge's *Select Poems* (1902).

HEAR, SWEET SPIRIT, HEAR THE SPELL

This song is found in Act III, sc 1, 69-82, of *Remorse*. It is sung from behind the scenes in proof of the power of Alvar, disguised as a sorcerer, to call up spirits of the departed

A SUNNY SHAFT DID I BEHOLD

This song is found in Act II, sc 1, 65-80, of *Zapolya*. It is sung by Glycine, the orphan daughter of a military chief, as she carries food to a friend who has gone to seek an enemy in a savage wood

367.

THE KNIGHT'S TOMB

Coleridge states that these lines were composed as a metrical experiment

YOUTH AND AGE

As first printed in 1828, this poem closed with l. 38. The first draft, entitled *Arca Spontanea*, was written in 1823. The remaining lines, added in 1834, were first written and published, in a slightly different form, in 1832, under the title of *The Old Man's Sign; a Sonnet*.

368.

WORK WITHOUT HOPE

"Though I am at present sadly below even my par of health, or rather unhealth, and am the more depressed thereby from the consciousness that in this yearly resurrection of Nature from her winter sleep, amid young leaves and blooms and twittering nest-building birds, the sun so glad some, the breezes with such healing on their wings, all good and lovely things are beneath me, above me, and everywhere around me, and all from God, while my incapability of enjoying, or, at best, languor in receiving them, is directly or indirectly from myself, from past procrastination, and cowardly impatience of pain"—Coleridge, in Letter to Lady Beaumont, March 18, 1826.

THE GARDEN OF BOCCACCIO

This poem was first published in *The Age of* *sake* for 1829, to accompany *The Garden of Boccaccio*, an engraving by Thomas Stothard (1755-1834), an English painter and illustrator. Boccaccio was a noted Italian writer of the 14th century

369. 100. "I know few more striking or more interesting proofs of the overwhelming influence which the study of the Greek and Roman classics exercised on the judgments, feelings, and imaginations of the literati of Europe at the commencement of the restoration of literature, than the passage in the *Filicopo* of Boccaccio, where the sage instructor, Racheo, as soon as the young prince and the beautiful girl Biancofiore had learned their letters, sets them to study the *Iliad* Book, Ovid's *Art of Love*."—Coleridge's note

PHANTOM OR FACT

"This picture of the poet's spiritual youth returning from heaven, and at the same time not recognizing its former dwelling-place is full of the most piteous pathos yet imagined. It is a bit of darkness from the depths of his soul. It is full of the mystery of Hamlet's riddling speeches."—George, in *Select Poems* (1902)

370.

THE WANDERINGS OF CAIN

"A prose composition, one not in metre at least, seems *prima facie* to require explanation or apology. It was written in the year 1798, near Nether Stowey, in Somersetshire, at which place (*sanctum et amabile nomen*! rich by so many associations and recollections) the author had taken up his residence in order to enjoy the society and close neighborhood of a dear and honored friend, T. Poole, Esq. The work was to have been written in concert with another [Wordsworth], whose name is too venerable within the precincts of genius to be unnecessarily brought into connection with such a trifle, and who was then residing at a small distance from Nether Stowey. The title and subject were suggested by myself, who likewise drew out the scheme and the contents for each of the three books or cantos, of which the work was to consist, and which, the reader is to be informed, was to have been finished in one night! My partner undertook the first canto. I the second and which ever had *done first*, was to set about the third. Almost thirty years have passed by, yet at this moment I cannot without something more than a smile moot the question which of the two things was the more impracticable, for a mind so eminently original to compose another man's thoughts and fancies, or for a taste so austere pure and simple to imitate *The Death of Abel*? Methinks I see his grand and noble countenance as at the moment when having despatched my own portion of the task at full

finger-speed, I hastened to him with my manuscript—that look of humorous despondency fixed on his almost blank sheet of paper, and then its silent mock-piteous admission of failure struggling with the sense of the exceeding ridiculousness of the whole scheme—which broke up in a laugh and *The Ancient Mariner* was written instead

"Years afterward, however, the draft of the plan and proposed incidents, and the portion executed, obtained favor in the eyes of more than one person, whose judgment on a poetic work could not but have weighed with me, even though no parental partiality had been thrown into the same scale, as a make weight. and I determined on commencing anew, and composing the whole in stanzas, and made some progress in realizing this intention, when adverse gales drove my bark off the 'Fortunate Isles' of the Muses, and then other and more momentous interests prompted a different voyage, to firmer anchorage and a securer port. I have in vain tried to recover the lines from the pallid tablet of my memory and I can only offer the introductory stanza, which had been committed to writing for the purpose of procuring a friend's judgment on the metre, as a specimen —

Enclinctured with a twine of leaves,
That leafy twine his only dress!
A lovely boy was plucking fruits
By moonlight, in a wilderness
The moon was bright, the air was free,
And fruits and flowers together grew
(On many a shrub and many a tree
And all put on a gentle hue,
Hanging in the shadowy air
Like a picture rich and rare
It was a climate where, they say,
The night is more beloved than day
But who that beauteous boy beguiled,
That beauteous boy to linger here?
Alone, by night, a little child,
In place so silent and so wild—
Has he no friend, no loving mother near?

"I have here given the birth, parentage, and premature decease of *The Wanderings of Cain*, a Poem,—intreating, however, my readers, not to think so meanly of my judgment as to suppose that I either regard or offer it as any excuse for the publication of the following fragment (and I may add, of one or two others in its neighborhood) in its primitive crudity. But I should find still greater difficulty in forgiving myself were I to record *pro tudio publico* a set of petty mishaps and annoyances which I myself wish to forget. I must be content therefore with assuring the friendly reader, that the less he attributes its appearance to the author's will, choice, or judgment, the nearer to the truth he will be."—Coleridge (1828)

The Death of Abel is a drama by Solomon Gessner (1780-88), a Swiss poet and painter.

372. BIOGRAPHIA LITERARIA

"It has been my lot to have had my name introduced both in conversation, and in print,

more frequently than I find it easy to explain, whether I consider the fewness, unimportance, and limited circulation of my writings, or the retirement and distance, in which I have lived; both from the literary and political world. Most often it has been connected with some charge which I could not acknowledge, or some principle which I had never entertained. Nevertheless, had I had no other motive or incitement, the reader would not have been troubled with this exculpation. What my additional purposes were, will be seen in the following pages. It will be found, that the least of what I have written concerns myself personally. I have used the narration chiefly for the purpose of giving a continuity to the work, in part for the sake of the miscellaneous reflections suggested to me by particular events, but still more as introductory to a statement of my principles in politics, religion, and philosophy, and an application of the rules, deduced from philosophical principles, to poetry and criticism. But of the objects, which I proposed to myself, it was not the least important to effect, as far as possible, a settlement of the long continued controversy concerning the true nature of poetic diction; and at the same time to define with the utmost impartiality the real poetic character of the poet, by whose writings this controversy was first kindled, and has been since fuelled and fanned."—Opening paragraph of *Biographia Literaria*, ch. 1.

375. In Chapter 15 is discussed the symptoms of poetic power as elucidated in an analysis of Shakspeare's *Perseus and Adonis* and *Lucrece*; Chapter 16 considers the points of difference between the poets of the early 19th century and those of the 15th and 16th centuries

378a. 49-51. See *Her Eyes Are Wild* (p 229). The following stanzas are from *The Idiot Boy*.

'Tis eight o'clock,—a clear March night,
The moon is up,—the sky is blue,
The owl, in the moonlight air,
Shouts from nobody knows where;
He lengthens out his lonely shout,
Hailoo! hailoo! a long hailoo!

—Why bustle thus about your door,
What means this bustle, Betty Foy?
Why are you in this mighty fret?
And why on horseback have you set
Him whom you love, your Idiot Boy?

Scarcely a soul is out of bed;
Good Betty, put him down again;
His lips with joy they burr at you;
But, Betty! what has he to do
With stirrup, saddle, or with rein?

But Betty's bent on her intent;
For her good neighbor Susan Gale,
Old Susan, she who dwells alone,
Is sick, and makes a piteous moan,
As if her very life would fall.

There's not a house within a mile,
No hand to help them in distress;
Old Susan lies a-bed in pain,
And sorely puzzled are the twain,
For what she ails they cannot guess.

And Betty's husband's at the wood,
Where by the week he doth abide,
A woodman in the distant vale,
There's none to help poor Susan Gale,
What must be done? what will betide?

And Betty from the lane has fetched
Her pony, that is mild and good,
Whether he be in joy or pain,
Feeding at will along the lane,
Or bringing fagots from the wood.

And he is all in travelling trim,—
And, by the moonlight, Betty Foy
Has on the well-girt saddle set
(The like was never heard of yet)
Him whom she loves, her Idiot Boy.

And he must post without delay
Across the bridge and through the dale,
And by the church, and o'er the down,
To bring a doctor from the town,
Or she will die, old Susan Gale.

There is no need of boot or spur,
There is no need of whip or wand,
For Johnny has his holly-bough,
And with a *hurly-burly* now
He shakes the green bough in his hand.

And Betty o'er and o'er has told
The Boy, who is her best delight,
Both what to follow, what to shun,
What do, and what to leave undone,
How turn to left, and how to right

And Betty's most especial charge,
Was, "Johnny! Johnny! mind that you
Come home again, nor stop at all,—
Come home again, whate'er befall,
My Johnny, do, I pray you, do."

To this did Johnny answer make,
Both with his head and with his hand,
And proudly shook the bridle too,
And then ' his words were not a few,
Which Betty well could understand

And now that Johnny is just going,
Though Betty's in a mighty flurry,
She gently pats the pony's side,
On which her Idiot Boy must ride,
And seems no longer in a hurry

But when the pony moved his legs,
Oh! then for the poor Idiot Boy!
For joy he cannot hold the bridle,
For joy his head and heels are idle,
He's idle all for very joy

And, while the pony moves his legs,
In Johnny's left hand you may see
The green bough motionless and dead
The moon that shines above his head
Is not more still and mute than he

His heart it was so full of glee
That, till full fifty yards were gone,
He quite forgot his holly whip,
And all his skill in horsemanship
Oh! happy, happy, happy John.

And while the mother, at the door,
Stands fixed, her face with joy o'erruns,
Proud of herself, and proud of him,
She sees him in his travelling trim,
How quietly her Johnny goes.

The silence of her Idiot Boy,
What hopes it sends to Betty's heart!
He's at the guide-post—he turns right;
She watches till he's out of sight,
And Betty will not then depart

Burr, burr—now Johnny's lips they burr,
As loud as any mill, or near it,
Meek as a lamb the pony moves,
And Johnny makes the noise he loves,
And Betty listens, glad to hear it.

Away she hies to Susan Gale:
Her Messenger's in merry tune;
The owlets hoot, the owlets curr,
And Johnny's lips they burr, burr, burr,
As on he goes beneath the moon

381. Chapter 18.—Coleridge's prefatory summary
of Chapter 18 is all that is omitted here

382. The rest of Chapter 18 contains a discus-
sion of the origin and elements of meter

Chapters 19-21 are concerned with an exami-
nation and application of Wordsworth's ob-
ject as expressed in the Preface to the *Lyrical
Ballads*

384b. 5. *Prefatory letter to Hobbes*—William
Davenant (1605-68) an English poet and
dramatist, addressed the Preface to *Gondibert*
(1650) to his friend Thomas Hobbes (1588-
1679), a celebrated English philosopher

395a. 48. Cf. Chapman's *An Humorous Day's
Mirth*, 8, 225 "Black is a pearl in a woman's
eye"

WILLIAM COLLINS (1721-1759) p. 48

EDITIONS

Poetical Works, ed by W M Thomas (Aldine ed
London, Bell, 1871, New York, Macmillan)

Poems, ed, with a Life and Critical Study, by
W C Bronson (Athenaeum Press ed Boston,
Ginn, 1898)

Poems, with Johnson, Goldsmith, and Gray, ed
by T M Ward (Muses' Library ed; London,
Routledge, 1905, New York, Dutton)

Poems, ed by C Stone (Oxford Univ. Press, 1907)

BIOGRAPHY AND CRITICISM

Athenaeum, *The*, Jan 5, 1856

70 Hazlitt, W. "On Swift, Young, Gray, Collins,
Etc.," *Lectures on the English Poets* (Lon-
don, 1818), *Collected Works*, ed. Waller and
Glover (London, Dent, 1902-06; New York,
McClure), 5, 104

75 Johnson, S. *The Lives of the English Poets*
(1779-81), 3 vols, ed by G B Hill (London,
Clarendon Press, 1905)

80 Montégut, Emile *Recours de Lecture d'un Critique*
(Paris, 1891)

Perry, T S "Gray, Collins, and Beattie," *The
Atlantic Monthly*, Dec, 1880 (46 810)

85 Shairp, J C "Nature in Collins, Gray, Gold-
smith, Cowper and Burns," *On Poetic Inter-
pretation of Nature* (Edinburgh, Douglas,
1877; New York, Hurd, 1878; Boston, Hough-
ton, 1885)

90 Swinburne, A C *Miscellanies* (London, Chatto,
1886, 1911, New York, Scribner)

CRITICAL NOTES

95 "Have you seen the works of two young authors,
a Mr. Warton and Mr. Collins, both writers of
odes? It is odd enough, but each is the half of
a considerable man, and one the counterpart of
the other. The first has but little invention, very
poetical choice of expression, and a good ear; the
second, a fine fancy, modelled upon the antique, a

bad ear, great variety of words and images, with no choice at all. They both deserve to last some years, but will not"—Gray, in Letter to Wharton, Dec 27, 1746

"He loved fairies, genii, giants, and monsters, he delighted to rove through the meanders of enchantment, to gaze on the magnificence of golden palaces, to repose by the water-falls of Elysian gardens. This was, however, the character rather of his inclination than his genius, the grandeur of wildness and the novelty of extravagance were always desired by him, but not always attained. Yet, as diligence is never wholly lost, if his efforts sometimes caused harshness and obscurity, they likewise produced in happier moments sublimity and splendor. This idea which he had formed of excellence led him to oriental fictions and allegorical imagery, and perhaps, while he was intent upon description, he did not sufficiently cultivate sentiment . . . His diction was often harsh, unskillfully labored, and injudiciously selected. He affected the obsolete when it was not worthy of revival, and he puts his words out of the common order, seeming to think, with some later candidates for fame, that not to write prose is certainly to write poetry. His lines commonly are of slow motion, clogged and impeded with clusters of consonants. As men are often esteemed who cannot be loved, so the poetry of Collins may sometimes extort praise when it gives little pleasure"—Samuel Johnson, in "Collins," *The Lives of the English Poets* (1779-81).

"There are very few poets from whose wheat so little chaff has been winnowed as from that of Collins. His entire existing work does not extend to much more than fifteen hundred lines, at least two thirds of which must live with the best poetry of the century. Collins has the touch of a sculptor, his verse is clearly cut and direct, it is marble pure, but also marble cold. Each phrase is a wonder of felicitous workmanship, without emphasis, without sense of strain. His best strophes possess an extraordinary quiet melody, a soft harmonious smoothness as of some divine and aerial creature singing in artless, perfect numbers for its own delight"—Gosse, in *A History of Eighteenth Century Literature* (1888)

49. ODE ON THE POETICAL CHARACTER

This is supposed to be modeled on the Greek odes of Pindar, which were divided into a strophe and antistrophe of identical form, and an epode, or after-song, of different form. The strophe originally was the movement of the chorus in the Greek choral dance from the right to the left of the orchestra; the antistrophe was the return movement.

55 ff. The cliff is symbolical of Milton's poetry.

50. ODE WRITTEN IN THE BEGINNING OF THE YEAR 1746

This ode probably commemorates the English who had fallen in recent battles at Fontenoy, Belgium (May 11, 1745), in a battle with the French in the War of the Aus-

trian Succession, at Prestonpans, Scotland (Sept. 21, 1745), and at Falkirk, Scotland (Jan. 17, 1746), in battles with the forces of Charles Edward Stuart, the Young Pretender. In all of these battles, the English were defeated with enormous losses.

ODE TO EVENING

"The most perfect and original poem of Collins, as well as the most finely appreciative of nature, is his *Ode to Evening*. No doubt evening is personified in his address as 'mild composed,' and 'calm votaries,' but the personification is so delicately handled, and in so subdued a tone, that it does not jar on the feelings as such personifications too often do.

There is about the whole ode a subdued twilight tone, a remoteness from men and human things, and a pensive evening musing, all the more expressive, because it does not shape itself into definite thoughts, but reposes in appropriate images"—Shairp, in *On Poetic Interpretation of Nature* (1877) 9-12. Cf. *Macbeth*, III, 2, 40-43

Ere the bat hath flown
His cloistered flight, are to black Hecate's
summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal.

51.

THE PASSIONS

52. 95. *Sphere descended*—Heaven descended
109. *Recording sister*—Clio, the Muse of history

ON THE DEATH OF MR THOMSON

This poem is an elegy on James Thomson, the poet. See p. 18.

53. AN ODE ON THE POPULAR SUPERSTITIONS OF THE HIGHLANDS OF SCOTLAND

This poem, which was left unfinished by Collins was not published until after his death. Soon after it appeared in its incomplete form, what purported to be a perfect copy of the ode as revised by Collins was published in London. The bracketed passages in the text are supplied from this version, which is the one usually adopted.

"The whole Romantic School, in its germ, no doubt, but yet unmistakably foreshadowed, lies already in the *Ode on the Superstitions of the Highlands*. He [Collins] was the first to bring back into poetry something of the antique fervor, and found again the long-lost secret of being classically elegant without being pedantically cold"—Lowell, in "Pope," *My Study Window* (1871)

56. 192-205. *Jerusalem Delivered*, by the Italian poet Torquato Tasso (1544-95), was translated into English by Fairfax in 1600. The following stanzas (18-41-48, 46) explain the allusions in Collins's lines.

He drew his sword at last and gave the tree
A mightie blow, that made a gaping wound,
Out of the rift red streames he trickling see
That all beebled the verdant plaine around,
His haire start vp, yet once againe stroake he,
He would glue ouer till the end he found
Of this aduerture, when with plaint and mone,
(As from some hollow graue) he heard one
grone.

Enough enough the voice lamenting said,
Tendered thou hast me hurt, thou didst me
driue
Out of the bodie of a noble maid,
Who with me liu'd, whom late I kept on liue,
And now within this woeful Cypress laid,
My tender rinde thy weapon sharpe doth rue,
Cruell, I't not enough thy foes to kill,
But in their graues wilt thou torment them
still?

I was *Clorinda*, now imprison'd heere,
(Yet not alone) within this plant I dwell,
For euerie Pagan Lord and Christian peere,
Before the citie wall'd last day that fell,
(In bodie new or graue, I wote not cleere)
But here they are confin'd by magikes spell,
So that each tree hath life, and sense such
as thou,
A murderer if thou cut one twist art thou
Thus his fierce hart which death had scorned
oft,
Whom no strange shape, or monster could
dismay,
With fained shewes of tender loue made soft,
A spirit false did with vaine plaints betray,
A whirling winde his sword beaue vp aloft,
And through the Forrest bare it quite away

"BARRY CORNWALL" (See PROCTER)

WILLIAM COWPER (1731-1800), p. 145

EDITIONS

- Works*, 15 vols, ed., with a Life, by R. Southey (London, Baldwin, 1830-37)
Poetical Works, 8 vols, ed., with a Memoir by T. Mitford, by J. Bruce (Aldine ed London, Bell, 1830-31, 1865, New York, Macmillan)
Poetical Works, ed., with a Biographical Introduction, by W. Benham (Globe ed London, Macmillan, 1870)
Poems, 2 vols, ed by H. T. Griffith (Oxford, Clarendon Press, 1874)
Poems, ed. by H. S. Milford (Oxford Univ. Press, 1906)
Selections from the Poetical Works, ed., with an Introduction, by J. O. Murray (Athenæum Press ed Boston, Ginn, 1898).
Unpublished and Uncollected Poems, ed by T. Wright (Cameo Poets ed London, Collins, 1900)
Letters, ed by W. Benham (Golden Treasury ed : London, Macmillan, 1884)
Correspondence, 4 vols, ed by T. Wright (London, Hodder, 1904; New York, Dodd).
Letters, selected and edited by E. V. Lucas (World's Classics ed : Oxford Univ. Press, 1908, 1911)
Selected Letters, 2 vols, ed., with a Memoir, by J. G. Fraser (New York, Macmillan, 1912)

BIOGRAPHY

- Smith, G. *Cowper* (English Men of Letters Series : London, Macmillan, 1880; New York, Harper)

- Wright, T. *The Life of Cowper* (London, Unwin, 1902).

CRITICISM

- Bagehot, W. *The National Review*, July, 1855; *Literary Studies*, 3 vols., ed. by R. H. Hutton (London and New York, Longmans, 1878-79, 1895).
Birrell, A. *Res Judicate* (London, Stock, 1892, New York, Scribner).
Brooke, S. A. *Theology in the English Poets* (London, King, 1874; New York, Dutton, 1910).
Cheever, G. R. *Lectures on the Life, Genius, and Insanity of Cowper* (London, Nisbet, 1856)
Dobson, Austin *Eighteenth Century Vignettes* (London, Chatto, 1892, New York, Dodd)
Dowden, E. "Cowper and William Hayley," *Essays Modern and Elizabethan* (London, Dent, 1910, New York, Dutton)
Hazlitt, W. "On Thomson and Cowper," *Lectures on the English Poets* (London, 1818), *Collected Works*, ed Waller and Glover (London, Dent, 1902-06, New York, McClure), 5, 85
Jeffrey, F. "Hayley's Life of Cowper," *The Edinburgh Review*, April, 1803 (2 64)
More, P. E. "The Correspondence of William Cowper," *Shelburne Essays*, Third Series (New York and London, Putnam, 1906)
Norman, H. J. "Melancholy of Cowper," *The Westminster Review*, June, 1911 (175 638)
North American Review, The, A review of "British Poetry at the Close of the Last Century, 4 vols.," Jan 1836 (42 67)
Sainte-Beuve, C. A. *Causeries du Lundi*, Vol 9 (Paris, 1854), English trans by K. P. Wormeley, as *Portraits of the Eighteenth Century* (New York, Putnam, 1905) and by E. Lee, as *Essays of Sainte Beuve* (Camelot Series ed London Scott, 1892)
Shalrp, J. C. "Nature in Collins, Gray, Goldsmith, Cowper, and Burns" *On Poetic Interpretation of Nature* (Edinburgh, Douglas, 1877; New York, Hurd, 1878, Boston, Houghton, 1885).
Shorter, C. K. *Immortal Memories* (New York, Harper, 1907)
Steele, F. W. "Catholicism and English Literature in the Eighteenth Century" *The American Catholic Quarterly Review*, Oct., 1911 (86 634).
Stephen, L. "Cowper and Rousseau," *Hours in a Library*, 3 vols (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols., (1907)
Woodberry, G. E. "Three Men of Piety," *Makers of Literature* (New York, Macmillan, 1901).

CONCORDANCE

- Neve, J. *A Concordance to the Poetical Works of William Cowper* (London, Low, 1887)

BIBLIOGRAPHY

- Murray, J. O. *In Selections from the Poetical Works of William Cowper* (Athenæum Press ed ; Boston, Ginn, 1898)

CRITICAL NOTES

"What a world are you daily conversant with, which I have not seen these twenty years, and shall never see again' The arts of dissipation (I suppose) are nowhere practiced with more refinement or success than at the place of your present residence. By your account of it, it seems to be just what it was when I visited it, a scene of idleness and luxury, music, dancing, cards, walking, riding, bathing, eating, drinking, coffee, tea, scandal, dressing, yawning, sleeping, the rooms perhaps more magnificent, because the proprietors are grown richer, but the manners and occupations of the company just the same. Though my life has long been like that of a recluse, I have not the temper of one, nor am I in the least an enemy to cheerfulness and good humor, but I cannot envy you your situation. I even feel myself constrained to prefer the silence of this nook, and the snug fireside in our own diminutive parlor, to all the splendor and gaiety of Brighton

"You ask me, how I feel on the occasion of my approaching publication. Perfectly at my ease. If I had not been pretty well assured beforehand that my tranquillity would be but little endangered by such a measure, I would never have engaged in it, for I cannot bear disturbance. I have had in view two principal objects, first, to amuse myself,—and secondly, to compass that point in such a manner, that others might possibly be the better for my amusement. If I have succeeded, it will give me pleasure, but if I have failed, I shall not be mortified to the degree that might perhaps be expected. I remember an old adage (though not where it is to be found), '*Œne viuit, qui Œne latuit*,' [he has lived well who has kept hidden (Ovid, *Tristia*, III, 4, 25)], and if I had recollected it at the right time, it should have been the motto to my book. By the way, it will make an excellent one for *Retirement*, if you can but tell me whom to quote for it. The critics cannot deprive me of the pleasure I have in reflecting, that so far as my leisure has been employed in writing for the public, it has been conscientiously employed, and with a view to their advantage. There is nothing agreeable, to be sure, in being chronicled for a dunce, but I believe there lives not a man upon earth who would be less affected by it than myself. With all this indifference to fame, which you know me too well to suppose me capable of affecting, I have taken the utmost pains to deserve it. This may appear a mystery or a paradox in practice, but it is true. I considered that the taste of the day is refined, and delicate to excess, and that to disgust the delicacy of taste by a slovenly inattention to it, would be to forfeit at once all hope of being useful, and for this reason, though I have written more verse this last year than perhaps any man in England, I have finished, and polished, and touched, and retouched, with the utmost care. If after all I should be converted into waste paper, it may be my misfortune, but it will not be my fault. I shall bear it with the most perfect serenity."—Cowper, in Letter to the Rev. William Unwin, Oct. 6, 1781.

"Your fear lest I should think you unworthy of

my correspondence, on account of your delay to answer, may change sides now, and more properly belongs to me. It is long since I received your last, and yet I believe I can say truly, that not a post has gone by me since the receipt of it that has not reminded me of the debt I owe you, for your obliging and unreserved communications both in prose and verse, especially for the latter, because I consider them as marks of your peculiar confidence. The truth is, I have been such a verse-maker, myself, and so busy in preparing a volume for the press, which I imagine will make its appearance in the course of the winter, that I hardly had leisure to listen to the calls of any other engagement. It is however finished, and gone to the printers, and I have nothing now to do with it, but to correct the sheets as they are sent to me, and consign it over to the judgment of the public. It is a bold undertaking at this time of day, when so many writers of the greatest abilities have gone before, who seem to have anticipated every valuable subject, as well as all the graces of poetical embellishment, to step forth into the world in the character of a bard, especially when it is considered that luxury, idleness, and vice, have debauched the public taste, and that nothing hardly is welcome but childish fiction, or what has at least a tendency to excite a laugh. I thought, however, that I had stumbled upon some subjects, that had never before been poetically treated, and upon some others, to which I imagined it would not be difficult to give an air of novelty by the manner of treating them. My sole drift is to be useful, a point which however I knew I should in vain aim at, unless I could be likewise entertaining. I have therefore fixed these two strings upon my bow, and by the help of both have done my best to send my arrow to the mark. My readers will hardly have begun to laugh, before they will be called upon to correct that levity, and peruse me with a more serious air. As to the effect, I leave it alone in His hands, who can alone produce it: neither prose nor verse can reform the manners of a dissolute age, much less can they inspire a sense of religious obligation, unless assisted and made efficacious by the power who superintends the truth. He has vouchsafed to impart."—Cowper, in Letter to Mr. Cowper, his cousin, Oct. 19, 1781.

"I did not write the line that has been tampered with, hastily, or without due attention to the construction of it, and what appeared to me its only merit is, in its present state, entirely annihilated.

"I know that the ears of modern verse-writers are delicate to an excess, and their readers are troubled with the same squeamishness as themselves. So that if a line do not run as smooth as quicksilver they are offended. A critic of the present day serves a poem as a cook serves a dead turkey, when she fastens the legs of it to a post, and draws out all the sinews. For this we may thank Pope; but unless we could imitate him in the closeness and compactness of his expression, as well as in the smoothness of his numbers, we had better drop the imitation, which serves no other purpose than to emaculate and weaken all

we write. Give me a manly, rough line, with a deal of meaning in it, rather than a whole poem full of musical periods, that have nothing but their oily smoothness to recommend them!

"I have said thus much, as I hinted in the beginning, because I have just finished a much longer poem than the last, which our common friend will receive by the same messenger that has the charge of this letter. In that poem there are many lines, which an ear, so nice as the gentleman's who made the above-mentioned alteration, would undoubtedly condemn, and yet (if I may be permitted to say it) they cannot be made smoother without being the worse for it. There is a roughness on a plum, which nobody that understands fruit would rub off, though the plum would be much more polished without it. But lest I tire you, I will only add, that I wish you to guard me from all such meddling, assuring you that I always write as smoothly as I can, but that I never did, never will, sacrifice the spirit or sense of a passage to the sound of it"—Cowper, in Letter to Mr Johnson, his publisher, undated (No. 330 in Lucas's ed.).

145.

OLNEY HYMNS

This was a collection of hymns written by Cowper and John Newton at Olney, Cowper's residence in Buckinghamshire from 1767 to 1780.

"The profound personal religion, gloomy even to insanity as it often became, which fills the whole of Cowper's poetry, introduced a theological element into English poetry which continually increased till it died out with Browning and Tennyson"—Stopford Brooke, in *English Literature* (1880).

LIGHT SHINING OUT OF DARKNESS

This hymn is often entitled *God Moves in a Mysterious Way*. According to legend, Cowper one day proposed to commit suicide at a certain place as a sacrifice required of God, but as the driver of the vehicle could not find the place, Cowper returned home and composed this poem.

THE TASK

"The history of the following production is briefly this—A lady, fond of blank verse, demanded a poem of that kind from the author, and gave him the *Sofa* for a subject. He obeyed, and, having much leisure, connected another subject with it, and, pursuing the train of thought to which his situation and turn of mind led him, brought forth at length, instead of the trifle which he at first intended, a serious affair—a Volume!"—From Cowper's prefatory Advertisement. The lady referred to was Mrs. Austin, a friend of Cowper.

"I send you four quires of verse [*The Task*], which having sent, I shall dismiss from my thoughts, and think no more of, till I see them in print. I have not after all found time or industry enough to give the last hand

to the points. I believe, however, they are not very erroneous, though in so long a work, and in a work that requires nicety in this particular, some inaccuracies will escape. Where you find any, you will oblige me by correcting them.

"In some passages, especially in the Second Book, you will observe me very satirical. Writing on such subjects I could not be otherwise. I can write nothing without aiming at usefulness. It were beneath my years to do it, and still more dishonorable to my religion. I know that a reformation of such abuses as I have censured is not to be expected from the efforts of a poet, but to contemplate the world, its follies, its vices, its indifference to duty, and its strenuous attachment to what is evil, and not to reprehend were to approve it. From this charge at least I shall be clear, for I have neither tacitly nor expressly flattered either its characters or its customs. I have paid one, and only one compliment, which was so justly due, that I did not know how to withhold it, especially having so fair an occasion,—I forget myself, there is another in the First Book to Mr Throckmorton,—but the compliment I mean is to Mr Smith. It is, however, so managed, that nobody but himself can make the application, and you, to whom I disclose the secret, a delicacy on my part, which so much delicacy on his obliged me to the observance of.

"What there is of a religious cast in the volume I have thrown towards the end of it, for two reasons, first, that I might not revolt the reader at his entrance—and secondly, that my best impressions might be made last. Were I to write as many volumes as Lope de Vega, or Voltaire, not one of them would be without this tincture. If the world like it not, so much the worse for them. I make all the concessions I can, that I may please them, but I will not please them at the expense of conscience.

"My descriptions are all from nature—not one of them second-handed. My delineations of the heart are from my own experience—not one of them borrowed from books, or in the least degree conjectural. In my numbers, which I have varied as much as I could (for blank verse without variety of numbers is no better than bladder and string), I have imitated nobody, though sometimes perhaps there may be an apparent resemblance, because at the same time that I would not imitate, I have not affectedly differed.

"If the work cannot boast a regular plan (in which respect, however, I do not think it altogether indefensible), it may yet boast, that the reflections are naturally suggested always by the preceding passage, and that except in the Fifth Book, which is rather of a political aspect, the whole has one tendency, to discountenance the modern enthusiasm after a London life, and to recommend rural ease and leisure, as friendly to the cause of

piety and virtue"—Cowper, in Letter to the Rev William Unwin, Oct 10, 1784 Throckmorton and Smith were friends of Cowper Lope de Vega, a Spanish dramatist and poet of the 17th century, is said to have written 1800 plays, besides 400 poems Voltaire was a prolific French writer of the 18th century

"How do you like Cowper? Is not *The Task* a glorious poem? The religion of *The Task*, bating a few scraps of Calvinist divinity, is the religion of God and nature, the religion that exalts, that ennobles man"—Robert Burns, in Letter to Mrs. Dunlop, Dec 25, 1795.

"I have been reading *The Task* with fresh delight I am glad you love Cowper I could forgive a man for not enjoying Milton, but I would not call that man my friend, who should be offended with the divine chit-chat of 'Cowper'"—Lamb, in Letter to Coleridge, Dec 5, 1796 The phrase quoted by Lamb was Coleridge's

"Is the kitchen-garden indeed poetical? To-day, perhaps, but tomorrow, if my imagination is barren I shall see there nothing but carrots and other kitchen stuff It is my sensation which is poetic, which I must respect, as the most precious flower of beauty Hence a new style It is no longer a question, after the old oratorical fashion, of boxing up a subject in a regular plan, dividing it into symmetrical portions, arranging ideas into files, like the pieces on a draught-board Cowper takes the first subject that comes to hand— one which Lady Austin gave him at haphazard—*The Sofa*, and speaks about it for a couple of pages, then he goes whither the bent of his mind leads him, describing a winter evening, a number of interiors and landscapes, mingling here and there all kinds of moral reflections, stories, dissertations, opinions, confidences, like a man who thinks aloud before the most intimate and beloved of his friends "The best didactic poems," says Southey [*Life of Cowper*, I 341], 'when compared with *The Task* are like formal gardens in comparison with woodland scenery.' This is his great poem, *The Task*. If we enter into details, the contrast is greater still He does not seem to dream that he is being listened to, he only speaks to himself He does not dwell on his ideas, to set them in relief, and make them stand out by repetitions and antitheses, he marks his sensation and that is all We follow it in him as it is born, and we see it rising from a former one swelling, falling, remounting as we see vapor issuing from a spring, and insensibly rising, unrolling, and developing its shifting forms Thought, which in others was curdled and rigid, becomes here mobile and fluent, the rectilinear verse grows flexible, the noble vocabulary widens its scope to let in vulgar words of conversation and life At length poetry has again become lifelike, we no longer listen to words, but we feel emotions, it is

no longer an author but a man who speaks. His life is there perfect, beneath its black lines, without falsehood or concoction, his whole effort is bent on removing falsehood and concoction When he describes his little river, his dear Ouse, 'slow winding through a level plain of spacious meads, with cattle sprinkled o'er' [*The Task*, I, 163-64 (p 146)], he sees it with his inner eye, and each word, measure, sound, answers to a change of that inner vision It is so in all his verses they are full of personal emotions, genuinely felt, never altered or disguised; on the contrary, fully expressed, with their transient shades and fluctuations; in a word, as they are, that is, in the process of production and destruction, not all complete, motionless, and fixed, as the old style represented them. Herein consists the great revolution of the modern style The mind, outstripping the known rules of rhetoric and eloquence, penetrates into profound psychology, and no longer employs words except to mark emotions"—Taine, in *History of English Literature*, Book 4, ch 1

148. 500 ff. Cf. Blake's *The Book of Thel*, 93 ff. (p 170).

THE POPULAR-FIELD

"People nowadays, I believe, hold this style and metre light, I wish there were anyone who could put words together with such exquisite flow and evenness"—Palgrave, in *Personal Recollections*, printed in *Alfred Lord Tennyson, A Memoir by his Son* (1897)

149. ON THE RECEIPT OF MY MOTHER'S PICTURE OUT OF NORFOLK

"I have lately received from a female cousin of mine in Norfolk, whom I have not seen these thirty years, a picture of my own mother She died when I wanted two days of being six years old, yet I remember her perfectly, find the picture a strong likeness of her, because her memory has been ever precious to me, have written a poem on the receipt of it a poem which, one excepted, I had more pleasure in writing, than any that I ever wrote That one was addressed to a lady whom I expect in a few minutes to come down to breakfast, and who has supplied to me the place of my own mother—my own invaluable mother, these six-and-twenty years. Some sons may be said to have had many fathers—but a plurality of mothers is not common —Cowper, in Letter to Mrs. King March 12, 1790

Cowper refers to Miss Unwin, the poem addressed to her is *To Mary* (p 153)

150. 46 ff. Cf this passage with the following stanza from Tennyson's *In Memoriam* (102, 1-4)

We leave the well-beloved place
Where first we gazed upon the sky.
The roof, that heard our earliest cry,
Will shelter one of stranger race

181. YARDLEY OAK

Elton regards this fragment as the best work of Cowper's imagination. (4 *Survey of English Literature, 1780-1830* 1, 84) The tree described in this poem stood in Yardley hunting ground, near Cowper's house in Buck inghamshire, England. It was nearly 23 feet in girth, it is said to have been planted by the daughter of William the Conqueror.

183. 148. The following lines, crossed through in the manuscript, are sometimes printed in the poem between lines 143 and 144

Thou, like myself, hast stage by stage at-
tain'd
Life's wintry bourn, thou, after many years,
I after few, but few or many prove
A span in retrospect, for I can touch
With my least finger's end my own decease
And with extended thumb my natal hour,
And hadst thou also skill in measurement
As I, the past would seem as short to thee
Evil and few—said Jacob—at an age
Thrice mine, and few and evil, I may think
The Prediluvian race, whose buxom youth
Endured two centuries, accounted theirs
"Shortliv'd as foliage is the race of man
The wind shakes down the leaves, the bud
ding grove
Soon teems with others, and in spring they
grow
So pass mankind. One generation meets
its destin'd period, and a new succeeds"
Such was the tender but undue complaint
Of the Mæonian in old time, for who
Would drawl out centuries in tedious strife
Severe with mental and corporeal ill
And would not rather chuse a shorter race
To glory, a few decads here below?

The quoted lines are from Cowper's translation of the *Iliad*, 6, 175-79. The Mæonian is Homer, reputed to have been a native of ancient Mæonia, in Lydia, Asia Minor

TO MARY

This poem is addressed to Mrs Mary Unwin, Cowper's friend and companion for thirty-four years. See above note on *On the Receipt of my Mother's Picture*

GEORGE CRABBE (1754-1832), p. 154

EDITIONS

- Poetical Works*, 8 vols., ed., with his Letters and Journals and a Life, by his son (London, Murray, 1834), in 1 vol (1901)
Poems, 8 vols., ed. by A. W. Ward (Cambridge English Classics ed. Cambridge Univ Press, 1905-07, New York, Putnam)
Poetical Works, ed., with a Critical Introduction by A. J. and B. M. Carlyle (Oxford Univ Press, 1914).
Selections from the Poems, ed., with an Introduction, by A. Deane (London, Methuen, 1908).

BIOGRAPHY

- Ainger, A. *Crabbe* (English Men of Letters Series New York and London, Macmillan, 1903)

- Broadley, A. M. and Jerrold, W. *The Romance of an Elderly Poet* (London, Paul, 1913).
Huchon, B.: *Un Poète Réaliste, George Crabbe* (Paris, 1906), English trans. by F. Clarke, as *George Crabbe and His Times* (New York, Dutton, 1907)
Kebbel, T. E. *Life of George Crabbe* (Great Writers Series London, Scott, 1888)

CRITICISM

- Brooke, S. A. "From Pope to Cowper," *Theology in the English Poets* (London, King, 1874, New York, Dutton, 1910)
Collins, J. C. "The Poetry of Crabbe," *The Fortnightly Review*, Oct., 1907 (82 575)
Elton, O. "The Poetry of Crabbe," *Blackwood's Magazine*, Jan., 1909 (185 78)
Gifford, W. "The Borough," *The Quarterly Review*, Nov., 1810 (4 281)
Harlitt, W. "Mr Campbell and Mr Crabbe," *The Spirit of the Age* (London, 1825), "On Thomson and Cowper," *Lectures on the English Poets* (London, 1818), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 4, 343; 5, 85.
Hutton, W. H. "Some Memories of Crabbe," *Cornhill Magazine*, June, 1901 (63 750)
Jeffrey, J. Criticisms in *The Edinburgh Review*—"The Borough," April, 1810 (16 30), "Poems," April, 1808 (12 131), "Tales in Verse," Nov., 1812 (20 277), "Tales of the Hall," July, 1819 (32 116)
Lockhart, J. G. "Life and Poems of Crabbe," *The Quarterly Review*, Jan., 1824 (50 408)
More, P. E. "A Plea for Crabbe," *The Atlantic Monthly*, Dec., 1901 (88 850)
More, P. E. *Shelburne Essays*, First Series (New York and London, Putnam, 1906)
Saintsbury, G. *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1890, New York, Scribner)
Shorter, C. K. *Immortal Memories* (New York, Harper, 1907)
Stephen, L. *Hours in a Library*, 3 vols. (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols. (1907).
Symonds, A. *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)
Walpole, S. *Essays, Political and Biographical* (New York, Dutton, 1908).
Woodberry, G. E. "A Neglected Poet," *The Atlantic Monthly*, May, 1880 (45 624), *Makers of Literature* (New York, Macmillan, 1901)

BIBLIOGRAPHY

- Anderson, J. P.: In Kebbel's *Life of George Crabbe* (1888)
Bartholomew, A. T. In *Poems by George Crabbe*, ed. by A. W. Ward (1905-07).
Huchon, B. In *George Crabbe and His Times*, translated by F. Clarke (1907)

CRITICAL NOTES

"Yet Truth sometimes will lend her noblest fires,
And decorate the verse herself inspires
This fact in Virtue's name let Crabbe attest,
Though nature's sternest painter, yet the best"
—Byron, in *English Bards and Scotch Reviewers*, 855 58 (p. 494)

"There was in each of the four British poets, who illuminated this darkest period just before the dawn, the determination to be natural and sincere. It was this that gave Cowper his directness and his delicacy, it was this which stamps with the harsh mark of truth the sombre vignettes of Crabbe, just as truly as it gave the voluptuous ecstasy to the songs of Blake, and to the strong, homely verse of Burns its potent charm and mastery. It was reality that was rising to drive back into oblivion the demons of conventionality, of 'regular diction,' of the proprieties and machinery of composition, of all the worn-out bogies with which poetical old women frightened the baby talents of the end of the eighteenth century. Not all was done, even by these admirable men. In Burns himself we constantly hear the old verbiage grating and grinding on, in his slow movements Crabbe is not to be distinguished from his predecessors of a hundred years, Cowper is forever showing qualities of grace and elegant amenity which tempt us to call him, not a forerunner of the nineteenth, but the finest example of the eighteenth-century type. Yet the revolt against rhetorical convention is uppermost, and that it is which is really the characteristic common feature of this singularly dissimilar quartette, and when the least inspired, the least revolutionary of the four takes us along the dismal coast that his childhood knew so well, and bids us mark how

'Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume,
Here the dwarf sailows creep, the sepfoll harsh,
And the soft shiny mallow of the marsh,'
[Crabbe, *The Lover's Journey*, 120-28]

we observe that the reign of empty verbiage is over, and that the poets who shall for the future wish to bring concrete ideas before us will do so in sincere and exact language. That position once regained, the revival of imaginative writing is but a question of time and of opportunity"—Gosse, in *A Short History of Modern English Literature* (1898)

For Jeffrey's criticism of Crabbe's poems, see p. 884. See also Wordsworth's note on *Lucy Gray* (p. 1102a), and Byron's Letter to Murray, Sept. 15, 1817 (p. 1220a).

154.

THE VILLAGE

"*The Village* was intended as an antithesis to Goldsmith's idyllic sentimentalism. Crabbe's realism, preceding even Cowper and anticipating Wordsworth, was the first important indication of one characteristic movement in the contemporary school of poetry. His clumsy style and want of sympathy with the new world isolated him as a writer, as he was a

recluse in his life. But the force and fidelity of his descriptions of the scenery of his native place and of the characteristics of the rural population give abiding interest to his work. His pathos is genuine and deep, and to some judgments his later works atone for the diminution in tragic interest by their gentleness and simple humor"—Stephen, in *Dictionary of National Biography* (1887)

100.

THE BOROUGH

"When the reader enters into the poem, he will find the author retired from view, and an imaginary personage brought forward to describe his Borough for him to him it seemed convenient to speak in the first person but the inhabitant of a village, in the center of the kingdom, could not appear in the character of a residing burgess in a large sea-port; and when, with this point, was considered what relations were to be given, what manners delineated, and what situations described, no method appeared to be so convenient as that of borrowing the assistance of an ideal friend. by this means the reader is in some degree kept from view of any particular place, nor will he perhaps be so likely to determine where those persons reside, and what their connections, who are so intimately known to this man of straw.

"From the title of this poem, some persons will, I fear, expect a political satire,—an attack upon corrupt principles in a general view, or upon the customs and manners of some particular place, of these they will find nothing satirized, nothing related. It may be that graver readers would have preferred a more historical account of so considerable a borough—its charter, privileges, trade, public structures, and subjects of this kind, but I have an apology for the omission of these things, in the difficulty of describing them, and in the utter repugnancy which subsists between the studies and objects of topography and poetry. What I thought I could best describe, that I attempted—the sea, and the country in the immediate vicinity, the dwellings, and the inhabitants; some incidents and characters, with an exhibition of morals and manners, offensive perhaps to those of extremely delicate feelings, but sometimes, I hope, neither unamiable nor uninteresting. an election indeed forms a part of one Letter, but the evil there described is one not greatly nor generally deplored, and there are probably many places of this kind where it is not felt.

"From the variety of relations, characters, and descriptions which a borough affords, several were rejected which a reader might reasonably expect to have met with in this case he is entreated to believe that these, if they occurred to the author, were considered by him as beyond his ability, as subjects which he could not treat in a manner satisfactory to himself. Possibly the admission

of some will be thought to require more apology than the rejection of others. In such variety, it is to be apprehended, that almost every reader will find something not according with his ideas of propriety, or something repulsive to the tone of his feelings, nor could this be avoided but by the sacrifice of every event, opinion, and even expression, which could be thought liable to produce such effect, and this casting away so largely of our cargo, through fears of danger, though it might help us to clear it, would render our vessel of little worth when she came into port. I may likewise entertain a hope, that this very variety, which gives scope to objection and censure, will also afford a better chance for approval and satisfaction.

"Of these objectionable parts many must be to me unknown, of others some opinion may be formed, and for their admission some plea may be stated.

"In the first Letter is nothing which particularly calls for remark, except possibly the last line—giving a promise to the reader that he should both smile and sigh in the perusal of the following Letters. This may appear vain, and more than an author ought to promise, but let it be considered that the character assumed is that of a friend, who gives an account of objects, persons, and events to his correspondent, and who was therefore at liberty, without any imputation of this kind to suppose in what manner he would be affected by such descriptions."—From Crabbe's Preface

JOHN WILSON CROKER (1780-1857), p. 913

EDITIONS

- Croker Papers, The Correspondence and Diaries of J. W. Croker*, 3 vols., ed. by L. J. Jennings (London, Murray, 1884, New York, Scribner).
Essay on the Early Period of the French Revolution (London, Murray, 1857).
History of the Guillotine (London, Murray, 1853).

BIOGRAPHY AND CRITICISM

- Dacey, A. V. *The Nation*, Feb. 5, 1885 (40 121).
Fortesque, G. K. "The French Revolution in Contemporary Literature," *The Quarterly Review*, April, 1912 (218 353).
Grant, J. *Random Recollections of the House of Commons*, 2 vols. (London, Smith, 1837).
Kebbel, T. E. *The Fortnightly Review*, Nov., 1884 (42 688).
Littell's Living Age, "A Quartet of Quarterly Reviewers," Oct., 1856 (51 240).
Martineau, Harriet. *Biographical Sketches* (New York, Hurst, 1869).
Nation, *The*, Feb. 5, 1885 (40 120).
Quarterly Review, *The*, April, 1909 (210 748).
Sillard, P. A. *The Gentleman's Magazine*, Aug., 1898 (285 145).
Walpole, S. "The Croker Papers," *Essays, Political and Biographical* (New York, Dutton, 1908).

CRITICAL NOTES

Croker had the reputation of being a great talker. Hazlitt, in his *Pulpit Oratory* (*Collected Works*, ed. Waller and Glover, 12, 276) records an incident which gave Croker the nickname of "Talking Potato."—"Some years ago, a periodical paper was published in London, under the title of the *Pto-Nto*. It was got up under the auspices of a Mr. Fulke (Greville), and several writers of that day, contributed to it, among whom were Mr. Horace Smith, Mr. Dubois, Mr. Prince Hoare, Mr. Cumberland, and others. On some dispute arising between the proprietor and the gentlemen-contributors, on the subject of an advance in the remuneration for articles, Mr. Fulke Greville grew heroic, and said, 'I have got a young fellow just come from Ireland, who will undertake to do the whole, verse and prose, politics and scandal, for two guineas a week, and if you will come and sup with me tomorrow night, you shall see him, and judge whether I am not right in closing with him.' Accordingly, they met the next evening, and the writer of all work was introduced. He began to make a display of his native ignorance and impudence on all subjects immediately, and no one else had occasion to say anything. When he was gone, Mr. Cumberland exclaimed, 'A talking potato, by God.' The talking potato was Mr. Croker, of the Admiralty. Our adventurer shortly, however, returned to his own country, and passing accidentally through a town where they were in want of a ministerial candidate at an Election, the gentleman of modest assurance offered himself, and succeeded. 'They wanted a Jack-pudding,' said the father of the hopeful youth, 'and so they chose my son.'"

The following note by Hazlitt is found in his *The New School for Reform* (*Collected Works*, 7, 183). "A certain *Talking Potato* (who is now one of the props of Church and State), when he first came to this country, used to frighten some respectable old gentlewomen, who invited him to supper, by asking him for a slice of the 'leg of the Savior,' meaning a leg of lamb, or a bit of 'the Holy Ghost pie,' meaning a pigeon pie on the table. Ill-nature and impertinence are the same in all schools."

913. ENDYMION A POETIC ROMANCE

This is the review which Shelley, Byron, and others erroneously thought hastened the death of Keats. See Shelley's Preface to *Adonais* (p. 1340a) and stanzas 30-37 (p. 735), also Byron's *Don Juan*, XI, 60 and n. 5 (p. 610), and note (p. 1224b).

ALLAN CUNNINGHAM (1784-1842), p. 475

EDITIONS

- Songs and Poems*, ed. with an Introduction, by P. Cunningham (London, Murray, 1847, 1875).

BIOGRAPHY AND CRITICISM

- Littell's Living Age* July, 1845 (6 69); May, 1847 (18 469).

Wilson, J G *The Poets and Poetry of Scotland*, 2 vols (Glasgow, Blackie, 1876, New York, Harper).

CRITICAL NOTES

475. THE LOVELY LASS OF PRESTON MILL
Preston Mill is a rustic village on Solway Firth, Dumfriesshire, Scotland

476. A WET SHEET AND A FLOWING SEA

Scott classed this poem "as among the best songs going," and regarded Cunningham as "a man of genius, besides, who only requires the fact of knowing when and where to stop to attain the universal praise which ought to follow it"—From Scott's *Journal*, Nov 14, 1826

THOMAS DE QUINCEY (1785-1859),
p. 1043

EDITIONS

Works, 12 vols (Riverside ed Boston, Houghton, 1877)

Collected Writings, 14 vols, ed by D Masson (Edinburgh, Black, 1889-90, cheaper ed., 1890-97, New York, Macmillan)

Uncollected Writings, 2 vols, ed with a Preface by J Hogg (London Swan, 1890)

Selections, ed with an Introduction, by M H Fulk (Atheneum Press ed Boston, Ginn, 1902)

Selections, ed by S Low (New York Macmillan, 1911)

Literary Criticism, ed with an Introduction, by H. Durbishire (London Browde 1909)

Confessions of An English Opium Eater, The, ed, with de Musset's French Continuation, and with other matter, by R Garnett (London, Paul, 1885)

BIOGRAPHY

Findlay, I R *Personal Recollections of De Quincey* (Edinburgh Black, 1886)

Hogg, J *De Quincey and His Friends* (London, Low, 1895)

Japp, A H ('H A Page) *Thomas De Quincey His Life and Writings, with Unpublished Correspondence* (London, Heinemann, 1877, New York, Scribner)

Japp, A H *De Quincey Memorials* Being Letters and other Records, here first Published, 2 vols (London, Heinemann 1881)

Martineau, Harriet *Biographical Sketches* (London, Macmillan 1869)

Masson, D *Thomas De Quincey* (English Men of Letters Series London, Macmillan, 1881; New York, Harper)

Salt, H S *De Quincey* (London, Bell, 1904; New York, Macmillan)

CRITICISM

Alden, H M *The Atlantic Monthly*, Sept, 1863 (12 845).

Bayne, P "Thomas De Quincey and his Works," *Essays in Biography and Criticism* (Boston, Gould, 1857, New York, Sheldon)

Birrell, A *Essays about Men, Women, and Books* (London, Stock, 1894, New York, Scribner, 1901)

Dawson, W J *The Makers of English Prose* (New York and London, Revell, 1906)

Dowden, E "How De Quincey Worked," *The Saturday Review*, Feb 23, 1895 (79 246).

DuRand, W Y "De Quincey and Carlyle in their Relation to the Germans," *Publications of the Modern Language Association*, Sept, 1907 (n s 15 521)

Hodgson, S H *Outcast Essays* (London, Longmans, 1881)

Lathrop, G P "Some Aspects of De Quincey," *The Atlantic Monthly*, Nov, 1877 (40 569)

Masson, D *Wordsworth, Shelley, Keats, and other Essays* (London, Macmillan, 1874)

Mathews, W *Hours with Men and Books* (Chicago, Griggs, 1877, Scott, 1896).

Minto, W *A Manual of English Prose Literature* (Edinburgh Blackwood, 1886)

Pollitt, C *De Quincey's Editorship of the Westminster Gazette* (London, Simpkin, 1890).

Quarterly Review, The, Review of "Selections Grave and Gay from the Writings Published and Unpublished by Thomas De Quincey," July, 1861 (110 1)

Rawnsley, H D *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLehose, 1894, 1906)

Rickett, A "The Vagabond," *Personal Forces in Modern Literature* (London, Dent, 1906, New York Dutton)

Saintsbury, G *Essays in English Literature, 1780-1860* (London, Percival, 1890, New York, Scribner)

Stephen, L *Hours in a Library*, 3 vols, (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols (1907).

Symonds, A - "A Word on De Quincey," *Studies in Prose and Verse* (London Dent, 1904)

Walker, H "The Early Magazines of the Nineteenth Century," *The English Essay and Essayists* (London, Dent, 1915, New York, Dutton)

Winchester, C T *A Group of English Essayists* (New York, Macmillan, 1910)

BIBLIOGRAPHY

Green, J A - *Thomas De Quincey* a Bibliography based upon the De Quincey Collection in the Moss Side Library Manchester (Manchester, Moss Side Public Library, 1909).

CRITICAL NOTES

"De Quincey himself in descending on the Dream faculty, says, 'Habitually to dream magnificently, a man must have a constitutional determination to reverie' In that sentence he announces the true law of all literature that comes under the order of pure phantasy But in his case, in spite of the strength of the dream-element, we cannot proceed far till we discover that

his determination to reverie was but the extreme projection of one phase of a phenomenal nature balancing its opposite. . . . He was skilled in the exercises of the analytic understanding—a logician exacting and precise—else his dreaming had never gained for him the eminence it has gained. Surely it is calculated to strike the most casual reader on a perusal of that first edition of the *Confessions*, that his power of following up sensational effects and tracing with absolute exactness the most delicately varying shades of experience, and recording them with conscientious precision, were as noticeable as were the dreams to which they were served to give effect. No proper ground has been laid for a liberal and sympathetic appreciation of De Quincey till these points have been clearly apprehended, and assuredly this is one of the cases where, as he himself has well said, 'not to sympathize is not to understand'—A. H. Japp, in *Thomas De Quincey, His Life and Writings* (1877).

"He represents the reaction from the polish, reserve, and coldness of the eighteenth century to the warmth and glow of the seventeenth century,—the golden period of English prose. His masters are Milton, Jeremy Taylor, Fuller, and Browne, whose eloquence, rich coloring, and elaborate ornamentation he inherits. To these qualities he has added the finish and elegance of the eighteenth century writers, and the freedom, deep feeling, and lofty spiritual tone of our own age. In fineness of texture and in beauty of coloring he is unequalled save by Ruskin, whom he surpasses in form and general pictorial and sound effects. He is sometimes guilty of bad taste or bathos, but when at his best is a supreme master of the 'grand style.' With an imagination as great as Carlyle's, his style is more chastened, rhythmical, and exquisite, though not showing so much industry or moral earnestness. He has a finer rhetorical and critical faculty than Macaulay, and is more stately and vivacious than Lander. De Quincey's unique power lies in his imagination, which is extraordinary. In his best passages there is a poetic loftiness, a phantasmagoric charm, and a spectacular gorgeousness which seizes and holds the mind of the reader with its subtle power. Even when we cannot accept the soundness of his conclusions on philosophical questions, or the accuracy of his statements in the historical and biographical essays, we delight in surrendering ourselves to his wonderful fancy. When he has on his magic robes, few can mount so high"—Wauchope, in his edition of *Confessions of an English Opium-Eater* (1898).

1043. CONFESSIONS OF AN ENGLISH OPIUM-EATER

"I here present you, courteous reader, with the record of a remarkable period in my life: according to my application of it, I trust that it will prove, not merely an interesting record, but, in a considerable degree, useful and instructive. In that hope it is, that I have drawn it up: and that must be my apology for breaking through that delicate and honorable reserve, which, for the most part, re-

strains us from the public exposure of our own errors and infirmities. Nothing, indeed, is more revolting to English feelings, than the spectacle of a human being obtruding on our notice his moral ulcers and scars, and tearing away that 'decent drapery,' which time, or indulgence to human frailty, may have drawn over them accordingly, the greater part of *our* confessions (that is, spontaneous and extra-judicial confessions) proceed from demireps, adventures, or swindlers: and for any such acts of gratuitous self-humiliation from those who can be supposed in sympathy with the decent and self-respecting part of society, we must look to French literature, or to that part of the German which is tainted with the spurious and defective sensibility of the French. All this I feel so forcibly, and so nervously am I alive to reproach of this tendency, that I have for many months hesitated about the propriety of allowing this, or any part of my narrative, to come before the public eye, until after my death, when, for many reasons, the whole will be published: and it is not without an anxious review of the reasons for and against this step that I have, at last, concluded on taking it"—De Quincey, in introductory remarks to the Reader.

The text here followed is that of the first edition of 1821-22.

In the portion omitted from the *Preliminary Confessions* De Quincey states that he wrote this part as an introduction to the *Confessions* proper for three reasons:

1. As forestalling and answering the question as to how a reasonable being could become a slave to opium.

2. As furnishing a key to some parts of that tremendous scenery which afterwards peopled his dreams.

3. As creating a previous personal interest in his subject apart from the matter of the confessions.

1045b. 45. *A picture of the lovely* — "The housekeeper was in the habit of telling me that the lady had *lived* (meaning, perhaps, had been *born*) two centuries ago, that date would better agree with the tradition that the portrait was a copy from Vandyke. All that she knew further about the lady was that either to the grammar school, or to that particular college at Oxford with which the school was connected, or else to that particular college at Oxford with which Mr. Lawson personally was connected, or else, fourthly, to Mr. Lawson himself as a private individual, the unknown lady had been a special benefactress. She was also a special benefactress to me, through eighteen months, by means of her sweet Madonna countenance. And in some degree it serves to spiritualise and to hallow this service that of her who unconsciously rendered it. I know neither the name, nor the exact rank or age, nor the place where she lived and died. She was

parted from me by perhaps two centuries. I from her by the gulf of eternity"—De Quincey's note in enlarged *Confessions* (*Collected Writings*, ed Masson, 3 297) Sir Anthony Vandyke (1599-1641) was a Flemish portrait painter, he lived for some years in England.

1047b. 34-35. *A harsh and contemptuous expression*—"I was wrong if I said anything in my anger that was disparaging or skeptical as to the bishop's intellectual pretensions; which were not only very sound, but very appropriate to the particular stations which he filled For the Bishop of Bangor (at that time Dr Cleaver) was also the head of Brasenose, Oxford—which college was indebted to him for its leadership at that era in scholarship and discipline In this academic character I learned afterwards that he might be called almost a reformer—a wise, temperate, and successful reformer, and, as a scholar, I saw many years later that he had received the laudatory notice of Porson"—De Quincey, in enlarged *Confessions* (*Collected Writings*, ed Masson, 3 323-24) Richard Porson (1759-1808) was a famous Greek scholar and critic

1049a. 11. In the enlarged *Confessions*, De Quincey inserted an admirable passage, describing the journey to London See *Collected Writings*, ed Masson, 3 339 348

1049b. 7ff. One cannot be sure of the accuracy of De Quincey's account of the house and of his residence there

1050a. 38. *Whether this child*—Garnett suggests, in his edition of the *Confessions*, that Dickens must have had this whole situation in mind when he drew the Marchioness and Sally Brass in *Old Curiosity Shop*

1050a. 10. *Murder committed*—"Two men, Holloway and Haggerty were long afterwards convicted, upon very questionable evidence as the perpetrators of this murder The main testimony against them was that of a Newgate turnkey, who had imperfectly overheard a conversation between the two men The current impression was that of great dissatisfaction with the evidence, and this impression was strengthened by the pamphlet of an acute lawyer, exposing the unsoundness and incoherency of the statements relied upon by the court They were executed, however, in the teeth of all opposition And, as it happened that an enormous wreck of life occurred at the execution (not fewer, I believe, than sixty persons having been trampled under foot by the unusual pressure of some brewers' draymen forcing their way with linked arms to the space below the drop), this tragedy was regarded for many years by a section of the London mob as a providential judgment upon the passive metropolis"—De Quincey's note in enlarged *Confessions* (*Collected Writings*, ed Masson, 3 370)

1044a. 20-21. *The most pleasant place*—"I trust that my reader has not been so irritable to the windings of my narrative as to fancy me speaking here of the Brown-

Brunell and Pymont [Brunell's clerk] period Naturally I had no money disposable at that period for the opera I am speaking here of years stretching far beyond those boyish scenes—interludes in my Oxford life, or long after Oxford."—De Quincey's note in enlarged *Confessions* (*Collected Writings*, ed Masson, 3 389)

1040b. 20ff. Cf. with the following closing lines of Raleigh's *History of the World*—"O, eloquent, just, and mighty Death' whom none could advise, thou hast persuaded, what none have dared, thou hast done, and whom all the world flattered, thou only hast cast out of the world and despoiled thou hast drawn together all the far stretched greatness, all the pride, cruelty, and ambition of man, and covered it all over with these two narrow words, *Hic jacet*"

1067. INTRODUCTION TO THE PAINS OF OPIUM

The portion omitted recounts the changes that took place between 1804 and 1813, at the school where De Quincey attended and in his own life Mention is made of De Quincey's sufferings of 1813, in which his old dreams were revived, and as a result of which he became a "regular and confirmed opium-eater" The selection printed continues the record from 1818

1049a. 16ff. "The cottage and the valley concerned in this description were not imaginary: the valley was the lovely one in *those days*, of Gramere, and the cottage was occupied for more than twenty years by myself, as immediate successor, in the year 1809, to Wordsworth Looking to the limitation here laid down—*ris*, in *those days*—the reader will inquire in what way Time can have affected the beauty of Gramere Do the Westmoreland valleys turn gray-headed? O reader! this is a painful memento for some of us! Thirty years ago, a gang of Vandals (nameless, I thank heaven, to me), for the sake of building a mail coach road that never would be wanted, carried, at a cost of £3000 to the defrauded parish, a horrid causeway of sheer granite masonry for three-quarters of a mile, right through the loveliest succession of secret forest dells and sly recesses of the lake, margined by unrivalled ferns, amongst which was the *Omunda regalis* This sequestered angle of Gramere is described by Wordsworth, as it unveiled itself on a September morning, in the exquisite poems on the 'Naming of Places.' From this also—*ris*, this spot of ground, and this magnificent crest (the *Omunda*)—was suggested that unique line, the finest independent line through all the records of verse,

'Or lady of the lake,

Sole sitting by the shores of old romance'

Rightly therefore did I introduce this limitation The Gramere before and after this

outrage were two different vales"—De Quincey's note in enlarged *Confessions* (Collected Writings, ed Masson, 3 406). The poem referred to begins "A narrow girdle of rough stones and crags,"

- 1071b. 35-36. *Reading is an accomplishment of mine.*—Some persons admired the soft, clear tone of De Quincey's voice in conversation, but others found much fault with his reading "It seems to me, from the manner in which the Opium-Eater recited a few lines occasionally which he had occasion to quote, that the reading upon which in his *Confessions* he plagues himself would scarcely appear good to most people. He reads with too inward a voice, he dwells much upon the long vowels (this he does in his conversation, which makes it resemble more a speech delivered in a debating society than the varietious discourse usually held among friends), he ekes out particular syllables has generally much appearance of intensity, and, in short, removes his tone and manner too much from the mode of common language. Hence I could not always catch the words in his quotations, and though one acquainted with the quotation beforehand would relish it the more from having an opportunity afforded of dwelling upon it, and from hearing the most made of those particular parts for the sake of which it is brought forward, yet general hearers would be left far behind, and in a state of wonder at the quoter"—From Woodhouse's *Conversations*, quoted by Garnett in his edition of the *Confessions* (1885)

- 1072a 5 An early manuscript of the *Confessions* contains at this point the following entertaining paragraph "This, then, has been the extent of my reading for upwards of sixteen months. It frets me to enter those rooms of my cottage in which the books stand. In one of them, to which my little boy has access, he has found out a use for some of them. Somebody has given him a bow and arrows—God knows who, certainly not I, for I have not energy or ingenuity to invent a walking-stick—thus equipped for action, he rears up the largest of the fellows that he can lift, places them on a tottering base, and then shoots until he brings down the enemy. He often presses me to join him, and sometimes I consent, and we are both engaged together in these intellectual labors. We build up a pile, having for its base some slender modern metaphysician, ill able (poor man!) to sustain such a weight of philosophy. Upon this we place the Dutch quartet of Descartes¹ and Spinoza;² then a third story of Schoolmen³ in folio—the Master of Sen-

tences,⁴ Suarez,⁵ Picus Mirandula⁶ and the Telemonian bulk of Thomas Aquinas,⁷ and when the whole architecture seems firm and compact, we finish our system of metaphysics by roofing the whole with Duval's enormous Aristotle.⁸ So far there is some pleasure—building up is something, but what is that to destroying? Thus thinks, at least, my little companion, who now, with the wrath of the Pythian Apollo,⁹ assumes his bow and arrows, plants himself in the remotest corner of the room, and prepares his fatal shafts. The bow-string twangs, flights of arrows are in the air, but the Dutch Impregnability of the Bergen-op-Zooms¹⁰ at the base receives the few which reach the mark, and they recoil without mischief done. Again the baffled archer collects his arrows, and again he takes his station. An arrow issues forth and takes effect on a weak side of Thomas. Symptoms of dissolution appear—the cohesion of the system is loosened—the Schoolmen begin to totter, the Stagyrice¹¹ trembles, Philosophy rocks to its centre, and before it can be seen whether time will do anything to heal their wounds, another arrow is planted in the schism of their ontology, the mighty structure heaves—reels—seems in suspense for one moment, and then, with one choral crash—to the frantic joy of the young Sacristan—lies subverted on the floor! Kant!¹² and Aristotle, Nominalists and Realists,¹³ Doctors Seraphic¹⁴ or Irrefragable,¹⁵ what cares he? All are at his feet—the Irrefragable has been confuted by his arrows, the Seraphic has been found mortal and the greatest philosopher and the least differ but according to the brief noise they have made"—*Posthumous Works*, ed Japp, 1 318-19

¹ The Master of Sentences was Peter Lombard, an Italian theologian of the 12th century, he was so called from his Latin work *Four Books of Sentences*.

² Suarez (1548-1617) was a noted Spanish Jesuit philosopher and theologian.

³ Picus Mirandula was Pico, Count of Mirandola (1463-94), an Italian humanist and philosopher.

⁴ Thomas Aquinas was an Italian theologian and scholastic philosopher of the 13th century, he was a prolific writer, his works are called "Telemonian" from Telamon a famous legendary Greek hero.

⁵ Duval was probably an editor of the works of Aristotle (4th century B. C.), the famous Greek philosopher.

⁶ Apollo, the god of the sun, was given the epithet *Pythian*, because he slew the Python, the serpent at Delphi.

⁷ Bergen-op-Zoom was formerly a strongly fortified town in the Netherlands.

⁸ Aristotle, so called from Stagira, his birthplace, a city on the coast of Macedonia.

⁹ Kant (1724-1804) was a noted German philosopher.

¹⁰ The Nominalists were a school of philosophers who held that universal and collective terms have no real existences corresponding to them, the Realists held an opposite view.

¹¹ The Seraphic Doctor was St Bonaventura (1221-74), an Italian scholastic philosopher noted for the religious fervor of his style.

¹² The Irrefragable Doctor was Alexander of Hales, an English scholastic philosopher of the 13th century.

¹ Descartes (1596-1650) was a noted French philosopher, he lived in Holland from 1629 to 1649.

² Spinoza (1632-77) was a noted Dutch philosopher.

³ The Schoolmen were medieval Christian philosophers, who tried to reconcile Christian faith with reason.

1072a. 45x. "For this, as for some other passages, I was justly attacked by an able and liberal critic in *The New Edinburgh Review*, as for so many absurd irrelevances. In that situation no doubt they were so, and of this, in spite of the haste in which I had written the greater part of the book, I was fully aware. However, as they said no more than what was true, I was glad to take that, or any occasion which I could invent, for offering my public testimony of gratitude to Mr Ricardo. The truth is, I thought that something might occur to intercept any more appropriate mode of conveying my homage to Mr Ricardo's ear, which should else more naturally have been expressed in a direct work on political economy. This fear was at length realized—not in the way I had apprehended, viz., by my own death, but by Mr Ricardo's. And now, therefore, I felt happy that, at whatever price of good taste, I had in some imperfect way made known my sense of his high pretensions—although, unfortunately, I had given him no means of judging whether my applause were of any value. For during the interval between September, 1821, and Mr Ricardo's death in September, 1823, I had found no leisure for completing my work on political economy."—De Quincey, in *Dialogues of Three Templars on Political Economy* (*Collected Writings*, ed Masson, 9 39-40). This article first appeared in *The London Magazine*, March 1824.

1073b. 13-14. *Roman centurion over his soldiers*.—A reference to the reply of the centurion to Christ, *Matthew*, 8 9. "For I am a man under authority, having soldiers under me; and I say to this man, Go, and he goeth, and to another, Come, and he cometh, and to my servant, Do this, and he doeth it."

1074b. 2-3. *Relative of mine*.—"The heroine of this remarkable case was a girl about nine years old and there can be little doubt that she looked down as far within the crater of death—that awful volcano—as any human being ever can have done that has lived to draw back and report her experience. Not less than ninety years did she survive this memorable escape, and I may describe her as in all respects a woman of remarkable and interesting qualities. She enjoyed throughout her long life as the reader will readily infer, serene and cloudless health, had a masculine understanding, revered truth not less than did the Evangelists, and led a life of salutary devotion, such as might have glorified *Isidore or Paul*." (The words in italics are Ariosto's.)—I mention these traits as characterizing her in a memorable extent, that the reader may not suppose himself relying upon a dealer in exaggerations, upon a credulous enthusiast, or upon a careless wielder of language. Forty-five years had intervened between the first time and the last time of her telling me this anecdote, and not one iota had shifted its ground amongst the incidents, nor

had any the most trivial of the circumstantiations suffered change. The scene of the accident was the least of valleys,—what the Greeks of old would have called an *dykos*, and we English should properly call a dell. Human tenant it had none even at noonday; it was a solitude, and would oftentimes have been a silent solitude, but for the brawling of a brook—not broad, but occasionally deep—which ran along the base of the little hills. Into this brook, probably into one of its dangerous pools, the child fell and, according to the ordinary chances, she could have had but a slender prospect indeed of any deliverance, for, although a dwelling-house was close by, it was shut out from view by the undulations of the ground. How long the child lay in the water was probably never inquired earnestly until the answer had become irrecoverable for a servant, to whose care the child was then confided, had a natural interest in suppressing the whole case. From the child's own account it should seem that *asphyxia* must have announced its commencement. A process of struggle and deadly suffocation was passed through half consciously. This process terminated by a sudden blow apparently on or in the brain, after which there was no pain or conflict, but in an instant succeeded a dazzling rush of light; immediately after which came the solemn apocalypse of the entire past life. Meantime, the child's disappearance in the water had happily been witnessed by a farmer who rented some fields in this little solitude, and by a rare accident was riding through them at the moment. Not being very well mounted he was retarded by the hedges and other fences in making his way down to the water, some time was thus lost, but, once at the spot, he leaped in, booted and spurred, and succeeded in delivering one that must have been as nearly counted amongst the populations of the grave as perhaps the laws of the shadowy world can suffer to return."—De Quincey's note in enlarged *Confessions* (*Collected Writings*, ed Masson, 3 435). The relative mentioned is said to be De Quincey's mother. The quotation from Ariosto is found in *Orlando Furioso*, VIII, 45, 8.

1075a. 39-40. *Set of plates called his 'Dreams'*.—"No plates of this title were ever published by Piranesi."

b. 19-20. *Great modern poet*.—"What poet? It was Wordsworth; and why did I not formally name him? This throws a light backwards upon the strange history of Wordsworth's reputation. The year in which I wrote and published these *Confessions* was 1821; and at that time the name of Wordsworth, though beginning to emerge from the dark cloud of scorn and contumely which had hitherto overshadowed it, was yet most imperfectly established. Not until ten years later was his greatness cheerfully and generally acknowledged. I, therefore, as the very

earliest (without one exception) of all who came forward, in the beginning of his career, to honor and welcome him, shrank with disgust from making any sentence of mine the occasion for an explosion of vulgar malice against him. But the grandeur of the passage here cited inevitably spoke for itself, and he that would have been most scornful on hearing the name of the poet coupled with this epithet of 'great' could not but find his malice intercepted, and himself cheated into cordial admiration, by the splendor of the verses."—De Quincey's note in enlarged *Confessions* (*Collected Writings*, ed. Masson, 3:489).

- 1076a. 5. *Objective*.—"This word, so nearly unintelligible in 1821, so intensely scholastic, and, consequently, when surrounded by ramillar and vernacular words, so apparently pedantic, yet, on the other hand, so indispensable to accurate thinking, and to wide thinking, has since 1821 become too common to need any apology"—De Quincey's note in enlarged *Confessions* (*Collected Writings*, ed. Masson, 3:440).

Cf. the following passage from Ruskin's *Modern Painters*, Part IV, ch 12, "Of the Pathetic Fallacy," sec. 1 "German dulness and English affectation have of late much multiplied among us the use of two of the most objectionable words that were ever coined by the trouble-omeness of metaphysicians,—namely, *Objective* and *Subjective*. No words can be more exquisitely, and in all points, useless; and I merely speak of them that I may, at once and forever, get them out of my way, and out of my reader's."

- 1078a. 57. The original manuscript contained at this point the following passage "This dream at first brought tears to one who had been long familiar only with groans but afterwards it fluctuated and grew unsteady the passions and the scenery changed countenance, and the whole was transposed into another key. Its variations, though interesting, I must omit

"At length I grew afraid to sleep, and I shrunk from it as from the most savage torture. Often I fought with my drowsiness, and kept it aloof by sitting up the whole night and following day. Sometimes I lay down only in the daytime and sought to charm away the phantoms by requesting my family to sit around me and to talk, hoping thus to derive an influence from what affected me externally into my internal world of shadows but, far from this, I infected and stained as it were the whole of my waking experience with feelings derived from sleep. I seemed indeed to live and to converse even when awake with my visionary companions much more than with the realities of life. 'Oh, X, what do you see? dear X, what is it that you see?' was the constant exclamation of M[argaret], by which I was awakened as soon as I had fallen asleep, though to me it

seemed as if I had slept for years. My groans had, it seems, wakened her, and, from her account, they had commenced immediately on my falling asleep.

"The following dream, as an impressive one to me, I shall close with it grew up under the influence of that misery which I have described above as resulting from the almost paralytic incapacity to do anything towards completing my intellectual labors, combined with a belief which at the time I reasonably entertained that I should soon be called on to quit forever this world and those for whom I still clung to it"—Quoted by Garnett in his edition of the *Confessions*, 263. Margaret was De Quincey's wife.

- 1079b. 11. *I triumphed*.—This was true when the *Confessions* was first written in 1821; but De Quincey later suffered prostrations under the influence of opium, notably in 1823-24 and in 1841-44.

- 1080a. 20. The *Confessions* closes with an Appendix, in which De Quincey rather apologizes for conveying the impression that he had wholly renounced the use of opium.

ON THE KNOCKING AT THE GATE IN MACBETH

"The little paper *On the Knocking at the Gate in Macbeth* is interesting in several ways. It is a classical instance of the peculiar faculty of discovering hidden analogies, of which De Quincey boasts, like Lamb's essay on the tragedies of Shakspeare considered as to their fitness for stage representation, it is an early note of the great burden of rational Shakspeare appreciation that took its rise, in England, in the lectures of Coleridge, and it is a contribution from one who does not rank among the great commentators upon the Elizabethan drama, which no such commentator can afford to neglect. There is, in fact, no part of De Quincey's additions to literature in which he has more clearly redeemed for all time a bit of the unknown."—Turk, in *Introduction to Selections from De Quincey* (Ath. Press ed.), page 1.

For another example of the same kind of writing see the Postscript to *On Murder Considered as One of the Fine Arts* (*Collected Writings*, ed. Masson, 13:70).

1089. AUTOBIOGRAPHIC SKETCHES

The Affliction of Childhood is mainly a reproduction, with alterations, of portions of De Quincey's *Suspiria de Profundis* articles printed in *Blackwood's Magazine* in 1845, and of the first Autobiographic Sketch printed in *Hogg's Instructor* in 1851. In the portion omitted De Quincey tells of the status of the family

1100. SAVANNAH-LA-MAR

Savannah-la-Mar is the name of a small coast town in Jamaica, where De Quincey's brother Richard lost his life during a hunting trip.

1101. THE POETRY OF POPE

The following selection is part of an article printed in *The North British Review*, Aug., 1848, in the form of a review of W. Roscoe's edition of *The Works of Alexander Pope* (1847). When reprinted by De Quincey the article was entitled *Alexander Pope*, but Masson's title (*Collected Writings*, 11 51) is used here to distinguish this article from another one by De Quincey entitled *Alexander Pope*, printed in *The Encyclopædia Britannica*

1103. THE ENGLISH MAIL-COACH

"This little paper, according to my original intention, formed part of the *Suspensæ de Profundis*, from which, for a momentary purpose, I did not scruple to detach it and to publish it apart, as sufficiently intelligible even when dislocated from its place in a larger whole. To my surprise, however, one or two critics, not carelessly in conversation, but deliberately in print, professed their inability to apprehend the meaning of the whole, or to follow the links of the connection between its several parts. I am myself as little able to understand where the difficulty lies, or to detect any lurking obscurity, as these critics found themselves to unravel my logic. Possibly I may not be an indifferent and neutral judge in such a case. I will therefore sketch a brief abstract of the little paper according to my original design, and then leave the reader to judge how far this design is kept in sight through the actual execution.

"Thirty-seven years ago, or rather more, accident made me, in the dead of night, and of a night memorably solemn, the solitary witness of an appalling scene, which threatened instant death in a shape the most terrific to two young people whom I had no means of assisting, except in so far as I was able to give them a most hurried warning of their danger, but even that not until they stood within the very shadow of the catastrophe, being divided from the most frightful of deaths by scarcely more, if more at all, than seventy seconds.

"Such was the scene, such in its outline, from which the whole of this paper radiates as a natural expansion. This scene is circumstantially narrated in Section the Second, entitled 'The Vision of Sudden Death.'

"But a movement of horror, and of spontaneous recoil from this dreadful scene, naturally carried the whole of that scene, raised and idealised, into my dreams, and very soon into a rolling succession of dreams. The actual scene, as looked down upon from the box of the mail, was transformed into a dream, as tumultuous and changing as a musical fugue. This troubled dream is circumstantially reported in Section the Third, entitled 'Dream-Fugue on the theme of Sudden Death.' What I had beheld from my seat upon the mail,—the scenical strife of action and passion, of anguish and fear, as I had there wit-

nessed them moving in ghostly silence,—this duel between life and death narrowing itself to a point of such exquisite evanescence as the collision neared all these elements of the scene blended, under the law of association, with the previous and permanent features of distinction investing the mail itself, which features at that time lay—1st, in velocity unprecedented, 2dly, in the power and beauty of the horses, 3dly, in the official connection with the government of a great nation; and, 4thly, in the function, almost a consecrated function, of publishing and diffusing through the land the great political events, and especially the great battles, during a conflict of unparalleled grandeur. These honorary distinctions are all described circumstantially in the First or introductory Section ('The Glory of Motion'). The three first were distinctions maintained at all times; but the fourth and grandest belonged exclusively to the war with Napoleon, and this it was which most naturally introduced Waterloo into the dream. Waterloo, I understand, was the particular feature of the 'Dream-Fugue' which my censors were least able to account for. Yet surely Waterloo, which, in common with every other great battle, it had been our special privilege to publish over all the land, most naturally entered the dream under the license of our privilege. If not—if there be anything amiss—let the Dream be responsible. The Dream is a law to itself, and as well quarrel with a rainbow for showing or for not showing, a secondary arch. So far as I know, every element in the shifting movements of the Dream derived itself either primarily from the incidents of the actual scene, or from secondary features associated with the mail. For example, the cathedral aisle derived itself from the mimic combination of features which grouped themselves together at the point of approaching collision—*vis*, an arrow-like section of the road, six hundred yards long, under the solemn lights described, with lofty trees meeting overhead in arches. The guard's horn, again—a humble instrument in itself—was yet glorified as the organ of publication for so many great national events. And the incident of the Dying Trumpeter, who rises from a marble bas-relief, and carries a marble trumpet to his marble lips for the purpose of warning the female infant, was doubtless secretly suggested by my own imperfect effort to seize the guard's horn, and to blow the warning blast. But the Dream knows best, and the Dream, I say again, is the responsible party."—De Quincey, in Preface to the volume of his *Collected Writings* (1854) containing *The English Mail-Coach*. It is printed by Masson as the Author's Postscript (*Collected Writings*, 13 328-30).

1106a. 28 ff. "This paragraph is a caricature of a story told in Staunton's *Account of the Earl of Macartney's Embassy to China in 1793*."—Masson's note in *Collected Writings*, 13 277. The account was published in 1797.

- 1109a. 22. "*Tallyho*" or "*Highflyer*."—A tallyho was a kind of four-in-hand pleasure coach, so called from a popular coach named "The Tallyho." A highflyer was a fast stage coach.
- 1121a. 49-50. *Lilliputian Lancaster*—Lancaster, the county seat of Lancashire, was much smaller than Liverpool or Manchester, both situated in the same county.

JOHN DYER (1701-1758), p. 16

EDITIONS

- Poems*, ed. with a Biographical Introduction, by E. Thomas (Welsh Library ed. London, Unwin, 1903)

BIOGRAPHY AND CRITICISM

- Dowden, E. In Ward's *The English Poets*, Vol. 3 (London, Macmillan, 1880, 1900)
- Johnson, S. *The Lives of the English Poets* (1779-81); 3 vols., ed. by G. B. Hill (London, Clarendon Press, 1905).

CRITICAL NOTES

To the Poet John Dyer

Bard of the Fleece, whose skillful genius made
That work a living landscape fair and bright,
Nor hallowed less with musical delight
Than those soft scenes through which thy childhood strayed,
Those southern tracts of Cambria, "deep embayed,
With green hills fenced with Ocean's murmur lulled",
Though hasty fame hath many a chaplet culled
For worthless brows, while in the pensile shade
Of cold neglect she leaves thy head ungraced,
Yet pure and powerful minds, hearts meek and still,
A grateful few, shall love thy modest lay,
Long as the shepherd's bleating flock shall stray
O'er naked Snowdon's wide aerial waste,
Long as the thrush shall pipe on Grongar Hill'

—Wordsworth

16.

GRONGAR HILL

"Grongar Hill is the happiest of his productions. It is not indeed very accurately written, but the scenes which it displays are so pleasing, the images which they raise so welcome to the mind, and the reflections of the writer so consonant to the general sense or experience of mankind, that when it is once read, it will be read again"—Johnson, in "*Dyer*," *The Lives of the English Poets* (1779-81)

Grongar Hill is a hill in southwestern Wales. With respect to title and subject matter the poem is similar to Sir John Denham's *Cooper's Hill* (1642).

EBENEZER ELLIOTT (1781-1849), p. 1165

EDITIONS

- Works*, 2 vols., ed. by his son E. Elliott (London, King, 1876)

BIOGRAPHY

- Howitt, W. *Home and Haunts of the Most Eminent British Poets*, 2 vols. (London, 1847, 1856, Routledge, 1894, New York, Dutton)
- Phillips, G. S. ("J. Seville") *Memoirs of Ebenezer Elliott* (London, Gilpin, 1850)
- Smiles, S. *Brief Biographies* (Boston, Ticknor, 1880)
- Watkins, J. *Life, Poetry, and Letters of Ebenezer Elliott, the Corn-Law Rhymers* (London, Mortimer, 1850)

CRITICISM

- Carlyle, T. "Corn-Law Rhymes," *The Edinburgh Review*, July, 1832 (55-534), *Critical and Miscellaneous Essays*, 3 vols. (Boston, Houghton, 1880)
- Fox, W. J. *The Westminster Review* (30 187)
- Hall, S. C. and Mrs. S. C. "Memories of the Authors of the Age," *The Eclectic Magazine*, Nov. 1865 (65 573)
- Stoddard, R. H. *Under the Evening Lamp* (New York, Scribner 1892, London, Gay)
- Wilson, John. "Poetry of Ebenezer Elliott," *Blackwood's Magazine*, May, 1834, 35 815)

CRITICAL NOTES

From On the Statue of Ebenezer Elliott

Three Elliotts there have been three glorious men
Each in his generation. One¹ was doomed
By Despotism and Prelaty to pine
In the damp dungeon, and to die for Law,
Rackt by slow tortures ere he reacht the grave,
A second² hurl'd his thunderbolt and flame
When Gaul and Spaniard moor'd their pinnaces,
Screaming defiance at Gibraltar's frown,
Until one moment more, and other screams
And other writhings rose above the wave,
From sails ahire and hissing where they fell,
And men half burnt along the buoyant mast
A third³ came calmly on, and askt the rich
To give laborious hunger daily bread,
As they in childhood had been taught to pray
By God's own Son, and sometimes have prayed
since
God heard, but they heard not. God sent down
bread,
They took it, kept it all, and cried for more,
Hollowing both hands to catch and clutch the
crumbs.
I may not live to hear another voice,

¹ Sir John Elliot (1592-1632), an English patriot who was imprisoned because of his opposition to the government of Charles I. He died in the Tower of London.

² George Augustus Elliot (1717-80), an English general and Governor of Gibraltar, which he defended against the French and Spanish, 1779-83.

³ Ebenezer Elliott.

Elliot, of power to penetrate, as thine,
Dense multitudes, another none may see
Leading the Muses from unthrifty shades
To fields where corn gladdens the heart of man, 40
And where the trumpet with defiant blast
Blows in the face of War, and yields to Peace

—Walter Savage Landor (1853)

"No man could be more happy than Elliott in a green lane, though an indefatigable and successful man of business, he devoutly and devotedly loved Nature. If absolutely rabid when he wrote of the 'taxed aristocracy'—sententious, bitter, sarcastic, loud with his pen in hand and class sympathies and antipathies for his inspiration—all evil thoughts evaporated when communing in the woods and fields with the God by whom the woods and fields were made, among them his spirit was as fresh and gentle as the dew by which they were nourished"—S. C. Hall in *Retrospect of a Long Life* (1883)

From his bold and vigorous attack upon the Corn Laws, which placed restrictions upon the grain trade, Elliott won the name of "The Corn-Law Rhymist." A volume of his verse, published in 1831 was entitled *Corn Law Rhymes*. It was inscribed to "all who revere the memory of Jeremy Bentham wise to promote the greatest happiness to the greatest number for the greatest length of time." Bentham was an English utilitarian philosopher (1748-1832)

1105. BATTLE SONG

This is a workman's song which grew out of the labor troubles of the early nineteenth century. It applies possibly to the Peterloo Massacre of Aug. 16, 1819. On that date a large assembly, chiefly of the laboring classes, which met at St. Peter's Field, Manchester, in behalf of reform legislation was charged by the militia and many were killed and wounded.

1106. THE PRESS

The Reform Bill of 1832 which greatly extended the franchise, had been strongly supported by the press. Elliott was engaged in the iron trade in Sheffield from 1821 to 1842.

PRESTON MILLS

Preston is a manufacturing town in Lancashire, England noted for its cotton linen, and iron industries.

WILLIAM GODWIN (1756-1836), p. 213

EDITIONS

In *Enquiry Concerning Political Justice*, 2 vols (1793-1796, London, Sonnenschein, 1890; New York, Scribner)

Caleb Williams, or Things as They Are, 3 vols. (1794); 1 vol (London, Newnes, n.d.; New York, Scribner, 1904)

History of the Commonwealth of England, 4 vols. (London, Colburn, 1824-28).

BIOGRAPHY

Brailsford, H. N. *Shelley, Godwin, and their Circle* (Home University Library, New York, Holt, 1913, London, Williams)

Gouig, R. *William Godwin, sa vie, ses œuvres principales* (Paris, Alcan, 1908)

Paul, C. K. *William Godwin, his Friends and Contemporaries*, 2 vols (London, Paul, 1876, Boston, Roberts)

Ramus, P. *William Godwin der Theoretiker des kommunistischen Anarchismus*, Eine biographische Studie mit Anfügen aus seiner Schriften (Leipzig, Dietrich, 1907)

Simon, Helene. *William Godwin und Mary Wollstonecraft* (München, Beck, 1909)

CRITICISM

De Quincey, T. *Literary Reminiscences* (1859), *Collected Writings*, ed. Masson (London, Black, 1880-90, 1896-97), 11, 326.

Dowden, E. "Theorists of Revolution," *The French Revolution and English Literature* (New York, Scribner, 1897-1909)

Harper, G. M. "Rousseau, Godwin, and Wordsworth," *The Atlantic Monthly*, May, 1912 (109-639)

Hazlitt, W. *Contributions to The Edinburgh Review*, April, 1830, *The Spirit of the Age* (London, 1825), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure) 10 385-4 200

Rogers, A. K. "Godwin and Political Justice," *The International Journal of Ethics*, Oct., 1911 (22-50)

Saltzoff, H. *William Godwin und die Anfänge des Anarchismus im XVIII Jahrhundert* (Berlin, Haering, 1907)

Shelley, P. B. *Letters*, 2 vols, ed. by B. Ingpen (London, Putnam 1909, 1912, New York, Scribner)

Stephen, L. "Godwin and Shelley" *Hours in a Library*, 3 vols (London Smith 1874-79, New York and London, Putnam, 1890), 4 vols (1907)

Stephen, L. *History of English Thought in the Eighteenth Century*, 2 vols (London, Smith, 1876, 1902, New York, Putnam 1902)

Stephen, L. "William Godwin's Novels," *Studies of a Biographer*, 4 vols (London, Duckworth, 1898-1902, New York Putnam)

CRITICAL NOTES

"More than any English thinker he [Godwin] resembles in intellectual temperament those French theorists who represented the early revolutionary impulse. His doctrines are developed with a logical precision which shrinks from no consequences, and which placidly ignores all inconvenient facts. The Utopia in which his imagination delights is laid out with geometrical symmetry and simplicity. Godwin believes as firmly as any early Christian in the speedy revelation of a new Jerusalem, four-square and perfect in its plan. Godwin's intellectual genealogy may be traced to three

sources. From Swift,¹ Mandeville,² and the Latin historian,³ he had learnt to regard the whole body of ancient institutions as corrupt, from Hume⁴ and Hartley,⁵ of whom he speaks with enthusiasm, he derives the means of assault upon the old theories, from the French writers, such as Rousseau, Helvetius, and Holbach,⁶ he caught, as he tells us, the contagion of revolutionary zeal. The *Political Justice* is an attempt to frame into a systematic whole the principles gathered from these various sources, and may be regarded as an exposition of the extremest form of revolutionary dogma. Though Godwin's idiosyncrasy is perceptible in some of the conclusions, the book is instructive, as showing, with a clearness paralleled in no other English writing, the true nature of those principles which excited the horror of Burke and the Conservatives.—Leadle Stephen, in *History of English Thought in the Eighteenth Century* (1876)

Godwin's revolutionary zeal fired the enthusiasm of Wordsworth, Coleridge, and especially Shelley. Numerous instances of that influence may be observed in their writings. As a contrast to Godwin's ideas on the French Revolution, see Burke's *Reflections on the Revolution in France* (p. 1186).

The text here followed is that of the 1790 American edition, a reprint of the second London edition. In editions subsequent to the first edition of the *Enquiry* (1793), Godwin's radicalism was slightly tempered.

THOMAS GRAY (1716-1771), p. 57

EDITIONS

- Works*, 4 vols., ed. by E. Gosse (London, Macmillan, 1884)
- Poetical Works*, ed. by J. Bradshaw (Aldine ed. London, Bell, 1891, New York, Macmillan)
- English Poems*, ed. by D. C. Tovey (Cambridge University Press, 1898)
- Poems*, with Collins (London, Newnes, 1905, New York, Scribner)
- Selections from the Poetry and Prose*, ed. by W. I. Phelps (Atheneum Press ed. Ginn, Boston, 1894)
- Letters*, 2 vols., ed. by D. C. Tovey (Bohn Library ed. London, Bell, 1900-04, New York, Macmillan)
- Essays and Criticisms*, ed. with an introduction, by C. S. Northrup (Belles Lettres Series, Boston, Heath, 1911)

BIOGRAPHY

- Gosse, E. *Gray* (English Men of Letters Series, London, Macmillan, 1882, New York, Harper).

¹ Jonathan Swift (1667-1745), a noted English satirist

² Bernard Mandeville (c1670-1733), a Dutch-English writer

³ Tacitus (c55-118), who describes the century preceding his own as degenerate

⁴ David Hume (1711-76), a noted Scottish philosopher and historian

⁵ David Hartley (d. 1757), an English materialistic philosopher

⁶ Rousseau, Helvetius, and Holbach were noted French philosophers of the 18th century.

Johnson, S. *The Lives of the English Poets* (1779-81); ed. by G. B. Hill, 3 vols. (London, Clarendon Press, 1905).

Norton, C. E. *The Poet Gray as a Naturalist* (Boston, Goodspeed, 1908).

Rawnsley, H. D. "Gray's Visit to Keswick," *Literary Associations of the English Lakes*, 2 vols. (Glasgow, MacLehose, 1906)

Tovey, D. C. *Gray and his Friends* (Cambridge University Press, 1890)

CRITICISM

Arnold, M. In Ward's *The English Poets*, Vol. 3 (London and New York, Macmillan, 1880, 1900), *Essays in Criticism*, Second Series (London and New York, Macmillan, 1888)

Beers, H. A. "The Miltonic Group," *A History of English Romanticism in the Eighteenth Century* (New York, Holt, 1898, 1910)

Benson, A. C. *Essays* (London, Heinemann, 1895, New York, Dutton)

Brooke, S. A. "From Pope to Cowper," *Theology in the English Poets* (London, King, 1874, New York, Dutton, 1910).

Bulwer, E. (Lord Lytton) *Miscellaneous Prose Works*, Vol. 1 (New York, Harper, 1898)

Dobson, Austin. "Gray's Library," *Eighteenth Century Vignettes*, First Series (London, Chatto, 1892)

Hazlitt, W. C. "On Swift, Young, Gray, Collins, etc.," *Lectures on the English Poets* (London, 1818), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-04, New York, McClure), 5, 104

Hudson, W. H. *Gray and His Poetry* (New York, Dodge, 1912)

Jack, A. A. "Gray (Social or Prose Poetry)," *Poetry and Prose* (London, Constable, 1911)

Kittredge, G. L. "Gray's Knowledge of Old Norse," in Appendix to Introduction to W. L. Phelps's *Selections from the Poetry and Prose of Thomas Gray* (Boston, Ginn, 1894)

Lowell, J. R. *Latest Literary Essays* (Collected Writings, Boston, Houghton, 1890-92, Vol. 9)

L'erry, T. S. "Gray, Collins, and Beattie," *The Atlantic Monthly*, Dec. 1880 (24 810)

Malraux, J. C. "Nature in Collins, Gray, Goldsmith, Cowper, and Burns," *On Poetic Interpretations of Nature* (Edinburgh, Douglas, 1877, New York, Hurd, 1878, Boston, Houghton, 1885)

Snyder, E. D. "Thomas Gray's Interest in Celtic," *Modern Philology*, April, 1914 (11 570)

Stephen, L. "Gray and his School," *Hours in a Library*, 3 vols. (London, Smith, 1874-79, New York and London, Putnam, 1890), 4 vols. (1907).

Walker, H. *The English Essay and Essayists* (London, Dent, 1915, New York, Dutton)

Warren, T. H. *Essays of Poets and Poetry* (New York, Dutton, 1909).

Warren, T. H. "Letters of Thomas Gray," *The Quarterly Review*, April, 1914 (220 390)

Wilson, B. "General Wolfe and Gray's Elegy," *The Nineteenth Century*, April, 1913 (78 862)

Woodberry, G. E. *The Inspiration of Poetry* (New York, Macmillan, 1910).

CONCORDANCE

Cook, A. S. *A Concordance to the English Poems of Thomas Gray* (Boston and New York, Houghton, 1908).

BIBLIOGRAPHY

Northrup, C. H. *A Bibliography of Thomas Gray* (Yale Univ. Press, in preparation).

CRITICAL NOTES

Gray's poetry shows a distinct gain over his contemporaries in the number of poetic forms which he uses. The introduction of new poetic forms and new meters constituted one of the noticeable changes taking place in English poetry.

"Although Gray's biographers and critics have very seldom spoken of it, the most interesting thing in a study of his poetry . . . is his steady progress in the direction of Romanticism. Beginning as a classicist and disciple of Dryden, he ended in thoroughgoing Romanticism. His early poems contain nothing Romantic, his *Elegy* has something of the Romantic mood, but shows many conventional touches, in the Pindaric Ode the Romantic feeling asserts itself boldly, and he ends in enthusiastic study of Norse and Celtic poetry and mythology. Such a steady growth in the mind of the greatest poet of the time shows not only what he learned from the age, but what he taught it. Gray is a much more important factor in the Romantic Movement than seems to be commonly supposed."—Phelps, in *The Beginnings of the English Romantic Movement* (1893).

57.

ODE ON THE SPRING

The original title of this poem was *Noon-tide*, it is based upon Horace's *Spring's Litanies* (*Odes*, I, 4).

"His ode *On Spring* has something poetical, both in the language and the thought, but the language is too luxuriant, and the thoughts have nothing new. There has of late arisen a practice of giving to adjectives derived from substantives the termination of participles, such as the cultured plain, the dainted bank; but I was sorry to see in the lines of a scholar like Gray, the *hunted* spring. The morality is natural, but too stale, the conclusion is pretty."—Samuel Johnson, in "Gray," *The Lives of the English Poets* (1779-81).

1. In classic mythology the Hours are represented as accompanying Venus and as bringing the changes of the season. The epithet *rosy-bosom'd* is borrowed from Milton (*Comus*, 988).

21. The pseudo-classic habit of personification is distinctly noticeable in this poem and others of Gray.

ODE ON A DISTANT PROSPECT OF ETON COLLEGE

This poem was written shortly after the death of Richard West, Gray's intimate friend. Two other friends of college days, Ashton and

Walpole, were estranged from Gray at the time.

"The Prospect of Eton College suggests nothing to Gray which every beholder does not equally think and feel. His supplication to father Thames, to tell him who drives the hoop or tosses the ball, is useless and puerile. Father Thames has no better means of knowing than himself."—Samuel Johnson, in "Gray," *The Lives of the English Poets* (1779-81).

G. Windsor Castle is on the opposite side of the Thames from Eton College.

58a. 20. In such phrases as this Gray shows the eighteenth century pseudo-classic manner.

79. In a note Gray refers to Dryden's *Palamon and Arcite*, 2, 582.

And Madness laughing in his ireful mood.

HYMN TO ADVERSITY

This poem was the model of Wordsworth's *Ode to Duty* (p. 296). It was itself modeled on Horace's *Ode to Fortune*.

7. The phrase *purple tyrants* Gray borrowed from Horace (*Odes*, I, 35, 12). *Purple* refers to the robes worn by kings.

8. See Milton's *Paradise Lost*, 2, 703. Strange horror seize thee and pains unfelt before.

59. 45-46. See note above on *Ode on a Distant Prospect of Eton College*.

ELEGY WRITTEN IN A COUNTRY CHURCH-YARD

"As you have brought me into a little sort of distress, you must assist me, I believe, to get out of it as well as I can. Yesterday I had the misfortune of receiving a letter from certain gentlemen (as their bookseller expresses it), who have taken the *Magazine of Magazines* into their hands. They tell me that an *ingenious* poem, called *Reflections in a Country Churchyard*, has been communicated to them, which they are printing forthwith, that they are informed that the *excellent* author of it is I by name, and that they beg not only his *indulgence*, but the *honor* of his correspondence, etc. As I am not at all disposed to be either so indulgent, or so correspondent, as they desire, I have but one bad way left to escape the honor they would inflict upon me; and therefore am obliged to desire you would make Doddsley print it immediately (which may be done in less than a week's time) from your copy, but without my name, in what form is most convenient for him, but on his best paper and character; he must correct the press himself, and print it without any interval between the stanzas, because the sense is in some places continued beyond them, and the title must be,—'Elegy, Written in a Country Churchyard.' If he would add a line or two to say it came into his hands by accident, I should like it better.

If you behold the *Magasin* of *Magasins* in the light that I do, you will not refuse to give yourself this trouble on my account, which you have taken of your own accord before now. If Dodsley do not do this immediately, he may as well let it alone"—Gray's Letter to Walpole, Feb 11, 1751.

"The Church-Yard abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo. The four stanzas beginning 'Yet even these bones' are to me original. I have never seen the notions in any other place, yet he that reads them here persuades himself that he has always felt them. Had Gray written often thus, it had been vain to blame, and useless to praise him"—Samuel Johnson, in "Gray," *The Lives of the English Poets* (1779-81).

"Of all short poems—or indeed of all poems whatsoever—in the English language, which has been, for a century and a quarter past, the one most universally, persistently, and incessantly reproduced and quoted from? I suppose, beyond rivalry and almost beyond comparison, *The Elegy in a Country Church-yard* of Thomas Gray. Such is the glory which has waited upon scant productivity and relative mediocrity—though undoubtedly nobly balanced and admirably grown and finished mediocrity—in the poetic art. The flute has overpowered the organ, the riding-horse has outstripped Pegasus, and the crescent moon has eclipsed the sun"—W. M. Rossetti, in *Lives of Famous Poets* (1878).

9-16. If a definite scene is in Gray's mind, it is probably that of the church and graveyard at Stoke Poges.

60. 55-56. These lines should be compared with the following from Ambrose Philipps's *The Fable of Thule* (1748), 35-40:

In forests did the lonely beauty shine
Like woodland flowers, which paint the desert
glades
And waste their sweets in unfrequented shades.

57-60. In an early manuscript version of the poem, the names used in this stanza are *Cato*, *Tully*, and *Cesar*. The changes are significant of Gray's growing Romanticism.

71-72. A reference to the custom, still common in Gray's time, of writing complimentary verses to noted persons to secure their patronage. After these lines, in an early manuscript version, the following stanzas are found:

The thoughtless world to majesty may bow,
Exalt the brave, and glorify success
But more to innocence their safety owe
Than power and genius e'er conspired to
bless.

And thou, who, mindful of th' unhonored dead,
Dost in these notes their artless tale relate,
By night and lonely contemplation led
To linger in the gloomy walks of Fate,

Hark! how the sacred calm, that broods
around,

Bids every fierce tumultuous passion cease,
In still small accents whispering from the
ground

A grateful earnest of eternal peace

No more, with reason and thyself at strife,
Give anxious cares and endless wishes
room!
But through the cool sequestered vale of life
Pursue the silent tenor of thy doom.

81. A number of gravestones at Stoke Poges contain misspellings.

THE PROGRESS OF POEY

This and the following poem are known as Gray's *Minstrel Ode*, perhaps the best ever written in the English language. They conform closely to the structure and manner of *Minstrel*. See note on Collins's *Ode on the Poetical Character* (p. 1245a). *The Progress of Poeiy* was announced by Gray in a letter to Walpole (undated, No. 97 in Tovey's ed.) in which he said that he might send very soon to Dodsley, his publisher, "an ode to his own tooth, a high *Minstrel* upon stilts, which one must be a better scholar than he is to understand a line of, and the very best scholars will understand but a little matter here and there." Gray's expectation was fulfilled. When this poem and *The Bard* were published, few persons read them with appreciation. In a letter to Mason (undated, No. 148 in Tovey's ed.), Gray says: "I would not have put another note to save the souls of all the owls in London. It is extremely well as it is—nobody understands me, and I am perfectly satisfied. Even *The Critical Review* (Mr. Franklin, I am told), that is rapt and surprised and shudders at me yet mistakes the *Eolian lyre* for the harp of *Æolus*, which, indeed as he observes, is a very bad instrument to dance to. If you hear anything (though it is not very likely, for I know my day is over) you will tell me. Lord Lyttleton¹ and Mr. Shenstone² admire me, but wish I had been a little clearer."

In reply to Richard Hurd's letter of thanks for a present of these two odes, Gray wrote as follows (Aug. 25, 1757):

"I do not know why you should thank me for what you had a right and title to, but attribute it to the excess of your politeness, and the more so, because almost no one else has made me the same compliment. As your acquaintance in the University (you say) do me the honor to *admire*, it would be ungenerous in me not to give them notice, that they are doing a very unfashionable thing, for all people of condition are agreed not to admire, nor even to understand. One very great man, writing to an acquaintance of his and mine says that he had read them seven or eight times, and that now, when he next sees him, he shall not have above *thirty questions* to ask. Another (a peer) believes that the last stanza of the second ode relates to King Charles the First and Oliver Cromwell. Even my friends tell me they do not *succeed* and write me moving topics of consolation on that

¹ George Lyttleton (1709-73), an English author and politician.

² William Shenstone (1714-63), an English poet. See p. 40.

head. In short, I have heard of nobody but an actor¹ and a doctor of divinity² that profess their esteem for them. Oh yes, a lady of quality (a friend of Mason's), who is a great reader. She knew there was a compliment to Dryden, but never suspected there was anything said about Shakespeare or Milton, till it was explained to her, and wishes that there had been titles prefixed to tell what they were about."

"[The] *Progress of Poetry*, in reach, variety, and loftiness of pulse, overrules all other English lyrics like an eagle. In spite of the dullness of contemporary ears, preoccupied with the continuous hum of the popular hurdy-gurdy, it was the prevailing blast of Gray's trumpet that more than anything else called man back to the legitimate standard"—Lowell, in "Pope" *My Study Windows* (1871).

61. I. 1. "The various sources of poetry, which gives life and lustre to all it touches, are here described. Its quiet majestic progress enriching every subject (otherwise dry and barren) with a pomp of diction and luxuriant harmony of numbers and its more rapid and irresistible course, when swolen and hurried away by the conflict of tumultuous passions"—Gray's note

I 2 "Power of harmony to calm the turbulent sallies of the soul"—Gray's note

62. I 3. "Power of harmony to produce all the graces of motion in the body"—Gray's note

II 1. "To compensate the real and imaginary ills of life, the Muse was given to mankind by the same Providence that sends day by its cheerful presence to dispel the gloom and terrors of the night"—Gray's note

II 2 "Extensive influence of poetic genius over the remotest and most uncivilized nations. Its connection with liberty and the virtues that naturally attend on it. (See the *Euse, Norwegian, and Welsh Fragments, the Lapp-land and American songs*)"—Gray's note

62. II 3 "Progress of poetry from Greece to Italy, and from Italy to England. Chaucer was not unacquainted with the writings of Dante or of Petrarca. The Earl of Surrey and Sir Tho Wyatt had travelled in Italy, and formed their taste there. Spenser imitated the Italian writers. Milton improved on them but this School expired soon after the Restoration and a new one arose on the French model which has subsisted ever since"—Gray's note

63. THE BARD

"The following ode is founded on a tradition current in Wales, that Edward the First when he completed the conquest of the country, ordered all the bards that fell into his hands to be put to death"—Gray's prefatory Advertisement

"To select a singular event, and swell it to a giant's bulk by fabulous appendages of spec-

ties and predictions, has little difficulty for he that forsakes the probable may always find the marvellous. And it has little use, we are affected only as we believe, we are improved only as we find something to be imitated or declined. I do not see that *The Bard* promotes any truth, moral or political. His stanzas are too long, especially his epodes, the ode is finished before the ear has learned its measures, and consequently before it can receive pleasures from their consonance and recurrence.

In the second stanza the bard is well described, but in the third we have the puerilities of obsolete mythology. When we are told that 'Cadwallo hush'd the stormy main,' and that 'Modred made huge Plinlimmon bow his cloud-topp'd head' attention recalls from the repetition of a tale that, even when it was first heard, was heard with scorn.

These odes are marked by glittering accumulation of ungraceful ornaments; they strike, rather than please, the images are magnified by affectation, the language is labored into harshness. The mind of the writer seems to work with unnatural violence. 'Double, double, toll and trouble.' He has a kind of strutting dignity and is tall by walking on tip-toe. His art and his struggle are too visible and there is too little appearance of ease and nature"—Samuel Johnson, in "Gray," *The Lives of the English Poets* (1779-81).

"Mr Fox, supposing the bard sung his song but once over, does not wonder if Edward the First did not understand him. This last criticism is rather unhappy, for though it had been sung a hundred times under his window, it was absolutely impossible King Edward should understand him but that is no reason for Mr Fox who lives almost 500 years after him. It is very well, the next thing I print shall be in Welsh—that's all"—Gray, in Letter to Mason (undated. No 148 in Tovey's ed.)

19-20. "The image was taken from a well-known picture of Raphael representing the Supreme Being in the vision of Ezekiel. There are two of these pictures (both believed original), one at Florence the other at Paris"—Gray's note

28. Hoel was a prince and poet of North Wales. See note on *The Death of Hoel*, p. 1266b. *Soft Llewellyn's law*—A lay about the gentle Llewellyn, a Welsh prince.

65. ODE ON THE PLEASURE ARISING FROM VICISSITUDE

This poem in its present unfinished form was found after Gray's death in his notebook of the year 1754.

66. THE FATAL SISTERS

"Doddley told me in the spring that the plates from Mr Bentley's designs were worn

¹ David Garrick (1717-79)

² William Warburton (1698-1770)

¹ *Macbeth*, IV, 1, 20

out, and he wanted to have them copied and reduced to a smaller scale for a new edition. I dissuaded him from so silly an expense, and desired he would put in no ornaments at all. The *Long Story* was to be totally omitted, as its only use (that of explaining the prints) was gone. but to supply the place of it in bulk, lest my works should be mistaken for the works of a flea, or a pismire, I promised to send him an equal weight of poetry or prose so, since my return hither, I put up about two ounces of stuff, viz *The Fatal Sisters*, *The Descent of Odin* (of both which you have copies), a bit of something from the Welch, and certain little notes, partly from justice (to acknowledge the debt, where I had borrowed anything), partly from ill temper, just to tell the gentle reader that Edward I was not Oliver Cromwell, nor Queen Elizabeth the Witch of Endor. This is literally all; and with all this, I shall be but a shrimp of an author"—Gray, in Letter to Walpole, Feb 25, 1768.

The *Long Story* is a poem by Gray, written in a playful mood

In a prefatory notice to *The Fatal Sisters*, Gray states that the poem is "an ode from the Norse tongue, in the *Oracles of Thormodus Torfæus*, Hafnæ, 1697, folio, and also in Bartholinus." Professor Kittredge has pointed out that the poem is really a free rendering of a Latin translation which accompanied the Norse text in the editions Gray refers to, and that Gray's knowledge of Old Norse was very slight. See Professor Kittredge's "Gray's Knowledge of Old Norse," printed as an Appendix to the Introduction in the *Athenæum Press* ed of Gray's Works. The Latin version is printed in the same text. The Norse poem, with a prose translation, may be found also in *Corpus Poeticum Boreale*, I, 281-83.

"In the eleventh century, Sigurd, earl of the Orkney Islands, went with a fleet of ships and a considerable body of troops into Ireland, to the assistance of Rictygg with the Silken Beard, who was then making war on his father-in-law, Brian, king of Dublin. The earl and all his forces were cut to pieces, and Rictygg was in danger of a total defeat, but the enemy had a greater loss by the death of Brian their king, who fell in the action. On Christmas day (the day of the battle), a native of Caithness in Scotland, of the name of Darrud, saw at a distance a number of persons on horseback riding full speed towards a hill, and seeming to enter into it. Curiosity led him to follow them, till looking through an opening in the rocks, he saw twelve gigantic figures resembling women. They were all employed about a loom, and as they wove, they sung the following dreadful song, which when they had finished, they tore the web into twelve pieces, and (each taking her portion) galloped six to the north, and as many to the south. These were the Val-

kyrirs, female divinities, Parcs Militares, servants of Odin (or Woden) in the Gothic mythology. Their name signifies *Chasers of the slain*. They were mounted on swift horses, with drawn swords in their hands; and in the throng of battle selected such as were destined to slaughter, and conducted them to *Valhalla*, the hall of Odin, or paradise of the brave, where they attended the banquet, and served the departed heroes with horns of mead and ale. Their numbers are not agreed upon, some authors representing them as six, some as four"—Gray's Preface

67.

THE DESCENT OF ODIN

"An ode from the Norse tongue, in Bartholinus, *De causis contemnenda mortis*, Hafnæ, 1689, quarto"—Gray. The Norse poem is in the *Pœtio Edda*, a collection of Old Norse poetry made probably in the thirteenth century. Gray's poem is a free rendering of the Latin translation which Bartholin prints with the Norse text.

In this poem, Odin, the supreme deity in Scandinavian mythology, descends to the lower world to learn from an ancient prophetess what danger threatened Balder, his favorite son. Balder had dreamed that his life was in danger, and Frigga, his mother, had made all things swear not to hurt Balder, but she had omitted the mistletoe, thinking it too insignificant to be dangerous.

55-56. Hodder was Balder's blind brother. Through the influence of the evil being Loki, Hodder unconsciously slew Balder with the mistletoe.

63-70. Vale the son of Odin and Rinda, when only one night old slew Hodder.

75. The virgins were probably the Scandinavian Norns, or Sisters of Destiny. See *The Fatal Sisters* (p. 66) and Gray's Preface, above.

68.

THE TRIUMPH OF OWEN

This and the three following poems are fragments taken from Evans's *Specimens of the Ancient Welsh Bards*, a collection of Welsh poems with English prose translations, followed by a *Dissertation de Bardis*, published in 1764. *The Triumph of Owen*, which is based on a prose version commemorates a battle in which Owen, King of North-Wales, resisted the combined attack of Irish, Danish, and Norman fleets, about 1160.

THE DEATH OF HOEL

This and the two following poems are extracts from the *Gododin*, a relic of sixth century Welsh poetry, included in Evans's *Specimens*. (See note on *The Triumph of Owen*.) Gray used the Latin versions given by Evans in the *Dissertation de Bardis*. These are printed in the *Athenæum Press* ed. of Gray's Works. *The Death of Hoel* is supposed to celebrate a battle between the Strathclyde Britons and the Northumbrian Saxons. Hoel was a prince and poet of North-Wales.

69.

GRAY'S LETTERS

"Everyone knows the letters of Gray, and remembers the lucid simplicity and directness, mingled with the fastidious sentiment of a scholar, of his description of such scenes as the Chartreuse. That is a well-known description, but those in his journal of a 'Tour in the North' have been neglected, and they are especially interesting since they go over much of the country in which Wordsworth dwelt, and of which he wrote 'They are also the first conscious effort—and in this he is a worthy forerunner of Wordsworth—to describe natural scenery with the writer's eye upon the scene described, and to describe it in simple and direct phrase, in distinction to the fine writing that was then practiced. And Gray did this intentionally in the light prose journal he kept, and threw by for a time the refined carefulness and the insistence on human emotion which he thought necessary in poetic description of Nature. In his prose then, though not in his poetry we have Nature loved for her own sake"—Stopford Brooke, in "From Pope to Cowper," *Theology in the English Poets* (1874).

The persons addressed in the letters printed in the text were Gray's mother and Gray's school and college friends. William Mason was his biographer.

73.

JOURNAL IN THE LAKE

b 21. *Employment to the mirror*—Gray usually carried with him on his tour a plano-convex mirror, about four inches in diameter, which served the purpose of a camera-obscura.

27. *The Doctor*—Dr Thomas Wharton, Gray's friend, for whose amusement the Journal was composed.

55-56. *The jans of Borrodale*—See Wordsworth's *Jean-Tree* (p 290).

74a. 30-31 *Lodore waterfall*—See Southey's *The Cataract of Lodore* (p 410).

b. 27-28. Cf Milton's *Samson Agonistes*, 86-89.

The sun to me is dark
And silent as the moon,
When she deserts the night,
Hid in her vacant interlunar cave.

35. *Helm-crag*—This is "that ancient woman seated on Helm-crag" of Wordsworth in *To Joanna*, 50.

WILLIAM HAMILTON OF BANGOUR (1704-1754), p. 13

EDITIONS

Poems and Songs, ed. with a Life, by James Paterson (London Methuen, 1852).

BIOGRAPHY AND CRITICISM

Chalmers, A. "Life of William Hamilton," *Chalmers's English Poets*, Vol 15 (London, 1810).
Eyre Todd, G. *Scottish Poetry of the Eighteenth Century* (Glasgow, Hodge, 1896).

Veitch, J. *The History and Poetry of the Scottish Border* (London, Macmillan, 1877, 1878).
Walker, H. *Three Centuries of Scottish Literature*, 2 vols (Glasgow, MacLehose, 1893).
Wilson, J G. *The Poets and Poetry of Scotland*, 2 vols (Glasgow, Blackie, 1876, New York, Harper).

CRITICAL NOTES

"Amid the generally vague verbiage of his [Hamilton's] descriptions, one effort of his genius stands out in vividness of human coloring, in depth and simplicity of feeling, and even to some extent in powerful and characteristic touches of scenery. This is a poem which owes its inspiration to the Yarrow. In fact it was suggested by the older poem of *The Dowie Dens*. It breathes the soul of the place, and it is so permeated by the spirit of its history and traditions, that when all the other writings of the author have fallen into oblivion, there will still be a nook in memory and a place in men's hearts for *The Brags of Yarrow*."—Veitch in *The History and Poetry of the Scottish Border* (1878).

13.

THE BRAGS OF YARROW

Yarrow is a beautiful river in Selkirkshire, Scotland. It is celebrated in many ballads and songs. See Wordsworth's *Yarrow Unvisited* (p 293), *Yarrow Visited* (p 308), and *Yarrow Revisited* (p 312). Hamilton's poem is a dialogue spoken by three persons, designated "A," "B," and "C."

ROBERT STEPHEN HAWKER (1804-1873), p. 1150

EDITIONS

Poetical Works, ed by J G Godwin (London, Paul, 1879).

Poetical Works, ed with a Preface and Bibliography, by Alfred Wallis (London, Lane, 1899).

Cornish Ballads, and other Poems, ed by C E Byles (London and New York, Lane, 1904).

BIOGRAPHY

Baring-Gould, F. *Robert Stephen Hawker, Vicar of Morwenstow* (London, Paul, 1870, 1886).

Byles, C E. *Life and Letters of R S. Hawker* (London and New York, Lane, 1905).

Memoirs of the Rev R S. Hawker, ed. by F. G. Lee (London, Chatto, 1876).

CRITICISM

Dal, Th. "A Famous Cornish Character," May 1, 1905 (38 308).

Kelley, B M. "Hawker of Morwenstow." *The Catholic World*, July, 1916 (103 487).

More, P E. "The Vicar of Morwenstow," *Shelburne Essays*, Fourth Series (New York and London, Putnam, 1906).

Noble, J A. "Hawker of Morwenstow," *The Sonnet in England* (London, Mathews, 1893).

- Pillsbury, R. L. "A Morwenstow Pilgrimage," 1153.
The Bookman, Sept., 1904 (20 '86)
Spectator, *The*, "The Essays of the Rev. R. S.
 Hawker," June 10, 1898 (70 777)

QUEEN GUENNAIVAR'S ROUND

Guennivar is Guinevere, the wife of King Arthur

TO ALFRED TENNYSON

This poem was written to Tennyson on the publication of his *Idylls of the King*

BIBLIOGRAPHY

- Byles, C. E. In *Life and Letters of R. S. Hawker* (1905)
 Wallis, A. In his edition of Hawker's *Poetical Works* (1899)

WILLIAM HAZLITT (1778-1830), p. 1007

EDITIONS

Literary Remains of the Late William Hazlitt, with a Notice of his Life by his Son, and Thoughts on his Genius and Writings, by E. L. Bulwer, and T. N. Talfourd, 2 vols (London, Templeman, 1839).

Collected Works, ed. by A. R. Waller and A. Glover, 12 vols and an Index (London, Dent, 1902-06, New York, McChure)

Works, 4 vols (Everyman's Library ed. New York, Dutton, 1906-10)

Selections, ed., with a Biographical and Critical Introduction, by W. D. Howe (Boston, Glun 1913)

Hazlitt on English Literature, Selections of Critical Essays, ed., with a Critical Introduction by J. Zeitlin (Oxford Univ. Press, 1913)

Dramatic Essays, ed., with an Introduction, by W. Archer and R. W. Lowe (London, Scott, 1894)

BIOGRAPHY

Birrell, A. *William Hazlitt* (English Men of Letters Series. New York and London, Macmillan 1902)

Boudry, J. *Vie de William Hazlitt, l'Essayiste* (Paris, Hachette, 1907)

Hazlitt, W. C. *Four Generations of a Literary Family* (on the Hazlitts in England, Ireland, and America, their Friends and Fortunes, 1725-1896 2 vols (London, Rodway, 1897)

Hazlitt, W. C. *Lamb and Hazlitt: Letters and Records* (London, Mathews 1896)

Hazlitt, W. C. *Memoirs of William Hazlitt*, 2 vols (London, Benthley 1867)

CRITICISM

Blackwood's Magazine July 1822 (12 94), "Cockney Contributions," July 1824 (16 67)

"Hazlitt 'Cross questioned,'" Aug., 1818 (3 550), "Jeffrey and Hazlitt," June, 1818 (3 303), "Lectures on English Poetry," Feb., 1818 (2 556), Mar., 1818 (2 679), April, 1818 (3 71), "Table Talk," Aug., 1822 (12 157), "Works of the First Importance," March, 1825 (17 361)

Dana, R. H. "Hazlitt's Lectures on the English Poets," *Poems and Prose Writings*, 2 vols (New York, 1850, Philadelphia, 1883)

Edinburgh Review, The "Lectures on the Dramatic Literature of the Age of Elizabeth" Nov., 1820 (34 438)

Fyvie, J. *Some Literary Eccentrics* (New York, Pott, 1906)

Haydon, B. R. *Correspondence and Table Talk*, 2 vols (London, Chatto, 1876)

CRITICAL NOTES

"The simple legends connected with the wild and singular scenery of my own country appeal to me not undeserving of record. These which I have published were related to me, and that chiefly by the common people, in the course of my solitary rambles in the West. They were 'done into verse,' also, during these my walks and rides"—From Hawker's Preface to *Records of the Western Shore* (1832)

1150. THE SONG OF THE WESTERN MEN

In 1688, Sir Jonathan Trelawney, a native of Cornwall, was imprisoned in the Tower of London with six other bishops, for resisting James II's Declaration of Indulgence. The refrain in Hawker's poem dates from that time, but the rest is original. It was first published anonymously, and Scott, Macaulay, and Dickens all thought it a genuine ballad.

CLOVELLY

Clovelly is a picturesque village on the north coast of Devonshire, England.

1152. THE SILENT TOWER OF BOTTICLAUX

"The rugged heights that line the sea-shore in the neighborhood of Tintadgel Castle and Church [on the coast of Cornwall] are crested with towers. Among these, that of Botticlaux, or, as it is now written, Boscastle is without bells. The silence of this wild and lonely churchyard on festive or solemn occasions is not a little striking. On enquiry I was told that the bells were once shipped for this church, but that when the vessel was within sight of the tower the blasphemy of her captain was punished in the manner related in the poem. The bells, they told me, still lie in the bay, and announce by strange sounds the approach of a storm"—Hawker's note.

11. *Chough*—"This wild bird chiefly haunts the coasts of Devon and Cornwall. The common people believe that the soul of King Arthur inhabits one of these birds, and no entreaty or bribe would induce an old Tintadgel quarryman to kill me one"—Hawker's note.

"PATRE VESTRE PARCIT IIIA"

This poem is sometimes entitled *A Sonnet of the Sea*

- Howe, P. P.: "Hazlitt and *liber amorem*," *The Fortnightly Review*, Feb., 1916 (105 300)
- Ireland, A. *William Hazlitt, Essayist and Critic*, with a Memoir (London, Waine, 1889)
- Irwin, S. T. "Hazlitt and Lamb," *The Quarterly Review*, Jan., 1900 (204 162).
- Jeffrey, F. "Characters of Shakespeare's Plays," *The Edinburgh Review*, Aug., 1817 (28 472), *Contributions to The Edinburgh Review*
- Lucas, E. V. *The Life of Charles Lamb*, 2 vols (London, Methuen, 1905), 1 vol (1910)
- More, P. E. "The First Complete Edition of Hazlitt," *Sherburne Essays*, Second Series (New York and London, Putnam, 1905)
- Patmore, P. G. *My Friends and Acquaintance*, 3 vols (New York Saunders, 1854)
- Patmore, P. G. *Rejected Artistic* (London, Colburn, 1826)
- Quarterly Review*, The "Characters of Shakespeare's Plays," May, 1818 (18 458), "Sketches of Public Characters," Nov., 1820 (22 158), "Table Talk," Oct., 1822 (26 103), "The Round Table," Oct. 1816 (17 154)
- Rickett, A. "The Vagabond" *Personal Forces in Modern Literature* (London, Dent, 1906, New York, Dutton)
- Sainsbury, G. A History of Criticism, 3 vols (Edinburgh and London Blackwood, 1901-04, 1906, New York, Dodd), Book 6
- Sainsbury, G. *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1900, New York, Scribner).
- Sichel, W. William Hazlitt—Romantic and Amoralist," *The Fortnightly Review*, Jan., 1914 (101 94)
- Stephen, H. *Hours in a Library*, 3 vols (London, Smith 1574 70 New York and London, Putnam, 1899), 4 vols (1907).
- Stoddard, R. H. *Personal Recollections of Lamb, Hazlitt, and others* (New York, Scribner 1875, 1903)
- Tourey, B. *Friends on the Shelf* (Boston Houghton, 1906)
- Walker, H. *English Essay and Essayists* (London Dent, 1915, New York, Dutton) ch 7.
- Whipple, E. P. "British Critics" *Essays and Reviews* 2 vols (1849, Boston Osgood, 1878).
- Winchester, C. T. *A Group of English Essayists* (New York, Macmillan, 1910)
- the hardihood of his paradoxes, he does not appear to have been influenced so much by self-esteem as sensibility. He was naturally shy and despairing of his own powers, and his dogmatism was of that turbulent kind which comes from passion and self-distrust. He had little repose of mind or manner, and in his works almost always appears as if his faculties had been stung and spurred into action"—E. P. Whipple, in *Essays and Reviews* (1849).
- 'If not the first, he was the most influential of those who bent the essay to this purely literary purpose, and he may be regarded as standing midway between the old essayists and the new. It was a fashion in his own time, and one that has often since been followed, to insist too strongly on Hazlitt's limitations as a critic. Yet, after all has been said, his method was essentially the same as Sainte-Beuve's, and his essays cannot even now be safely neglected by students of the literary developments with which they deal. It is impossible to read them without catching something of the ardor of his own enthusiasm, and it says much for the soundness of his taste and judgment that the great majority of his criticisms emerged undistorted from the glowing crucible of his thought"—J. H. Lobban, in Introduction to *English Essayists* (1896)
- 'Read a dozen of his essays, with their constant play of allusion, their apt—if over-abundant—quotation, their fleeting glimpses of imagination, now august, now beautiful, now pathetic, but always vivid, their brilliant, half-earnest paradox, their mild tone of melancholy reflection, their flashes of cynical satire, all flowing in a rhythm, unstudied yet varied and musical—and then you understand why many of the best masters of modern prose—Macaulay, Walter Bagot, Robert Louis Stevenson, Augustine Birrell—have given to the style of Hazlitt their praise and the better tribute of imitation 'We are fine fellows,' said Stevenson once, in despairing admiration 'but we can't write like William Hazlitt'"—C. T. Winchester, in *A Group of English Essayists of the Early Nineteenth Century* (1910)
- The numerous quotations in Hazlitt's writings were quoted largely from memory and are very often inaccurate. Yet many of them were purposely changed by him in order to be more serviceable and applicable. Frequently he uses earlier phrases of his own, as if they were quotations from some other author. A number of the quotations found in his writings have not yet been identified

BIBLIOGRAPHY

- Doudy, J. *Liste Chronologique des œuvres de William Hazlitt* (Paris, Hachette, 1906)
- Ireland, A. *List of the Writings of William Hazlitt and Leigh Hunt* (London, Smith (1868)

CRITICAL NOTES

"The various critical writings of William Hazlitt are laden with original and striking thoughts, and indicate an intellect strong and intense, but narrowed by prejudice and personal feeling. He was an acute but somewhat bitter observer of life and manners, and satirized rather than described them. Though bold and arrogant in the expression of his opinions, and continually provoking opposition by

1007. CHARACTERS OF SHAKESPEARE'S PLAYS

Hazlitt shares with Hunt the distinction of having introduced a type of theatrical criticism which is frank and honest, at the same time that it is keenly appreciative. His criticisms of Shakespeare's plays usually appeared in the papers immediately after the performance of the plays. His criticism of *Hamlet*, a review of Kean's playing, appeared in *The Morning Chronicle*, March 14, 1814. The text here given is that of the first edi-

tion of the *Characters of Shakespear's Plays* (1817), which was a reprint, with slight changes, of the earlier reviews.

- 1008b. 14. *There is no attempt to force an interest.*—Saintsbury regards the criticism expressed in this sentence as one of "the apices of Shakespearian criticism" (*History of Criticism*, 3 258).

1011. ON FAMILIAR STYLE

"In reading this essay and rereading it, one has the feeling that here are some of the best words ever written on the subject and written by a man who had thought of style and what it means"—Howe, in *Selections from William Hazlitt* (1913). Cf. Lamb's *The Genteel Style of Writing*.

b. 9. "Tall, opaque words."—"I hate set dissertations—and above all things in the world, 'tis one of the silliest things in one of them, to darken your hypothesis by placing a number of tall, opake words, one before another, in a right line, betwixt your own and your reader's conception"—Sterne, in *The Life and Opinions of Tristram Shandy*, 3, 20, the Author's Preface. In his review of Miss O'Neill's *Elwina*, in *A View of the English Stage* (*Collected Works*, 8 257), Hazlitt uses the phrase as follows: "We should not have made these remarks, but that the writers in the above paper have a greater knack than any others, by putting a parcel of tall opaque words before them, to blind the eyes of their readers, and hoodwink their own understandings."

1014. THE FIGHT

Henley remarks that the summary of the fight is "alone in literature, as also in the annals of the Ring." (Introduction to *Collected Works*, 1 xxiii). For an account of the fight and the journey home, see P. G. Patmore's *My Friends and Acquaintance*. Hazlitt's *The Indian Jugglers* is another good essay on sport, especially the latter part, which contains the famous characterization of John Cavanaugh the lives-player (*Collected Works*, 6 77).

1022. ON GOING A JOURNEY

With this essay compare Stevenson's *Walking Tours* (*Works*, Scribner ed., 9 184).

- 1027b. 43. *Out of my country and myself I go*—This quotation has not yet been identified

1028. MY FIRST ACQUAINTANCE WITH POETS

"Any sketch of William Hazlitt may fitly begin with an extract from his most familiar essay—the most delightful essay of personal reminiscence in the English language. It is the story of his spiritual birth."—C. T. Winchester, in *A Group of English Essayists of the Early Nineteenth Century* (1910)

- 1032a. 38. *Prefer the unknown to the known*—Cf. Hazlitt's remarks in *On the Conversation of Authors* (*Collected Works*, 7, 29). "Coleridge

withholds his tribute of applause from every person, in whom any mortal but himself can descry the least glimpse of understanding. He would be thought to look farther into a millstone than anybody else. He would have others see with his eyes, and take their opinions from him on trust, in spite of their senses. The more obscure and defective the indications of merit, the greater his sagacity and candor in being the first to point them out. He looks upon what he nicknames a *man of genius*, but as the breath of his nostrils, and the clay in the potter's hands. If any such inert, unconscious mass, under the fostering care of the modern Prometheus, is kindled into life,—begins to see, speak, and move, so as to attract the notice of other people,—our jealous patroniser of latent worth in that case throws aside, scorns, and hates his own handy-work; and deserts his intellectual offspring from the moment they can go alone and shift for themselves."

- 1034a. 21. *Hear the loud stag speak*—This quotation has not yet been identified

1036b. 28. *Contempt of Gray*—See *Biographia Literaria*, ch 2, note "I felt almost as if I had been newly couched, when, by Mr Wordsworth's conversation, I had been induced to re-examine with impartial strictness Gray's celebrated *Elegy*. I had long before detected the defects in *The Bard*; but the *Elegy* I had considered as proof against all fair attacks, and to this day I can not read either without delight, and a portion of enthusiasm. At all events whatever pleasure I may have lost by the clearer perception of the faults in certain passages, has been more than repaid to me by the additional delight with which I read the remainder."

28-29. *Intolerance of Pope*—See *Biographia Literaria*, ch 1 "Among those with whom I conversed, there were, of course, very many who had formed their taste, and learned their notions of poetry, from the writings of Mr Pope and his followers. or to speak more generally, in that school of French poetry, condensed and invigorated by English understanding, which had predominated from the last century. I was not blind to the merits of this school, yet, as from inexperience of the world, and consequent want of sympathy with the general subjects of these poems, they gave me little pleasure, I doubtless undervalued the kind, and with the presumption of youth withheld from its masters the legitimate name of poets. I saw that the excellence of this kind consisted in just and acute observations on men and manners in an artificial state of society, as its matter and substance, and in the logic of wit, conveyed in smooth and strong epigrammatic couplets, as its form; that even when the subject was addressed to fancy, or the intellect, as in *The Rape of the Lock*, or the *Essay on Man*, nay, when it was a consecutive narration, as in that astonishing product of matchless talent and in-

geniulty, Pope's Translation of the *Iliad*, still a *point* was looked for at the end of each second line, and the whole was, as it were, a *sortes*,¹ or, if I may exchange a logical for a grammatical metaphor, a *conjunction disjunctive*, of epigrams. Meantime, the matter and diction seemed to me characterised not so much by poetic thoughts, as by thoughts translated into the language of poetry."

1037a. 54. *Oh memory!* etc.—This quotation has not yet been identified

FELICIA DOROTHEA HEMANS (1793-1835), p. 1160

EDITIONS

- Collected Works*, ed., with a Memoir, by her Sister, 7 vols (London, Blackwood, 1839)
Complete Works, 2 vols ed by her Sister (New York, Appleton, 1809)
Poetical Works, ed., with a Prefatory Notice, by W M Rossetti (London and Edinburgh, Moxon, 1873, New York, Burt)
Poetical Works (Oxford Univ Press, 1914)

BIOGRAPHY

- Chorley, H F *Memorials of Mrs Hemans*, 2 vols (New York, Saunders, 1830)
 Hughes, Mrs *Memoir of the Life and Writings of Mrs Hemans* (1839)

CRITICISM

- Bancroft, G "Mrs Hemans's Poems," *The North American Review*, April, 1827 (24 443)
 Bethune, G W *British Female Poets* (Philadelphia, Lindsay)
 Hamilton, Catherine J *Women Writers their Works and Ways*, 2 Series (London, Waid, 1892)
 Jeffrey, F "Records of Women with Other Poems," and "The Forest Sanctuary with Other Poems," *The Edinburgh Review*, Oct., 1829 (50 82). *Contributions to the Edinburgh Review*
Quarterly Review, The, "Mrs Hemans's Poems," Oct., 1821 (24 130)
 Walford, L B *Twelve English Authorresses* (London, Longmans, 1892)

CRITICAL NOTES

"Accomplishment without genius, and amiability without passion, reappear, translated into an atmosphere of lyric exaltation, in the once famous poetry of Mrs Hemans. Of all the English Romantic poets, Mrs Hemans expresses with the richest intensity the more superficial and transient elements of Romanticism. She is at the beck and call of whatever is touched with the pathos of the far away, of the bygone—scenes of reminiscence or farewell, laments of exile and dirges for the

dead. Her imagination floats romantically aloof from actuality, but it quite lacks the creative energy of the great Romantics, and her fabrics are neither real substance nor right dreams. Her expression is spontaneously picturesque and spontaneously melodious, and both qualities captivated her public, but she never learned to modulate or to subdue her effects. She paints with few colors, all bright. Her pages are a tissue of blue sky, golden corn, flashing swords and waving banners, the murmur of pines, and the voices of children"—C H Herford, in *The Age of Wordsworth* (1897)

See Wordsworth's *Estimable Effusion upon the Death of James Hogg*, 37-40 (p 315)

JAMES HOGG (1772-1835), p. 476

EDITIONS

- Works in Poetry and Prose*, 2 vols., ed., with a Memoir, by J Thomson (London, Blackie, 1865, 1874), 6 vols (Edinburgh, Nimmo, 1878)
Works (Centenary Illustrated ed, 1870)
Poems, selected and edited with an Introduction, by Mrs Garden (Canterbury Poets ed London, Scott, 1880, New York, Simmons)

BIOGRAPHY

- Douglas, G B S *James Hogg* (Famous Scots Series London Oliphant, 1899)
 Mackenzie, S "Life of the Ettrick Shepherd," in Wilson's *Notes Ambrosianae*, vol 4 (New York, Widdleton, 1872)

CRITICISM

- Blackwood's Magazine*, "Some Observations on the Poetry of the Agricultural and Pastoral Districts of Scotland," Feb., 1819 (4 521)
 Chambers, W "The Candlemaker's-Row Festival," *Memoir of Robert Chambers* (Edinburgh, Chambers, 1872)
Dial, The, "The Real Ettrick Shepherd" March 10, 1900 (28 205)
 Hadden, J C "The Ettrick Shepherd," *The Gentleman's Magazine*, Sept., 1892 (273 283)
 Hall, S C and Mrs S. C. "Memories of Authors of the Age," *The Eclectic Magazine*, Dec., 1866 (67 606)
 Jeffrey, F "The Queen's Wake," *The Edinburgh Review*, Nov., 1814 (24 157)
 Lang, A "Mystery of Auld Maitland," *Blackwood's Magazine*, June, 1910 (187 872)
 Lockhart, J G *Memoirs of the Life of Sir Walter Scott, Baronet*, 10 vols (Edinburgh, 1839), 3 vols (Boston, Houghton, 1881); Abridged ed. 1 vol (New York, Crowell, 1871, London, Black, 1880)
Memorials of James Hogg, ed by his daughter, Mrs M G Garden, with a Preface by J. Veitch (Paisley, Gardner, 1885, 1908)
 Minto, W In Ward's *The English Poets*, Vol. 4 (London and New York, Macmillan, 1880, 1911).

¹ A *sortes* is an abridged form of stating a series of syllogisms, arranged in such a way that the predicate of one member becomes the subject of the following member

- Saintsbury, G *Essays in English Literature, 1780-1880*, First Series (London, Percival, 1890, New York, Scribner)
- Sharp, J C "The Ettrick Shepherd," *Sketches in History and Poetry*, ed by J Velitch (Edinburgh Douglas, 1857)
- Stoddard, R H *Under the Evening Lamp* (New York, Scribner, 1892, London, Gay)
- Thomson, J *Biographical and Critical Studies* (London, Reeves, 1896)
- Velitch, J *The History and Poetry of the Scottish Border* (London, Macmillan, 1877, 1878).

CRITICAL NOTES

"No Scottish poet has dealt with the power and realm of Fairy more vividly and impressively than the Bard of Ettrick. He caught up several of the floating traditions, which actually localized the fairy doings, and thus, as he haunted the hills and moors where they were said to have taken place, brought the old legend home to his everyday life and feeling. He was thus led to an accurate observation and description of the reputed scenes of the story, and of the haunts of the Fairies. These had only received rare mention in the tradition itself, and little more than this even when they had been put into verse in the older time. But all these spots he knew well; many of them were the daily round of the shepherd and his collic. The legends he had learned thus acquired something of the reality which he felt. Hence Hogg's poems of Fairy are remarkable for the fullness, the richness, and the accuracy of the description of the country—of hill, glen and moor."—John Velitch in *The History and Poetry of the Scottish Border* (1874)

See Wordsworth's *Excursion* *Lijunon upon the Death of James Hogg* (p 315), also Wilson's *Noctes Ambrosianae* (p 1173)

477

THE SKILARK

See Wordsworth's and Shelley's poems on the same subject (pp 297, 312, and 704)

THE QUEEN'S WAKE

The Queen's Wake consists of a group of fifteen poems supposed to have been sung by Scottish minstrels before Mary, Queen of Scots, at Christmastide, 1561, after her return to her native land. According to the story, she was so struck with the song of an aged minstrel who played to her as she rode from the plea of Leith to Holyrood, and by the reports she heard of the great body of tradition belonging to Scotland, that she straightway announced a poetical competition—the prize to be a beautiful harp. The fifteen songs were the result.

"*The Queen's Wake* is a garland of fair forest-flowers, bound with a band of rushes from the moor. It is not a poem,—not it; nor was it intended to be so, you might as well call a bright bouquet of flowers a flower,

which, by-the-by, we do in Scotland. Some of the ballads are very beautiful, one or two even splendid, most of them spirited; and the worst far better than the best that ever was written by any hand in danger of being a blockhead. *Kilmeny* alone places our (*ay, our*) Shepherd among the Undying Ones"—John Wilson, in *Christopher North's Recreations: An Hour's Talk about Poetry* (1831). *Kilmeny* is the story, common in Celtic folk-lore and still believed in by the Irish peasantry, of a maiden stolen by the fairies and brought back to earth after seven years, devoid of all human desires.

482.

M'KIMMAN

This and the next poem are stirring national songs reminiscent of border conflicts between Scotland and England (the Saxons) during the 18th century. The persons named in the poems were probably actual participants in the conflicts.

483.

LOCK THE DOOR, PARISTON

See note on *M'Kimmman*, above. Cf. Scott's *Border March* (p 469), and Peacock's parody *Chorus of Northumbrians* (p 1124b).

THE MAID OF THE STR

"This is one of the many songs which Moore caused me to cancel, for nothing that I know of, but because they run counter to his. It is quite natural and reasonable that an author should claim a copyright of a sentiment, but it never struck me that it could be so exclusively his, as that another had not a right to contradict it. This, however, seems to be the case in the London law, for true it is that my songs were cancelled, and the public may now judge on what grounds, by comparing them with Mr Moore's. I have neither forgot nor forgiven it, and I have a great mind to make him cancel *Lalla Rookh* for stealing it wholly from *The Queen's Wake*, which is so apparent in the plan, that every London judge will give it in my favor, although he ventured only on the character of one accomplished bard, and I on seventeen. He had better have let my few trivial songs alone."—Hogg's Introduction

THOMAS HOOD (1799-1845), p. 1135

EDITIONS

- Complete Works*, 11 vols (London, Ward and Lock, 1870-73, 1880)
- Poetical Works*, ed by W M Rossetti (London, Ward, 1880).
- Poems*, 2 vols (Miniature Poems ed London, Cassell, 1882-84)
- Poems*, ed by A Ainger, 2 vols (New York, Macmillan, 1897).

Complete Poetical Works, ed by W. Jerrold (Oxford Univ Press, 1906, 1911)

Poems, with Hunt (selections), ed by J H Panting (Canterbury Poets ed London, Scott, 1889)

Prose Works, 3 vols, ed. by E Sargent (New York, Putnam, 1865).

Hood's Magazine and Comic Miscellany, 10 vols London 1844-8)

Whims and Oddities in Prose and Verse, 2 vols (London, Ward and Lock, 1875)

BIOGRAPHY

Elliott, A. *Hood in Scotland* (London, Simpkin, 1885)

Jerrold, W. *Thomas Hood, his Life and Times* (New York, Lane, 1909)

CRITICISM

Ashton, J. "The True Story of Eugene Aram," *Eighteenth Century Waifs* (London, Hurst, 1887)

Dawson W J. "The Humanitarian Movement in Poetry—Thomas Hood and Mrs Browning" *The Makers of English Poetry* (New York and London, Revell, 1906)

Dobson, A. In Ward's *The English Poets*, Vol 4 (London and New York, Macmillan, 1900, 1911)

Dudley, T U. *Harper's New Monthly Magazine*, April, 1891 (82 720)

Eclectic Magazine, The, "Recollections of Thomas Hood" Jan., Feb., 1869 (70 96, 198)

Fraser, J. *The Westminster Review*, 1871 (95 354)

Giles, H. *The Atlantic Monthly*, Nov., 1860 (6 513)

Hudson W H. *A Quiet Corner in a Library* (Chicago, Rand-McNally, 1915)

Littell's Living Age "The Sad Side of the Humorist's Life," Jan., 1862 (72 220). "The Works of Thomas Hood," Jun., 1863 (70 126).

Mason, D. *Macmillan's Magazine*, Aug., 1860 (2 315)

Memorials of Hood, 2 vols., ed by his daughter, Mrs F Broderip (London, Moxon, 1860, 1869)

More, P E. *Sheburne Essays*, Seventh Series (New York and London, Putnam, 1910)

Oswald, E. "Thomas Hood und die soziale Tendenzentwicklung seiner Zeit," *Wiener Beiträge zur engl Philologie*, Vol 19 (Vienna, 1904)

Saintsbury, G. *Essays in English Literature, 1780-1860*, Second Series (London, Dent, 1895, New York, Scribner)

Shelley, H C. "Thomas Hood's First Centenary" *The Fortnightly Review*, June, 1899 (71 987).

Stedman, E C. "A Representative Triad—Hood, Arnold, Procter," *Scribner's Monthly*, Feb., 1874 (7 463).

Stedman, E C. *Victorian Poets* (Boston, Houghton, 1875, 1888)

Whipple E. P. *Essays and Reviews*, 2 vols. (1849, Boston, Osgood, 1878).

CRITICAL NOTES

To the Memory of Hood

Another star 'neath Time's horizon dropped,
To gleam o'er unknown lands and seas,
Another heart that beat for freedom stopped,—
What mournful words are these!

O Love Divine, that claspest our tired earth,
And lullest it upon thy heart,
Thou knowest how much a gentle soul is worth
To teach men what thou art!

His was a spirit that to all thy poor
Was kind as slumber after pain
Why ope so soon thy heaven-deep Quiet's door
And call him home again?

Freedom needs all her poets. It is they
Who give her aspirational wings,
And to the wiser law of music sway
Her wild imaginings

Yet thou hast called him, nor art thou unkind,
O Love Divine, for 'tis thy will
That gracious natures leave their love behind
To work for Freedom still

Let laurelled marbles weigh on other tombs,
Let anthems peal for other dead
Rustling the bannered depth of minster-glooms
With their exulting spread

His epitaph shall mock the short-lived stone,
No lichen shall its lines efface,
He needs these few and simple lines alone
To mark his resting place —

"Here lies a Poet Stranger if to thee
His claim to memory be obscure
If thou wouldst learn how truly great was he,
Go ask it of the poor" —

—J R Lowell (1845)

Jealous, I own it, I was once—
That wickedness I here renounce
I tried at wit—it would not do,
At tenderness—that failed me too
Before me on each path there stood
The witty and the tender Hood!

—Walter Savage Landor.

1130.

FAIR INES

"One of the noblest—and, speaking of
Fancy, one of the most singularly fanciful
of modern poets was Thomas Hood His *Fair Ines*
had always, for me, an inexpressible
charm"—Edgar Allan Poe, in *The Poetic Principle* (1850).

RUTH

This poem is based on the Book of *Ruth* —
(cf Keats's *Ode to a Nightingale*, 65-70 (p 832).

I REMEMBER, I REMEMBER

The house described in this poem has not
been accurately identified. It may be the
house at Islington Green where Hood lived
during the early days of his childhood

1138. THE DREAM OF EUGENE ARAM, THE MURDERER

"The remarkable name of Eugene Aram
[1704-59], belonging to a man of unusual

talents and acquirements, is unhappily associated with a deed of blood as extraordinary in its details as any recorded in our calendar of crime. In the year 1745, being then an Usher and deeply engaged in the study of Chaldee, Hebrew, Arabic, and the Celtic dialects, for the formation of a Lexicon, he abruptly turned over a still darker page in human knowledge, and the brow that learning might have made illustrious was stamped ignominious forever with the brand of Cain. To obtain a trifling property he concerted with an accomplice, and with his own hand effected, the violent death of one Daniel Clarke, a shoemaker of Knaresborough, in York-shire. For fourteen years nearly the secret slept with the victim in the earth of St Robert's Cave, and the manner of its discovery would appear a striking example of the Divine Justice, even amongst those marvels narrated in that curious old volume alluded to in *The Fortunes of Nigel*, under its quaint title of *God's Revenge against Murder*.

"The accidental digging up of a skeleton, and the unwary and emphatic declaration of Aram's accomplice that it could not be that of Clarke, betraying a guilty knowledge of the true bones, he was wrought to a confession of their deposit. The learned homicide was seized and arraigned, and a trial of uncommon interest was wound up by a defense as memorable as the tragedy itself for eloquence and ingenuity—too ingenious for innocence, and eloquent enough to do credit even to that long premeditation which the interval between the deed and its discovery had afforded. That this dreary period had not passed without paroxysms of remorse, may be inferred from a fact of affecting interest. The late Admiral Burney was a scholar, at the school at Lynn in Norfolk, where Aram was an Usher, subsequent to his crime. The Admiral stated that Aram was beloved by the boys, and that he used to discourse to them of murder, not occasionally, as I have written elsewhere, but constantly, and in somewhat of the spirit ascribed to him in the poem.

"For the more imaginative part of the version I must refer back to one of those unaccountable visions, which come upon us like frightful monsters thrown up by storms from the great black deeps of slumber. A lifeless body, in love and relationship the nearest and dearest, was imposed upon my back, with an overwhelming sense of obligation—not of filial piety merely, but some awful responsibility equally vague and intense, and involving, as it seemed, inexplicable sin, horrors unutterable, torments intolerable,—to bury my dead, like Abraham, out of my sight.¹ In vain I attempted, again and again, to obey the mysterious mandate—by some dread-

ful process the burthen was replaced with a more stupendous weight of injunction, and an appalling conviction of the impossibility of its fulfilment. My mental anguish was indescribable,—the mighty agonies of souls tortured on the supernatural racks of sleep are not to be penned—and if in sketching those that belong to blood-guiltiness I have been at all successful, I owe it mainly to the uninvoked inspiration of that terrible dream"—Hood's Preface

1141. THE SONG OF THE SHIRT

This poem was inspired by an incident which recently had drawn attention to the conditions of workers in London. A woman whose husband had been killed in an accident and who was left with two infant children to support, was charged with having pawned articles belonging to her employer. It was brought out at the trial that she had been trying to support herself and family by making trousers at seven shillings a week, what her master called a "good living."

The poem won instant popularity in France and Germany as well as in England. It was printed on cotton handkerchiefs and sung about the streets. It is said to have trebled the circulation of *Punch*, in which it was first printed. Hood's monument bears the inscription "He sang the Song of the Shirt."

1142. THE BRIDGE OF SIGHs

"The vigor of this poem is no less remarkable than its pathos. The versification, although carrying the fanciful to the very verge of the fantastic, is nevertheless admirably adapted to the wild insanity which is the thesis of the poem."—E. A. Poe, in *The Poetic Principle* (1850).

Among Hood's papers after his death was found a fragment entitled *Bridge of Sighs*—Part II. This aimed to tell the story of a mother who threw her illegitimate child into the river and who was sentenced to death for her act.

1143. THE LAY OF THE LABORER

This poem in behalf of the starving unemployed was inspired by an incident that happened in the spring of 1844. A young Huntingdon laborer threatened to burn the property of the local farmers if they would not give him work. He was convicted and sentenced to transportation for life. Haunted by the subject, Hood wrote this poem and set it in a vigorous prose appeal, which he sent to the Home Secretary, Sir James Graham. It had no effect on the minister, but it won a pension for Hood's wife, and popular esteem for himself.

1144. STANFAS

This poem was written on Hood's death-bed, 1845, Jerrold (*Thomas Hood: His Life*

¹ When Sarah, Abraham's wife, died in a foreign land, Abraham said to the people: "Give me a possession of a buryingplace with you, that I may bury my dead out of my sight."—*Genesis*, 23:4.

and Times, p. 895) calls it "the swan-song of a suffering man possessed of unconquerable optimism."

JAMES HENRY LEIGH HUNT (1784-1859), p. 866

EDITIONS

- Poetical Works*, ed by his son, Thornton Hunt (London, Routledge, 1890).
Portcull Works (Popular Poets ed., London, Moxon, 1883).
Poems, with Hood, selected and edited by J. H. Panning (Canterbury Poets ed., London, Scott, 1889, New York, Simon & Schuster).
Leigh Hunt as Poet and Essayist: the Choicest Passages selected, with Biographical Introduction, by W. C. Kent (London, Warne, 1888).
Essays and Poems, 2 vols., selected and edited by R. B. Johnson (Temple Library ed., London, Dent, 1891).
Essays, ed., with an Introduction, by E. Ollier (London, Chatto, 1889, 1890).
Essays, selected and edited, with an Introduction, by A. Symonds (Camelot ed., London, Scott, 1887, 1903).
Essays, selected and edited by A. Seymour (New York, Dutton, 1904).
Dramatic Essays, ed by W. Archer and R. W. Lowe (London, Scott, 1894).
Autobiography (London, Smith, 1850, 1906), 2 vols., ed by R. Ingpen (London, Constable, 1903, New York, Dutton).
Imagination and Fancy or, Selections from the English Poets, with an Essay in answer to the question, "What is Poetry?" (London, Smith, 1845, 1852, 1891, New York, Scribner).
What is Poetry?, ed. by A. S. Cook (Boston, Ginn, 1893).
Wishing Cap Papers, The (London, Low, 1873; Boston, Lee).

BIOGRAPHY

- Johnson, R. B. *Leigh Hunt* (London, Sonnenschein, 1890).
 Monkhouse, C. *Life of Leigh Hunt* (Great Writers Series, London, Scott, 1893).

CRITICISM

- Blackwood's Magazine*. "Follage, or Poems Original and Translated," Oct., 1819 (670); "On the Cockney School of Poetry," Oct., 1817 (288), Nov., 1817 (2104), July, 1818 (3453), Aug., 1818 (3510), Aug., 1825 (18155).
 Cairn, T. Hall. *Cobwebs of Criticism* (London, Stock, 1882, 1885).
 Clarke, Mary C. *The Century Magazine*, March, 1882 (23704).
 Conway, M. D. "The Leigh Hunt Memorial" *Harper's New Monthly Magazine*, Jan., 1870 (40258).
 Dowden, E. In Ward's *The English Poets*, Vol. 4 (London and New York, Macmillan, 1880, 1911).

- Edinburgh Review*, The. "The Story of Rimini," June, 1816 (26470).
 Fields, Mrs. J. T. *A Shelf of Old Books* (Boston, Osgood, 1894).
 Hazlitt, W. "Mr. T. Moore—Mr. Leigh Hunt," *The Spirit of the Age* (London, 1825), *Collected Works*, ed. Waller and Glover, (London, Dent, 1902-06; New York, McClure), 4, 380.
 Horne, R. H.: "William Wordsworth and Leigh Hunt," *A New Spirit of the Age*, 2 vols. (London, Smith, 1844).
 Kent, Armine T. "Leigh Hunt as a Poet," *The Fortnightly Review*, July, 1881 (86224).
 Macaulay, T. B. *The Edinburgh Review*, Jan., 1841 (72490). *Critical and Historical Essays*, 2 vols. (London and New York, Longmans, 1898).
 Miller, Barnette. *Leigh Hunt's Relations with Byron, Shelley, and Keats* (Columbia Univ. Press, 1910).
 PUNCHARD, C. D. *Helps to the Study of Leigh Hunt's Essays* (London, Macmillan, 1899).
Quarterly Review, The. "Follage, or Poems Original and Translated," Jan., 1818 (18324), "The Story of Rimini," Jan., 1816 (14473).
 Redding, C. *Reminiscences of Eminent Men*, 3 vols (London, Saunders, 1867).
 Saintsbury, G. *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1890, New York, Scribner).
 Trelawny, E. J. *Records of Shelley and Byron* (London, Moxon, 1858), *Records of Shelley, Byron and the Author*, 2 vols (London, Pickering, 1878, Frowde, 1906, New York, Dutton, 1905, Oxford Univ. Press, 1906).
 Walker, H. *The English Essay and Essayists*, ch. 7 (London, Dent, 1915; New York, Dutton).
 Whipple, E. P. "British Critique" and "Leigh Hunt's Poems," *Essays and Reviews*, 2 vols (Boston, Osgood, 1849, 1878).
 Winchester, C. T. *A Group of English Essayists of the Early Nineteenth Century* (New York, Macmillan, 1910).

BIBLIOGRAPHY

- Anderson, J. P. In Monkhouse's *Life of Hunt* (1893).
 Ireland, A. *List of the Writings of William Hazlitt and Leigh Hunt* (London, Smith, 1868).
 Johnson, R. B. In his edition of *Hunt's Essays and Poems* (1891).

CRITICAL NOTES

"An essayist, poet, and translator, full (at his best) of grace and charm in a kind quite of his own, he lacked both the stamina and the piercing imaginative vision which make Hazlitt so great. In temperament he was more akin to Lamb, but he equally lacked Lamb's rarer qualities both as a man and as a writer, and his chief function in literature was to further the ease, vivacity, and grace of which, though in a far choicer kind, Lamb was a master in prose, and Chaucer and

Ariosto in verse."—C. H. Herford, in *The Age of Spenser*.
Wordsworth (1897)

THE STORY OF RIMINI

From *Letter to Maria Giabonne*

You will see Hunt—one of those happy souls
Which are the salt of the earth, and without
whom 210
This world would smell like what it is—a tomb.
Who is, what others seem, his room no doubt
Is still adorned with many a east from Shout,
With graceful flowers tastefully placed about,
And coronals of bay from ribbons hung, 215
And brighter wreaths in neat disorder hung,
The gifts of the most loathed among some dozens
Of female friends, sisters-in-law, and cousins
And there is he with his eternal puns,
Which beat the dullest brain for smiles, like 220
duns
Thundering for money at a poet's door,
Alas! it is no use to say, "I'm poor!"
Or off in graver mood when he will look
Things wiser than were ever read in book,
Except in Shakespeare's wisest tenderness.— 225

—Shelley (1820)

Shelley dedicated *The Cenci* to Hunt in the following words: "MY DEAR FRIEND—I inscribe with your name, from a distant country, and after an absence whose months have seemed years, this the latest of my literary efforts."

"Those writings which I have hitherto published, have been little else than visions which impersonate my own apprehensions of the beautiful and the just. I can also perceive in them the literary defects incidental to youth and impetuosity; they are dreams of what ought to be, or may be. The drama which I now present to you is a sad reality. I lay aside the presumptuous attitude of an instructor, and am content to paint, with such colors as my own heart furnishes, that which has been

"Had I known a person more highly endowed than yourself with all that it becomes a man to possess, I had solicited for this work the ornament of his name. One more gentle, honorable, innocent and brave, one of more exalted toleration for all who do and think evil, and yet himself more free from evil, one who knows better how to receive, and how to confer a benefit, though he must ever confer far more than he can receive, one of simpler, and, in the highest sense of the word, of purer life and manners, I never knew—and I had already been fortunate in friendships when your name was added to the list

"In that patient and irreconcilable enmity with domestic and political tyranny and imposture which the tenor of your life has illustrated, and which, had I health and talents, should illustrate mine, let us, comforting each other in our task, live and die

"All happiness attend you! Your affectionate friend,
PERCY B. SHELLEY.

"Rome, May 29, 1810"

See Keats's sonnets *Written on the Day that Mr. Leigh Hunt Left Prison* (p. 753) and *To Leigh Hunt, Esq.* (p. 764), also Dickens's genial caricature of Hunt as Harold Skimpole in *Bleak House*.

"The following story is founded on a passage in Dante, the substance of which is contained in the concluding paragraph of the second [fifth] Canto. For the rest of the incidents, generally speaking, the praise or blame remains with myself. The passage in question—the episode of Paulo and Francesca—has long been admired by the readers of Italian poetry, and is indeed the most cordial and refreshing one in the whole of that singular poem the *Inferno*, which some call a satire, and some an epic, and which, I confess, has always appeared to me a kind of sublime nightmare. We even lose sight of the place, in which the saturnine poet, according to his summary way of disposing both of friends and enemies, has thought proper to put the sufferers, and see the whole melancholy absurdity of his theology, in spite of itself, falling to nothing before one genuine impulse of the affections.

"The interest of the passage is greatly increased by its being founded on a acknowledged matter of fact. Even the particular circumstance which Dante describes as having hastened the fall of the lovers,—the perusal of *Launcelot of the Lake*,—is most likely a true anecdote; for he himself, not long after the event, was living at the court of Guido Novella da Polenta, the hero's father; and indeed the very circumstance of his having related it at all, considering its nature, is a warrant of its authenticity . . .

"There are no notes to the present poem. I have done my best, as every writer should, to be true to costume and manners, to time and place, and if the reader understands me as he goes, and feels touched where I am most ambitious he should be, I can be content that he shall miss an occasional nicety or so in other matters, and not be quite sensible of the mighty extent of my information. If the poem reach posterity, curiosity may find commentators enough for it, and the sanction of time give interest to whatever they may trace after me. If the case be otherwise, to write notes is only to show to how little purpose has been one's reading . . .

"For the same reason I suppress a good deal which I had intended to say on the versification of the poem,—or of that part of it, at least, where, in coming upon household matters calculated to touch us nearest, it takes leave, as it were, of a more visible march and accompaniment. I do not hesitate to say, however, that Pope and the French school of versification have known the least on the subject, of any poets perhaps that ever wrote.¹ They have mistaken mere smoothness for harmony; and, in fact, wrote as they did, because their ears were only sensible of a

¹ *Launcelot of the Lake* was a popular medieval romance.

² Cf. Coleridge's remarks in *Biographia Literaria*, ch. 1, quoted in the Notes, p. 1270b.

marked and uniform regularity. One of the most successful of Pope's imitators, Dr Johnson, was confessedly insensible to music. In speaking of such men, I allude, of course, only to their style in poetry, and not to their undisputed excellence in other matters. The great masters of modern versification are, Dryden for common narrative, though he wanted sentiment, and his style in some respects was apt to be artificial,—Spenser, who was musical from pure taste,—Milton, who was learnedly so,—Ariosto whose fine ear and animal spirits gave so frank and exquisite a tone to all he said,—Shakespeare, whose versification escapes us, only because he over-informed it with knowledge and sentiment—and, though the name may appear singular to those who have not read him with due attention to the nature of the language then existing,—Chaucer,—to whom it sometimes appears to me that I can trace Dryden himself, though the latter spoke on the subject without much relish, or, in fact, knowledge of it. All these are about as different from Pope as the church organ is from the bell in the steeple, or, to give him a more decorous comparison, the song of the nightingale, from that of the cuckoo.

"With the endeavor to recur to a freer spirit of versification, I have joined one of still greater importance,—that of having a fine and idiomatic cast of language. There is a cast of art as well as of nature, though the former is not so unpleasant as the latter, which affects non-affectation. But the proper language of poetry is in fact nothing different from that of real life and depends for its dignity upon the strength and sentiment of what it speaks. It is only adding musical modulation to what a fine understanding might actually utter in the midst of its gifts or enjoyments. The poet therefore should do as Chaucer or Shakespeare did,—not copy what is obsolete or peculiar in either, any more than they copied from their predecessors,—but use as much as possible an actual existing language,—omitting of course mere vulgarisms and fugitive phrases, which are the cant of ordinary discourse, just as tragedy phrases, dead idioms, and exaggerations of simplicity, are of the natural. The artificial style, it is true, has its beauties as some great poets have proved; but I am here speaking of the style that is most beautiful; and these poets, it is to be observed, were not the greatest. Of the style, to which I allude, exquisite specimens, making allowance for what is obsolete, are to be found in *The Canterbury Tales* of Chaucer, and his *Troilus and Criseida*, and you have only to open the first books of Pulci¹ and Ariosto² to meet with two charming ones, the interview

of Orlando with the Abbott, in the *Morgante Maggiore* (Canto 1 towards the conclusion), and the flight of Angelica, her meeting with Rinaldo's horse, etc., in the *Orlando Furioso*. Homer abounds with them, though, by the way, not in the translation, and I need not, of course, warn any reader of taste against trusting Mr. Hoole³ for a proper representation of the delightful Italian. Such versions, more or less, resemble bad engravings, in which all the substances, whether flesh, wood, or cloth, are made of one texture, and that a bad one. With the Greek dramatists I am ashamed to say I am unacquainted, and of the Latin writers, though Horace, for his delightful companionship, is my favorite, Catullus appears to me to have the truest taste for nature. But an Englishman need go no farther than Shakespeare. Take a single speech of Lear's, such for instance as that heart-rending one,

'I am a very foolish fond old man,
Fourscore and upward,' etc.⁴

and you have all that criticism can say, or poetry can do.

"In making these observations, I do not demand the reader to conclude that I have succeeded in my object, whatever may be my own opinion of the matter. All the merit I claim is that of having made an attempt to describe natural things in a language becoming to them, and to do something towards a revival of what appears to me a proper English versification. There are narrative poets now living who have fine eyes for the truth of things, and it remains with them perhaps to perfect what I may suggest. If I have succeeded at all, the lovers of nature have still to judge in what proportion the success may be; but let me take them with me a while, whether in dooks or out of dooks, whether in the room or the green fields—let my verses, in short, come under the perusal of ingenious eyes, and be felt a little by the hearts that look out of them, and I am satisfied."—Hunt, in Preface to *The Story of Rimini* (1816). The poem was dedicated to Lord Byron.

See Kint's *On Leigh Hunt's Poem "The Story of Rimini"* (p. 765).

In the portion of the poem omitted, Paulo, the brother of Giovanni, Lord of Rimini, goes to Ravenna to bring back Giovanni's bride, Francesca, the daughter of Duke Guido. A proxy wedding is held, and Paulo and Francesca return to Rimini. From their first meeting Paulo and Francesca had grown to love each other, and as Giovanni was ill-tempered and ungenial the relationship between him and his beautiful bride was not cordial. He often gave vent to his wrath and ill-treated Francesca. At such times, Francesca sought

¹Luigi Pulci (1432-87) was an Italian romantic poet, author of the burlesque epic *Il Morgante Maggiore*.

²Ludovico Ariosto (1474-1533) was a celebrated Italian romantic poet, author of *Orlando Furioso*.

³John Hoole (1727-1803) was an English poet now known only as the translator of Tasso's *Jerusalem Delivered* (1763), Ariosto's *Orlando Furioso* (1773-83), and other Italian poems.

⁴*King Lear*, IV, 7, 60-61.

solace in the garden described in the text, the place where she and Paulo first confessed their love for each other

867. TO HAMPTHEAD

Hampstead is a borough and parish in north-western London, it was the home of Hunt and the center of a literary circle including Hunt, Keats, Shelley, Haslitt, Lamb, and others

868. TO THE GRASSHOPPER AND THE CRICKET

This sonnet was written in friendly competition with Keats. See his *On the Grasshopper and Cricket* (p 764)

THE NILE

Hunt, Keats, and Shelley all wrote sonnets on the Nile on the same day, Feb 4, 1818. For Keats's sonnet, see p 767. Shelley's is as follows:

Month after month the gathered rains descend
Drenching yon secret Ethiopian dells,
And from the desert's ice-girt pinnacles
Where Frost and Heat in strange embraces
blend
On Atlas, fields of moist snow half depend
Girt there with blasts and meteors Tempest
dwells
By Nile's aerial urn, with rapid spells
Urging those waters to their mighty end
O'er Egypt's land of Memory floods are level
And they are thine, O Nile—and well thou
knowest
That soul-sustaining airs and blasts of evil
And fruits and poisons spring where'er thou
flowest
Beware, O Man—for knowledge must to thee,
Like the great flood to Egypt ever be.

MAHMOUD

The subject of this poem is Mahmoud the Gasnevide, a famous Turkish prince, who reigned in one of the eastern provinces of Persia during the first part of the eleventh century. The incident on which this poem is based is related in Gibbon's *The History of the Decline and Fall of the Roman Empire*, ch 57. Gibbon found the story in D'Herbelot's *Bibliothèque Orientale* (1697).

869. SONG OF FAIRIES ROBBING ORCHARD

This poem is sometimes entitled *Fairies Song*. It is taken from some Latin verses in Thomas Randolph's drama of *Amyntas, or the Impossible Dowry* (1638), Act III, sc. 4.

ABOU BEN ADHEM AND THE ANGEL

This poem is based on an incident recorded in D'Herbelot's *Bibliothèque Orientale* (1697).

870. THE GLOVE AND THE LIONS

This poem is based on an incident quoted from Brantome (d 1614) in St Felix's *History of Paris*.

BONDEAU

This poem is said to have been inspired by the expression of delight of Mrs Jane Carlyle

upon Hunt's announcement that the publishers had accepted her husband's *History of Frederick the Great*.

873. GETTING UP ON COLD MORNINGS

For the point of view opposite to that expressed in this essay, see Hunt's *A Word on Early Rising*.

874. ON THE REALITIES OF IMAGINATION

876b. 21. The passage omitted consists of quotations from Milton's *L'Allegro* and *Il Penseroso*, illustrating his love of nature.

877a. 55. The passage omitted consists of a quotation from Ben Jonson's *To Penshurst*, illustrating his method of enlivening description by the use of classical mythology and of manners of the time.

A "NOW"

"The paper that was most liked by Keats, if I remember, was the one on a hot summer's day, entitled *A Now*. He was with me when I was writing and reading it to him, and contributed one or two of the passages."—Hunt, in *Autobiography*, ch 16 (1850).

882. PROEM TO SELECTION FROM KEATS'S POETRY

In his volume entitled *Imagination and Fancy* (1844), Hunt printed as a selection from Keats's poetry *The Eve of St Agnes*, three pages of extracts from *Endymion* and *Hyperion*, the *Ode to a Nightingale*, and *On First Looking into Chapman's Homer*. The essay here printed served as an introduction to the selection.

883a. 102. Hunt's enthusiasm for Keats accounts for this extravagant and unsound statement.

884a. 14. *Denied it to no one*—"Allusion, of course, is not here made to all the critics of the time, but only to such reigning reviewers, as took earliest and most frequent notice of Keats. *The Edinburgh Review*, though not quick to speak of him, did so before he died, with a fervor of eulogy at least equal to its objections; and I think I may add that its then distinguished editor [Jeffrey], now a revered ornament of the Scottish bench, has since felt his admiration of the young poet increase, instead of diminish."—Hunt's note.

RICHARD HURD (1720-1808), p. 97

EDITIONS

Complete Works, 8 vols (1811)
Moral and Political Dialogues, with Letters on Chivalry and Romance (1765, 1788)
Letters on Chivalry and Romance (1762); ed., with an Introduction, by Edith J. Morley (London, Frowde, 1911).
Moral and Political Dialogues (1759).

BIOGRAPHY AND CRITICISM

- Kilvert, F. *Memoirs of the Life and Writings of the Right Rev Richard Hurd* (1860)
 Saintsbury, G. *A History of Criticism*, 3 vols. (Edinburgh and London, Blackwood, 1901-04, 1908, New York, Dodd).
 Stephen, L. *History of English Thought in the Eighteenth Century*, 2 vols (London, Smith, 1876, 1892, New York, Putnam)

CRITICAL NOTES

"The *Lyrical Ballads* of 1798 were by no means the first indication of the change which was taking place in prevalent habits of thought and modes of expression. In criticism, men of letters early began, almost in spite of themselves, to reject the gods to whom they still professed allegiance. The citadel of classicism was first assaulted by the friends who claimed to defend it, and the attack was so insidious as to be irresistible. The very men who do most to bring about the Romantic Revival are strangely averse to its spirit of freedom and of individuality. Richard Hurd, the neo-classic upholder of Pope, the defender of *Poetical Imitation*, is one of the earliest to deviate from the beaten track, and is consequently of more importance than the ordinary neglect of his writings would lead one to suppose."—Edith J. Morley, in Introduction to Hurd's *Letters on Chivalry and Romance* (1911)

FRANCIS JEFFREY (1773-1850), p. 884

EDITIONS

- Contributions to the Edinburgh Review*, 4 vols (London, Longmans, 1843), 3 vols (1846), 1 vol (1852)
Essays on English Poets and Poetry from The Edinburgh Review (New Universal Library ed. New York, Dutton, 1913)
Literary Criticism, ed. with an Introduction, by D. N. Smith (London, Frowde, 1910)
Selections, ed., with an Introduction, by L. K. Gates (Athenum Press ed. Boston, Ginn, 1894)

BIOGRAPHY

- Cockburn, H. *Life of Lord Jeffrey, with a Selection from his Correspondence*, 2 vols (London, Black, 1852, 1874)

CRITICISM

- Bagehot, W. "The First Edinburgh Reviewers," *The National Review*, 1855, *Literary Studies*, 3 vols (London, Longmans, 1878-79, 1895)
 Gates, L. E. *Three Studies in Literature* (New York, Macmillan, 1899)
 McCosh, J. *The Scottish Philosophy* (London, Macmillan, 1874, New York, Carter, 1875)
 Saintsbury, G. "Jeffrey and Sydney Smith," *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1890, New York, Scribner).

- Tuckerman, H. T.: *Essays, Biographical and Critical* (Boston, Phillips, 1857)
 Walker, H.: *The English Essay and Essayist*, ch. 8 (London, Dent 1915, New York, Dutton)
 Whipple, E. P.: "British Critics," *Essays and Reviews*, 2 vols (Boston, Osgood, 1849, 1878)
 Winchester, C. T. "The New Essay—Jeffrey as a Critic," *A Group of English Essayists of the Early Nineteenth Century* (New York, Macmillan, 1910).

BIBLIOGRAPHY

- Smith, D. N. "List of Jeffrey's Articles in *The Edinburgh Review*," Appendix to *Jeffrey's Literary Criticism* (1910)

CRITICAL NOTES

"Jeffrey was before all things a literary critic, and, within the limits of his discernment, one of the acutest and liveliest of his time. His point of view was that of refined but positive common-sense, qualified by a rooted distrust of innovation. To the simple and obvious poetry of Rogers, Campbell, Crabbe, he brought a keen if somewhat excessive appreciation, mawkish sentiment and pseudo-medievalism he exposed with signal effect. We cannot now wholly disapprove of the stricture upon *Marmion* which angered Scott, nor share his effusive penitence for those upon Byron's *Hours of Idleness*. But he was, unfortunately, as proof against the true Romantics as against the false, and comprehended the mysticism of imaginative poetry in the same anathema with the crude supernaturalism of the 'school of horrors'. The manifesto against the 'Lake school' with which he opened the review is one of the most striking examples in literature of the fatuous efforts of a clever man to interpret a larger world than his own. The naked simplicity of Wordsworth, the tumultuous energy of Coleridge, the irregular metres of Southey were equally offensive to him, and he classed them together, as if innovators formed one brotherhood."—C. H. Herford, in *The Age of Wordsworth* (1897)

"He is a Whig in taste as in politics, and desires in both spheres the supremacy of a chosen aristocracy. In his essay on Scott's *Lady of the Lake* he declares the standard of literary excellence to reside in 'the taste of a few . . . persons, eminently qualified, by natural sensibility, and long experience and reflection, to perceive all beauties that really exist, as well as to settle the relative value and importance of all the different sorts of beauty.' Jeffrey regards himself as one of the choicest spirits of this chosen aristocracy, and it is as the exponent of the best current opinion that he speaks on all questions of taste. His business, then, is to dogmatise, to pronounce this right and that wrong, to praise this author and blame that one, but his dogmatism is not the dogmatism of reason, but the dogmatism of taste, he justifies his decisions, not by referring to a code of written laws from which there is no appeal, but by a more or less direct suggestion that he has all the best instructed opinion behind

him"—Gates, in *Selections from the Essays of Francis Jeffrey* (Athenum Press ed., 1894)

See Byron's *English Bards and Scotch Reviewers*, 438-539 (pp. 492-98)

Speaking in the Preface to *Contributions to The Edinburgh Review*, Jeffrey says of his connection with *The Edinburgh Review*: "It will not, I think, be expected or required of me, that I should look back—from any station—upon the part I took in originating and conducting such a work, without some mixture of agreeable feelings. And, while I seek not to decline my full share of the faults and follies to which I have alluded, I trust I may be allowed to take credit, at the same time, for some participation in the merits by which these were, to a certain extent at least, redeemed or atoned for. If I might be permitted farther to state, in what particular department, and generally, on account of what, I should most wish to claim a share of those merits, I should certainly say, that it was by having constantly endeavored to combine ethical precepts with literary criticism, and earnestly sought to impress my readers with a sense, both of the close connection between sound intellectual attainments and the higher elements of duty and enjoyment, and of the just and ultimate subordination of the former to the latter. The praise in short to which I aspire, and to which I am conscious that my efforts were most constantly directed, is, that I have, more uniformly and earnestly than any preceding critic, made the moral tendencies of the works under consideration a leading subject of discussion, and neglected no opportunity, in reviews of poems and novels as well as of graver productions, of elucidating the true constituents of human happiness and virtue, and combating those besetting prejudices and errors of opinion which appear so often to withhold men from the path of their duty—or to array them in foolish and fatal hostility to each other. I cannot, of course, do more, in this place, than intimate this proud claim. But for the proof—or at least the explanation of it.—I think I may venture to refer to the greater part of the papers that follow."

884.

CRABBE'S POEMS

"I have given a larger space to Crabbe in this republication than to any of his contemporary poets, not merely because I think more highly of him than of most of them, but also because I fancy that he has had less justice done him. The nature of his subjects was not such as to attract either imitators or admirers, from among the ambitious or fanciful lovers of poetry, or, consequently to set him at the head of a school, or let him surround himself with the zealots of a sect. And it must also be admitted, that his claims to distinction depend fully as much on his great powers of observation, his skill in touching the deeper sympathies of our nature, and his power of inculcating, by their means, the most impressive lessons of humanity, as on any fine play of fancy, or grace and beauty in his delineations. I have great faith, however,

in the intrinsic worth and ultimate success of those more substantial attributes, and have, accordingly, the strongest impression that the citations I have here given from Crabbe will strike more, and sink deeper into the minds of readers to whom they are new (or by whom they may have been partially forgotten), than any I have been able to present from other writers. It probably is idle enough (as well as a little presumptuous) to suppose that a publication like this will afford many opportunities of testing the truth of this prediction. But as the experiment is to be made, there can be no harm in mentioning this as one of its objects.

"It is but candid, however, after all, to add, that my concern for Mr. Crabbe's reputation would scarcely have led me to devote near one hundred pages to the estimate of his poetical merits, had I not set some value on the speculations as to the elements of poetical excellence in general, and its moral bearings and affinities—for the introduction of which this estimate seemed to present an occasion, or apology."—Jeffrey's note in *Contributions to the Edinburgh Review*

Besides the essay given here, Jeffrey reprinted in his *Contributions to The Edinburgh Review* essays on Crabbe's *The Borough*, *Tales*, and *Tales of the Hall*, which had originally appeared in *The Edinburgh Review* April, 1808, April 1810, Nov., 1812, and July, 1819.

Jeffrey never escaped from the narrow and prejudiced view that poetry was something artificial, to be composed with strict adherence to rules and conventions. See Wordsworth's Preface to *Lyrical Ballads* (p. 322a, 20-27).

885b. 31-38. See Coleridge's *Biographia Literaria*, 14 (p. 372b, 22-41)

886b. 28-32. This is an inaccurate and unfair characterization of Wordsworth's poem.

887. ALLSON'S ESSAY ON THE NATURE AND PRINCIPLES OF BEAUTY

This review was afterwards expanded and included in *The Encyclopædia Britannica* as the discussion on Beauty. It was omitted in the ninth and subsequent editions. Allson's *Essay*, the work of the Reverend Archibald Allson (1757-1839), a clergyman of the English Church, appeared in 1790; the second edition, printed in 1811, gave occasion for Jeffrey's review.

Jeffrey's theory of the nature of beauty should be compared with his principles of literary criticism, especially with his ethical interpretation of literature. See note on *Crabbe's Poems*, above.

887b. 28-35. Upon receiving a copy of the *Essay*, Burns wrote Allson as follows (Feb. 14, 1791): "You must by this time have set me down as one of the most ungrateful of men. You did me the honor to present me with a book which does honor to science and the intellectual powers of man, and I have

not even so much as acknowledged the receipt of it. The fact is, you yourself are to blame for it. Flattered as I was by your telling me that you wished to have my opinion of the work, the old spiritual enemy of mankind, who knows well that vanity is one of the sins that most easily beset me, put it into my head to ponder over the performance with the look-out of a critic, and to draw up, forsooth, a deep learned digest of strictures on a composition of which, in fact, until I read the book, I did not even know the first principles. I own, Mr., that at first glance several of your propositions startled me as paradoxical. That the martial clangor of a trumpet had something in it vastly more grand, heroic, and sublime, than the twingle-twangle of a jews-harp; that the delicate flexure of a rose-twig, when the half-blown flower is heavy with the tears of the dawn, was infinitely more beautiful and elegant than the upright stub of a burdock, and that from something innate and independent of all associations of ideas,—these I had set down as irrefragable, orthodox truths, until perusing your book shook my faith. In short, sir, except Euclid's *Elements of Geometry*, which I made a shift to unravel by my father's fireside, in the winter evenings of the first season I held the plough, I never read a book which gave me such a quantum of information, and added so much to my stock of ideas, as your *Essays on the Principles of Taste*."

892. WORDSWORTH'S THE EXCURSION

"I have spoken in many places rather too bitterly and confidently of the faults of Mr. Wordsworth's poetry, and forgetting that, even on my own view of them, they were but faults of taste, or venial self-partiality, have sometimes visited them, I fear, with an asperity which should be reserved for objects of moral reprobation. If I were now to deal with the whole question of his poetical merits, though my judgment might not be substantially different, I hope I should repress the greater part of these *reactions* of expression and indeed so strong has been my feeling in this way, that, considering how much I have always loved many of the attributes of his genius, and how entirely I respect his character, it did at first occur to me whether it was quite fitting that, in my old age and his, I should include in this publication any of those critiques which may have formerly given pain or offence, to him or his admirers. But, when I reflected that the mischief, if there really ever was any, was long ago done, and that I still retain, in substance, the opinions which I should now like to have seen more gently expressed, I felt that to omit all notice of them on the present occasion, might be held to import a retraction which I am as far as possible from intending, or even be represented as a very shabby way of backing out of sentiments which should either be man-

fully persisted, in, or openly renounced, and abandoned as untenable.

"I finally resolved, therefore, to reprint my review of *The Excursion*, which contains a pretty full view of my griefs and charges against Mr. Wordsworth, set forth too, I believe, in a more temperate strain than most of my other inculpations,—and of which I think I may now venture to say farther that if the faults are unsparingly noted, the beauties are not penuriously or grudgingly allowed, but commended to the admiration of the reader with at least as much heartiness and good-will.

"But I have also reprinted a short paper on the same author's *White Doe of Rylstone*,—in which there certainly is no praise, or notice of beauties, to set against the very unqualified censures of which it is wholly made up. I have done this, however, not merely because I adhere to these censures, but chiefly because it seemed necessary to bring me fairly to issue with those who may not concur in them. I can easily understand that many whose admiration of *The Excursion*, or the *Lyrical Ballads*, rests substantially on the passages which I too should join in admiring, may view with greater indulgence than I can do, the tedious and flat passages with which they are interspersed, and may consequently think my censure of these works a great deal too harsh and uncharitable. Between such persons and me, therefore, there may be no radical difference of opinion, or contrariety as to principles of judgment. But if there be any who actually admire this *White Doe of Rylstone*, or *Peter Bell the Waggoner*, or the *Lamentations of Martha Rae*, or the *Sonnets on the Punishment of Death*, there can be no such ambiguity, or means of reconciliation. Now I have been assured not only that there are such persons, but that almost all those who seek to exalt Mr. Wordsworth as the founder of a new school of poetry, consider these as by far his best and most characteristic productions, and would at once reject from their communion anyone who did not acknowledge in them the traces of a high inspiration. Now I wish it to be understood, that when I speak with general intolerance or impatience of the school of Mr. Wordsworth, it is to the school holding these tenets, and applying these tests, that I refer, and I really do not see how I could better explain the grounds of my dissent from their doctrines, than by republishing my remarks on this *White Doe*."

893b. 3-8. Through his failure to appreciate the influence of solitude upon poets, Jeffrey is led into this unsound statement. See p. 854b, n 1; also Thomson's Preface to *Winter*, p. 1348a.

894a. 7 ff. Jeffrey never understood Wordsworth's theory of poetry or his doctrine of the immanence of God in nature. What is perfectly sincere and distinctive in Wordsworth's mystical interpretation of nature, Jeffrey regards as merely affectation or madness.

902. WORDSWORTH'S THE WHITE DOE OF
BILSTONE

In connection with this review, of the following passage from Wordsworth's prefatory note on the poem.

"Let me here say a few words of this poem in the way of criticism. The subject being taken from the feudal times has led to its being compared to some of Walter Scott's poems that belong to the same age and state of society. The comparison is inconsiderate. Sir Walter pursued the customary and very natural course of conducting an action, presenting various turns of fortune to some outstanding point on which the mind might rest as a termination or catastrophe. The course I attempted to pursue is entirely different. Everything that is attempted by the principal personages in *The White Doe* falls, so far as its object is external and substantial. So far as it is moral and spiritual it succeeds. The heroine of the poem knows that her duty is not to interfere with the current of events, either to forward or delay them, but

To abide
The shock, and finally secure
O'er pain and grief a triumph pure."

This she does in obedience to her brother's injunction, as most suitable to a mind and character that, under previous trials, had been proved to accord with his. She achieves this not without aid from the communication with the inferior creature, which often leads her thoughts to revolve upon the past with a tender and humanizing influence that exalts rather than depresses her. The anticipated beatification, if I may so say, of her mind, and the apotheosis of the companion of her solitude, are the points at which the poem aims, and constitute its legitimate catastrophe, far too spiritual a one for instant or widely-spread sympathy, but not therefore the less fitted to make a deep and permanent impression upon that class of minds who think and feel more independently, than the many do, of the surfaces of things and interests transitory because belonging more to the outward and social forms of life than to its internal spirit. How insignificant a thing, for example, does personal prowess appear compared with the fortitude of patience and heroic martyrdom, in other words, with struggles for the sake of principle, in preference to victory glorified in for its own sake."

904. CHILDE HAROLD'S PILGRIMAGE

"I have already said so much of Lord Byron with reference to his dramatic productions, that I cannot now afford to republish more than one other paper on the subject of his poetry in general and I select this rather because it refers to a greater variety of these compositions, than because it deals with such as are either absolutely the best, or the most

characteristic of his genius. The truth, is, however, that all his writings are characteristic, and lead, pretty much alike, to those views of the dark and the bright parts of his nature, which have led me, I fear (though almost irresistibly) into observations more personal to the character of the author, than should generally be permitted to a mere literary censor"—Jeffrey's note in *Contributions to The Edinburgh Review*

907b. 13-14. At an earlier date *The Edinburgh Review* had severely criticized Byron's first work, *Hours in Idleness*. The article, however, was written by Lord Brougham. See note on *English Bards and Scotch Reviewers*, p. 1210b

SAMUEL JOHNSON (1709-1784), p. 1180

EDITIONS

Works, 12 vols., ed., with an Essay on Life and Genius, by A. Murphy (London, 1792, 1810).

Works, 16 vols. (Literary Club ed. New York, Lamb, 1903).

Complete Works, 8 vols. (New York, Bigelow, 1912).

Lives of the Poets, 3 vols., ed., with an Introduction by J. W. Hales, by Mrs. A. Napier (Bohn Library ed. London, Bell, 1890, New York, Macmillan)

Lives of the English Poets, ed. by W. E. Henley (London, Methuen, 1896)

The Lives of the Most Eminent English Poets, with Critical Observations on their Works, 3 vols., ed. by G. B. Hill and H. S. Scott (Oxford, Clarendon Press, 1905)

Lives of the Poets: the Six Chief Lives, ed., with a Preface, by M. Arnold (London, Macmillan, 1878, 1882, New York, Holt)

Rambler, Adventurer, Idler Essays ed. by S. J. Reid (Camelot ed. London, Scott, 1889).

Select Essays, 2 vols., ed. by G. B. Hill (Temple Library ed. London, Dent, 1889)

Miscellaneous, ed. by G. B. Hill (Oxford Univ. Press, 1897).

Selections, ed. by C. G. Osgood (New York, Holt, 1909).

Johnson on Shakespeare, selected and edited by W. A. Raleigh (Oxford Univ. Press, 1904)

History of Rasselas, The, ed., with an Introduction, by G. B. Hill (Oxford, Clarendon Press, 1889).

Rasselas, Prince of Abyssinia (Chicago, McClurg, 1913).

Letters, 2 vols., ed. by G. B. Hill (Oxford, Clarendon Press, 1892, New York, Harper)

Poems, with Goldsmith, Collins, and Gray, ed. by T. M. Ward (Mugger Library ed. London, Routledge, 1905, New York, Dutton)

Poetical Works, ed. by D. N. Smith (Oxford; in preparation)

BIOGRAPHY

Bailey, J. *Dr Johnson and his Circle* (Home Univ. Library London, Williams, 1913, New York, Holt)

- Boswell, J. *The Life of Samuel Johnson*, with Shorter, C. K. *Immortal Memories* (New York, the Journal of a Tour to the Hebrides, ed. by G. B. Hill, 6 vols. (London, Macmillan, 1887).
- Boswell, J. *The Life of Samuel Johnson* (Globe ed. London, Macmillan, 1898), 6 vols. (Temple Library ed. London, Dent, 1898), 2 vols. in 1 (Oxford ed.; London, Frowde, 1904).
- Broadley, A. M. *Dr. Johnson and Mrs. Thrale* (London and New York, Lane, 1910).
- Dobson, A. "Dr Johnson's Haunts and Habitations," *Side-Walk Studies* (London, Chatto, 1902).
- Grant, F. *Life of Samuel Johnson* (Great Writers Series London, Scott, 1887).
- Hutton, L. *Literary Landmarks of London* (London, Unwin, 1888, 1888).
- Scott, W. *Lives of the Novelists* (London, Dent, n d).
- Stephen, L. *Samuel Johnson* (English Men of Letters Series London, Macmillan, 1878, New York, Harper).
- Tinker, C. B. *Dr Johnson and Fanny Burney* (New York, Moffat, 1911).
- Stephen, L. "Dr Johnson's Writings," *Hours in a Library*, 3 vols (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols. (1907).
- Taggart, H. "Dr Johnson as a Literary Critic," *The Westminster Review*, Sept., 1918 (180 291).
- Trent, W. P.. "Bicentenary of Dr. Johnson," *Longfellow and Other Essays* (New York, Crowell, 1910).
- Walker, H. *The English Essay and Essayists*, ch 6 (London, Dent, 1915; New York, Dutton).
- Wheatley, H. B. "Dr Johnson as a Bibliographer," *Transactions of the Bibliographical Society*, 1907, Vol 8.

BIBLIOGRAPHY

- Anderson, J. P. In Grant's *Life of Samuel Johnson* (1887).
- Courtney, W. P. *Bibliography of Samuel Johnson* (Oxford Univ. Press, 1915).

CRITICISM

- Arnold, M. "Johnson's Lives," *Essays in Criticism*, Third Series (Boston, Ball, 1910).
- Boynton, P. H. "Johnson's London," *London in English Literature* (Univ of Chicago Press, 1913).
- Carlyle, T. "Boswell's Life of Johnson," *Fraser's Magazine*, May, 1832 (5 379), *Critical and Miscellaneous Essays*, 4 vols (Boston, Houghton, 1880).
- Carlyle, T. "The Hero as Man of Letters," *On Heroes, Hero Worship, and the Heroic in History* (London, Chapman, 1841, 1887, New York, Longmans, 1906).
- Collins, J. C. "Johnson's Lives of the Poets," *The Quarterly Review*, Jan, 1908 (208 72).
- Dawson, W. J. *The Makers of English Prose* (New York and London, Revell, 1906).
- Dobson, A. "Johnson's Library," *Eighteenth Century Vignettes*, Second Series (London, Chatto, 1892).
- Gosse, F. *The Fortnightly Review*, Dec, 1884 (42 781).
- Hill, G. B. *Dr Johnson His Friends and his Critics* (London, Smith, 1878).
- Hodell, C. W. "The Great Cham of Literature after Two Centuries," *Putnam's Magazine*, Oct, 1909 (7 33).
- Macaulay, T. B. "Boswell's Life of Johnson," *The Edinburgh Review*, Sept, 1831 (54 1); *Critical and Historical Essays*, 2 vols (London and New York, Longmans, 1898).
- Meynell, A. C. *Johnson* (Chicago, Browne, 1913).
- Raleigh, Sir W. *Samuel Johnson* (Leslie Stephen Lecture London, Clarendon Press, 1907).
- Raleigh, Sir W. *Johnson on Shakespeare* (London, Frowde, 1908).
- Raleigh, Sir W. *Six Essays on Johnson* (London, Frowde, 1910).

CRITICAL NOTES

PREFACE TO SHAKESPEARE

1180.

Johnson published an edition of Shakspeare's Works in 1765. The selection here printed is from the Preface to that work.

- 1184b. 60. *Cato*—Voltaire says of this play (*Letters on the English*, 18, "On Tragedy") "The first English writer who composed a regular tragedy, and infused a spirit of elegance through every part of it, was the illustrious Mr. Addison. His *Cato* is a masterpiece, both with regard to the diction and to the beauty and harmony of the numbers . . . Mr Addison's *Cato* appears to me the greatest character that was ever brought upon any stage."

In contrast to Voltaire's extravagant praise of *Cato*, cf the following criticism from Ward's *A History of English Dramatic Literature*, 3, 441-42: "When we view this famous tragedy as it now lies dead and cold before us, and examine it, as we needs must, on its own merits, there remains surprisingly little to account for its unprecedented success. *Cato* is full of effective commonplaces, many of which are to this day current as familiar quotations, but otherwise it would be difficult to find in it any distinguishing feature. Such as *Cato* was, it helped to make English tragedy pursue more resolutely than before the path into which it had unfortunately entered. . . . The play which Addison had written and which Voltaire eulogised marks no doubt with incontestable definiteness an epoch in the history of English tragedy, but this epoch was one of decay, holding out no prospect of recovery by any signs easily admitting of interpretation."

JOHN KEATS (1795-1821), p. 751

EDITIONS

- Poetical Works and Other Writings*, 4 vols, ed by H B Forman (London, Reeves, 1883, 1889), suppl. vol (1890)
- Complete Works*, 5 vols, ed., with a Memoir, by H. B. Forman (Glasgow, Gowans (1900-01); New York, Crowell)
- Poetical Works*, ed by H B. Forman (London, Reeves, 1889, 1898, Imperial ed. New York, Crowell, 1895)
- Complete Poetical Works and Letters*, ed., with a Biographical Sketch, by H. E. Scudder (Cambridge ed. Houghton, Houghton, 1899)
- Poetical Works* (Globe ed. London and New York, Macmillan, 1902)
- Poetical Works*, ed. by W S. Scott (London, Finch, 1902).
- Poems*, ed by E de Séincourt (New York, Dodd, 1905, 1912)
- Poetical Works*, ed., with an Introduction, by H. B. Forman (Oxford ed. Oxford Univ Press, 1906, 1908)
- Poetical Works*, ed by G Sampson (London, Nimmo, 1906).
- Poems*, 2 vols, ed., with a Preface, by S Colvin (London, Chatto, 1915, New York, Brentano).
- Poetical Works*, ed by F T Palgrave (Golden Treasury ed. London and New York, Macmillan, 1864).
- Poems*, ed by Arlo Bates (Athenaeum Press ed.: Boston, Ginn, 1896)
- Poems*, ed., with an Introduction by R S Bridges (Muses' Library ed. London, Bullen, 1896; New York, Scribner)
- Poems*, selected and edited, with an Introduction, by A Symonds (London, Jack, 1907).
- Letters to Fanny Browne*, ed., with an Introduction, by H B Forman (London, Reeves, 1878, 1890, New York, Scribner).
- Letters*, ed by S Colvin (London and New York, Macmillan, 1891)
- Letters, Papers, and Other Relics*, ed., with Forewords by T. Watts-Dunton, and an Introduction by H B Forman, by G C Williamson (London and New York, Lane, 1914).

BIOGRAPHY

- Clarke, C C "Recollections of John Keats," *The Gentleman's Magazine*, Feb., 1874 (12 177)
- Clarke, C C and Mary *Recollections of Writers* (London, Low, 1878).
- Colvin, S. *Keats* (English Men of Letters Series. London, Macmillan, 1887, New York, Harper).
- Hancock, A E. *John Keats, A Literary Biography* (London, Constable, 1908; Boston, Houghton).
- Houghton, Lord (R M Milnes) (ed.) *Life, Letters, and Literary Remains of John Keats*, 2 vols (London, Moxon, 1848, 1867; New Universal Library ed., London, Routledge, 1906, New York, Dutton).

- Hunt, Leigh *Autobiography* (London, Smith, 1850, 1906), 2 vols, ed by R. Ingpen (London, Constable, 1903, New York, Dutton).
- Russett, W. M.: *Life of John Keats*, Great Writers Series (London, Scott, 1887)
- West, K. "Keats in Hampstead," *The Century Magazine*, Oct., 1895 (50 898)
- Wolff, L. *John Keats, sa Vie et son Œuvre* (Paris, Hachette, 1910).

CRITICISM

- Arnold, M. *Essays in Criticism*, Second Series (London and New York, Macmillan, 1888)
- Blackwood's Magazine* "On the Cockney School of Poetry" (*Endymion*), Aug, 1818 (J 519).
- Bradley, A C "The Letters of Keats," *Oxford Lectures on Poetry* (London, Macmillan, 1909, 1911)
- Bridges, R. *John Keats, A Critical Essay* (Privately printed, 1895). Reprinted as the Introduction to Muses' Library edition of Keats's *Poems* (1896)
- Brooke, S A. *Studies in Poetry* (New York, Putnam, 1907, London, Duckworth)
- Croker, J. W. "Endymion," *The Quarterly Review*, April, 1818 (10 204)
- Dawson, W J *The Makers of English Poetry* (New York and London, Ravell, 1906)
- De Vere, A *Essays, Chiefly on Poetry* (New York, Macmillan, 1887)
- Geest, S. *Der Sensualismus bei John Keats* (Heidelberg, C Winter, 1908)
- Gosse, E "Keats in 1894," *Critical Kit Kats* (New York, Dodd, 1896, 1903)
- Graham, W. *Last Links With Byron, Shelley, and Keats* (London, Smithers, 1899)
- Harrison, F "Lamb and Keats," *Tennyson, Ruskin, Mill, and Other Literary Estimates* (New York and London, Macmillan, 1900, 1902)
- Hudson, W H *Keats and His Poetry* (New York, Dodge, 1912)
- Hutton, R H *Brief Literary Criticisms*, ed by his niece (London, Macmillan, 1906)
- Jeffrey, F "Endymion, Lamia, Isabella, The Eve of St Agnes, and Other Poems," *The Edinburgh Review*, Aug. 1820 (84 203)
- Long, A *Letters on Literature* (New York, Longmans, 1889)
- Lowell, J R. *Among My Books*, Second Series (Boston, Houghton, 1884), *Collected Writings* (Boston, Houghton, 1890-92)
- Mable, H. W. *Essays in Literary Interpretation* (New York, Dodd, 1892)
- MacCracken, H "The Source of Keats's *Eve of St. Agnes*," *Modern Philology*, Oct., 1907 (5 145).
- Mackall, J W *Lectures on Poetry* (London, Longmans, 1911).
- Manson, D. *Wordsworth, Shelley, Keats, and other Essays* (London, Macmillan, 1874, 1881).

Miller, Barnette: *Hunt's Relations with Byron, Shelley, and Keats* (Columbia Univ. Press, 1910)

More, P E *Shelburne Essays*, Fourth Series (New York and London, Putnam, 1906)

Olivero, F "Keats and the Minor Poems of Milton," *Englische Studien*, 1911 (48).

Owen, F M *John Keats A Study* (London, Paul, 1880)

Payne, W M *The Greater English Poets of the Nineteenth Century* (New York, Holt, 1907, 1909)

Rickett, A "The Poet Keats and Rossetti," *Personal Forces in Modern Literature* (London, Dent, 1906, New York, Dutton)

Robertson, J M. "The Art of Keats," *New Essays towards a Critical Method* (New York, Lane, 1897)

Severn, J "On the Vicissitudes of Keats's Fame," *The Atlantic Monthly*, April, 1863 (11 401).

Speed, J G "Sojourns of John Keats," *The Century Magazine*, Sept., 1910 (80 684)

Stedman, E C *The Century Magazine*, Feb., 1884 (27 599).

Stedman, E C *Genius and Other Essays* (New York, Moffat, 1911)

Suddard, S J M *Keats, Shelley, and Shakespeare Studies* (Cambridge Univ Press, 1912, New York, Broadway)

Swinburne, A C *Miscellanies* (London, Chatto, 1886, 1911, New York, Scribner).

Symons, A *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)

Texte, J "Keats et le néo-hellénisme dans la poésie anglaise," *Études de Littérature européenne* (Paris, Collin, 1898)

Torrey, B *Friends on the Shelf* (Boston, Houghton, 1906)

Van Dyke, H "The Influence of Keats," *The Century Magazine*, Oct., 1895 (50 910).

Watson, W "Keats's Letters," *Excursions in Criticism* (New York, Macmillan, 1893)

Wolff, L *An Essay on Keats's Treatment of the Heroic Rhythm and Blank Verse* (Paris, 1909)

Woodberry, G E "On the Promise of Keats," *Studies in Letters and Life* (Boston, Houghton, 1890).

CONCORDANCE

Broughton, L N *A Concordance to the Poems of Keats* (Carnegie Institution of Washington; in press, 1916)

BIBLIOGRAPHY

Anderson, J P "In Rossetti's *Life of John Keats* (1887)

Forman, H B In his edition of Keats's *Complete Works* (1900-01)

Sélincourt, E de and Bradley, A. C: "Short Bibliography of Keats" in *Short Bibliographies of Wordsworth*, etc. (English Association Leaflet, No. 28, Oxford, 1912).

CRITICAL NOTES

"Every one of Keats's poems was a sacrifice of vitality; a virtue went away from him into every one of them, even yet, as we turn the leaves, they seem to warm and thrill our fingers with the flush of his fine senses, and the flutter of his electrical nerves, and we do not wonder he felt that what he did was to be done swiftly. Keats certainly had more of the penetrative and sympathetic imagination which belongs to the poet, of that imagination which identifies itself with the momentary object of its contemplation, than any man of these later days. It is not merely that he has studied the Elizabethans and caught their turn of thought, but that he really sees things with their sovereign eye, and feels them with their electrified senses. . . . We are apt to talk of the classic *renaissance* as of a phenomenon long past, nor ever to be renewed, and to think the Greeks and Romans alone had the mighty magic to work such a miracle. To me one of the most interesting aspects of Keats is that in him we have an example of the *renaissance* going on almost under our own eyes, and that the intellectual ferment was in him kindled by a purely English leaven. He had properly no scholarship any more than Shakespeare had, but like him he assimilated at a touch whatever could serve his purpose. His delicate senses absorbed culture at every pore. Of the self-denial to which he trained himself (unexampled in one so young) the second draft of *Hyperion* as compared with the first is a conclusive proof. And far indeed is his *Lamia* from the lavish indiscriminate of *Endymion*. In his odes he showed a sense of form and proportion which we seek vainly in almost any other English poet, and some of his sonnets (taking all qualities into consideration) are the most perfect in our language. No doubt there is something tropical and of strange overgrowth in his sudden maturity, but it *was* maturity nevertheless. Happy the young poet who has the saving fault of exuberance, if he have also the shaping faculty that sooner or later will amend it!"—J. R. Lowell, in *Among My Books* (1876)

"Not since Spenser had there been a purer gift of poetry among English-speaking peoples, not since Milton a line of nobler balance of sound, thought, and cadence. There is no magic of color in written speech that is not mixed in the diction of *The Eve of St Agnes*,—a vision of beauty, deep, rich, and glowing as one of those dyed windows in which the heart of the Middle Ages still burns. While of the odes, so perfect in form, so ripe with thought, so informed and irradiated by the vision and the insight of the imagination, what remains to be said save that they furnish us with the tests and standards of poetry itself? They mark the complete identification of thought with form, of vision with faculty, of life with art."—H. W. Mable, in *Essays in Literary Interpretation* (1892-98).

See Shelley's *Adonais* (p. 730), and Hunt's *Proem To Selection from Keats's Poetry* (p. 882).

751. IMITATION OF SPENSER

"Probably no English poet who has used the Spenserian stanza, first assimilated so fully the spirit of Spenser, before using the stanza, as did Keats, and to this fact may be partly attributed his effective use of it as an organ for his imagination in its 'lingering, loving, particularizing mood'"—Hiram Corson, in *A Primer of English Verse* (1892).

752. TO CHATTERTON

Keats was an early and constant admirer of Chatterton. *Endymion* was dedicated to him.

753. HOW MANY BARDS GILD THE IAPSES OF TIME

This sonnet gained Keats an introduction to the literary circle of which Leigh Hunt was the center.

ON FIRST LOOKING INTO CHAPMAN'S HOMER

After Charles Cowden Clarke and Keats had read over Chapman's translation of Homer together, Keats composed this sonnet, which he presented to Clarke the next morning. George Chapman was an Elizabethan poet and dramatist, his translation of Homer was published in 1598-1616.

As a contrast to Keats's interest in Chapman's translation, cf. Cowper's remarks in a letter to Thomas Park, dated July 15, 1793.

"Within these few days I have received your acceptable present of Chapman's translation of the *Iliad*. I know not whether the book be a rarity, but a curiosity it certainly is. I have as yet seen but little of it, enough, however, to make me wonder that any man, with so little taste for Homer, or apprehension of his manner, should think it worth while to undertake the laborious task of translating him; the hope of pecuniary advantage may perhaps account for it. His information, I fear, was not much better than his verse, for I have consulted him in one passage of some difficulty, and find him giving a sense of his own, not at all warranted by the words of Homer. Pope sometimes does this, and sometimes omits the difficult part entirely. I can boast of having done neither, though it has cost me infinite pains to exempt myself from the necessity."

Pope's translation of Homer's *Iliad* and *Odyssey* appeared in 1715-26; Cowper's, in 1791.

754. I STOOD TIPTON UPON A LITTLE HILL

"When Keats wrote the lines which here follow he was living in the Vale of Health in Hampstead, happy in the association of Hunt and kindred spirits, and trembling with the consciousness of his own poetic power. He

had not yet essayed a long flight, as in *Endymion*; but these lines indeed were written as a prelude to a poem which he was devising, which should narrate the loves of Diana, and it will be seen how, with circling flight, he draws nearer and nearer to his theme, but after all his songs end with a half agitated and passionate speculation over his own poetic birth"—Scudder's note in his edition of Keats's *Complete Poetical Works* (1899).

755.

SLEEP AND POETRY

This poem was written in Leigh Hunt's library which had been temporarily fitted up as a sleeping room. "It originated in sleeping in a room adorned with busts and pictures, and is a striking specimen of the restlessness of the young poetical appetite, obtaining its food by the very desire of it, and glancing for fit subjects of creation 'from earth to heaven.' Nor do we like it the less for an impatient, and as it may be thought by some, irreverent assault upon the late French school of criticism and monotony, which has held poetry chained long enough to render it somewhat indignant when it has got free"—Hunt, in a review of Keats's first volume of poems, the review was published in *The Examiner*, July, 1817.

755. 96-98. Cf. these lines with *When I Have Fears That I May Cease to Be* (p. 765).

700. 162-220. "Both the strength and the weakness of this are typically characteristic of the time and of the man. The passage is likely to remain for posterity the central expression of the spirit of literary emancipation then militant and about to triumph in England. The two great elder captains of revolution, Coleridge and Wordsworth, have both expounded their cause, in prose, with much more maturity of thought and language. . . . But neither has left any enunciation of theory having power to thrill the ear and haunt the memory like the rhymes of this young untrained recruit in the cause of poetic liberty and the return to nature. It is easy, indeed, to pick these verses of Keats to shreds, if we choose to fix a prosaic and rational attention on their faults. . . . But controversy apart, if we have in us a touch of instinct for the poetry of imagination and beauty, as distinct from that of taste and reason, however clearly we may see the weak points of a passage like this, however much we may wish that taste and reason had had more to do with it, yet we cannot but feel that Keats touches truly the root of the matter; we cannot but admire the elastic life and variety of his verse, his fine spontaneous and effective turns of rhetoric, the ring and power of his appeal to the elements, and the glow of his delight in the achievements and promise of the new age"—Sidney Colvin, in *Keats* (English Men of Letters Series, 1901).

763. ADDRESSED TO BENJAMIN ROBERT HAYDON

Haydon (1786-1840) was an historical painter, a member of the literary circle composed of Hunt, Keats, Shelley, and others. As originally written the thirteenth line of this sonnet was filled out with the words "in the human mart." Haydon suggested omitting them and sending the sonnet to Wordsworth. Keats replied in a note as follows (Nov 20, 1810):

"Your letter has filled me with a proud pleasure, and shall be kept by me as a stimulus to exertion—I begin to fix my eye upon one horizon. My feelings entirely fall in with yours in regard to the ellipsis and I glory in it. The idea of your sending it to Wordsworth put me out of breath—you know with what reverence I would send my well-wishes to him."

STANZAS

This poem is sometimes entitled *Happy Insensibility*. It is thought to be a set of album verses.

764. ON THE GRASSHOPPER AND CRICKET

This sonnet was written at Hunt's cottage in friendly competition with Hunt. See his *On the Grasshopper and the Cricket* (p. 868).

ON A PICTURE OF LEANDER

In Greek legend, Leander, of Abydos Asia Minor, swam the Hellespont, nightly, to visit Hero, a priestess of Aphrodite, at Sestos, in ancient Thrace. One night he was drowned, and Hero, in grief, cast herself into the sea.

TO FRICH HUNT, ESQ

This sonnet was the Dedication to the 1817 volume of Keats's poems.

765. ON THE SEA

This sonnet was inserted in a letter to Reynolds, dated April 17, 1817, following this statement: "From want of regular rest I have been rather nervous—and the passage in *Lea*—'Do you not hear the sea?' has haunted me intensely." The words quoted by Keats are found in Act IV, 6, 4.

LINES

This is possibly the "Song" to which Keats refers in his letter to Bailey, Nov 29, 1817. See p. 862n, 7 ff.

WHEN I HAVE FEARED THAT I MAY CEASE TO BE

This sonnet was sent in a letter to Reynolds, dated Jan 31, 1818. Cf with *Sleep and Poetry*, 96-98 (p. 759).

766. ON SITTING DOWN TO READ "KING LEAR" ONCE AGAIN

This sonnet was inserted in a letter to Keats's brothers, dated Jan. 23, 1818, after the following statement: "I think a little change has taken place in my intellect lately—I cannot bear to be uninterested or unemployed, I, who for so long a time have been addicted to passiveness. Nothing is sweeter for the purposes of great productions than a very gradual ripening of the intellectual powers. As an instance of this—observe—I sat down yesterday to read *King Lear* once again—the thing appeared to demand the prologue of a sonnet I wrote it, and began to read—(I know you would like to see it)."

LINES ON THE MERMAID TAVERN

This and the following poem were sent in a letter to Reynolds, dated Feb 3, 1818, in return for two sonnets on Robin Hood which Reynolds had sent Keats. For the letter to Reynolds see p. 862. Both Reynolds and Keats were in full sympathy with the spirit of the Elizabethans. The Mermaid Tavern in London was famous as the resort of Ben Jonson, Beaumont, Fletcher, and other Elizabethan dramatists.

ROBIN HOOD

See note to previous poem. Keats was fond of the legendary medieval hero, Robin Hood, noted as a chivalrous and generous outlaw. Little John and Maid Marian were associates of Robin Hood.

767.

TO THE NILE

Keats, Hunt, and Shelley all wrote sonnets on the Nile on the same day Feb 4 1818. For Hunt's sonnet, see p. 868, for Shelley's, see note on *The Nile*, p. 1278a.

THE HUMAN SEASONS

This sonnet was sent by Keats in a letter to Bailey dated Mar 13, 1818, after the following statement: "You know my ideas about religion. I do not think myself more in the right than other people, and that nothing in this world is provable. I wish I could enter into all your feelings on the subject, merely for one short 10 minutes, and give you a page or two to your liking. I am sometimes so very skeptical as to think poetry itself a mere Jack o' Lantern to amuse whoever may chance to be struck with its brilliance. As tradesmen say everything is worth what it will fetch so probably every mental pursuit takes its reality and worth from the ardor of the pursuer—being in itself a nothing. Ethereal things may at least be thus real—divided under three heads—things real—things semireal—and nothings. Things real, such as existences of sun, moon, and stars—

and passages of Shakspeare—Things semireal, such as love, the clouds, etc., which require a greeting of the spirit to make them wholly exist—and nothings, which are made great and dignified by an ardent pursuit—which, by the by, stamp the Burgundy mark on the bottles of our minds, inasmuch as they are able to 'consecrate *what'er they look upon*' I have written a sonnet here of a somewhat collateral nature—so don't imagine it an 'apropos des bottles'—"

"Apropos des bottles" means literally "apropos of boots,"—i e., without any reason or motive

The Human Seasons and *To Atlas Rock* (p. 825) were first published, with the signature J., in Hunt's *Literary Pocket Book*, 1819. The Blackwood reviewer described the poems as "two feats of Johnny Keats"

767.

ENDYMION

The story of Endymion, the beautiful youth beloved by Diana, the moon goddess, had been in Keats's mind for about a year before he actually began to write it. The spirit of romance and of the classics abode with him constantly and stimulated him to poetic production. In a letter to Reynolds, dated April 17, 1817, he says "I find I cannot exist without poetry—without eternal poetry—half the day will not do—the whole of it—I began with a little, but habit has made me a levathan. I had become all in a tremble from not having written anything of late—the sonnet overleaf did me good. I slept the better last night for it—this morning, however, I am nearly as bad again. Just now I opened Spenser, and the first lines I saw were these—

"The noble heart that harbors virtuous thought,
And is with child of glorious great intent,
Can never rest until it forth have brought
Th' eternal brood of glory excellent."

"I shall forthwith begin my *Endymion*, which I hope I shall have got some way with by the time you come, when we will read our verses in a delightful place I have set my heart upon."

The "sonnet overleaf" was *On the Sea* (p. 765). The lines quoted by Keats are found in Spenser's *The Faerie Queene*, I, 5, 1, 1-4.

In a letter to Bailey, dated Oct. 8, 1817, Keats quotes as follows from a letter written to his brother George "in the spring": "As to what you say about my being a poet, I can return no answer but by saying that the high idea I have of poetical fame makes me think I see it towering too high above me. At any rate, I have no right to talk until *Endymion* is finished—it will be a test, a trial of my powers of imagination, and chiefly of my invention, which is a rare thing indeed—by which I must make 4000 lines of one bare circumstance, and fill them with poetry and when I consider that this is a great task, and that when done it will take me but a dozen

paces towards the temple of fame—it makes me say—God forbid that I should be without such a task! I have heard Hunt say, and I may be asked—*why endeavor after a long poem?* To which I should answer, Do not the lovers of poetry like to have a little region to wander in, where they may pick and choose, and in which the images are so numerous that many are forgotten and found new in a second reading which may be food for a week's stroll in the summer? Do not they like this better than what they can read through before Mrs. Williams comes down stairs? a morning work at most

"Besides, a long poem is a test of invention, which I take to be the Polar star of poetry, as fancy is the sails—and imagination the rudder. Did our great poets ever write short pieces? I mean in the shape of tales—this same invention seems indeed of late years to have been forgotten as a poetical excellence—But enough of this, I put on no laurels till I shall have finished *Endymion*."

The poem was finished Nov. 26, 1817, and "inscribed, with every feeling of pride and regret and with 'a bowed mind' to the memory of the most English of poets except Shakspeare, Thomas Chatterton."

The poem was published in April, 1818, with the following Preface: "Knowing within myself the manner in which this poem has been produced, it is not without a feeling of regret that I make it public."

"What manner I mean, will be quite clear to the reader, who must soon perceive great inexperience, immaturity, and every error denoting a feverish attempt, rather than a deed accomplished. The two first books, and indeed the two last, I feel sensible are not of such completion as to warrant their passing the press, nor should they if I thought a year's castigation would do them any good—it will not: the foundations are too sandy. It is just that this youngster should die away a sad thought for me, if I had not some hope that while it is dwindling I may be plotting, and fitting myself for verses fit to live.

"This may be speaking too presumptuously, and may deserve a punishment: but no feeling man will be forward to inflict it. He will leave me alone, with the conviction that there is not a fiercer hell than the failure in a great object. This is not written with the least atom of purpose to forestall criticisms of course, but from the desire I have to conciliate men who are competent to look, and who do look with a zealous eye, to the honor of English literature.

"The imagination of a boy is healthy, and the mature imagination of a man is healthy; but there is a space of life between, in which the soul is in a ferment the character undecided, the way of life uncertain, the ambition thick-sighted: thence proceeds mawkishness, and all the thousand bitters which those men

I speak of must necessarily taste in going over the following pages

"I hope I have not in too late a day touched the beautiful mythology of Greece, and dulled its brightness for I wish to try once more, before I bid it farewell"

In the last line Keats has in mind a poem on the fall of Hyperion, the sun god

An earlier preface had been discarded because of objections by Reynolds. Keats's defense of it is contained in the following interesting letter to Reynolds, dated April 9, 1818: "Since you all agree that the thing is bad, it must be so—though I am not aware there is anything like Hunt in it (and if there is, it is my natural way, and I have something in common with Hunt) Look it over again, and examine into the motives, the seeds, from which any one sentence sprung—I have not the slightest feeling of humility towards the public—or to anything in existence,—but the eternal Being the principle of beauty, and the memory of great men When I am writing for myself for the mere sake of the moment's enjoyment, perhaps nature has its course with me—but a preface is written to the public, a thing I cannot help looking upon as an enemy and which I cannot address without feelings of hostility If I write a preface in a supple or subdued style, it will not be in character with me as a public speaker—I would be subdued before my friends, and thank them for subduing me—but among multitudes of men—I have no feel of stooping, I hate the idea of humility to them

"I never wrote one single line of poetry with the least shadow of public thought

"Forgive me for vexing you and making a Trojan horse of such a trifle, both with respect to the matter in question, and myself—but it causes me to tell you—I could not live without the love of my friends—I would jump down Ætna for any great public good—but I hate a mawkish popularity I cannot be subdued before them—My glory would be to daunt and dazzle the thousand jabberers about pictures and books—I see swarms of porcupines with their quills erect 'like lime-twigs set to catch my winged book,' [2 *Henry VI*, III, 3, 16] and I would fright them away with a torch You will say my preface is not much of a torch It would have been too insulting 'to begin from Jove,' and I could not set a golden head upon a thing of clay If there is any fault in the preface it is not affectation, but an undersong of disrespect to the public—if I write another preface it must be done without a thought of those people—I will think about it If it should not reach you in four or five days tell Tavior to publish it without a preface, and let the dedication simply stand—"Inscribed to the Memory of Thomas Chatterton"

The new preface was sent to Reynolds in a letter dated April 10, 1818, with the following

comment. "I am anxious you should find this preface tolerable If there is an affectation in it 'tis natural to me Do let the printer's devil cook it, and let me be as 'the caving air' [*Macbeth*, III, 4, 23]

"You are too good in this matter—were I in your state, I am certain I should have no thought but of discontent and illness—I might though be taught patience I had an idea of giving no preface, however, don't you think this had better go? O, let it—one should not be too timid—of committing faults"

708. 34-42. Cf Keats's Letter to Hessey, Oct 9, 1818, in which he says "In *Endymion* I leaped headlong into the sea, and thereby have become better acquainted with the soundings, the quicksands, and the rocks than if I had stayed upon the green shore, and piped a silly pipe, and took tea and comfortable advice I was never afraid of failure, for I would sooner fall than not be among the greatest"

770. 208. The review of *Endymion* in *The Quarterly Review* (see p 913) accused Keats of introducing new words into the language *Necessments*, which Keats borrowed from Spenser's *The Faerie Queene* (I, 6, 85, 56), is one of the words objected to

232-306. This Hymn to Pan was recited by Keats to Wordsworth when they met at Haydon's house, Dec. 28, 1817

772. 411. This is one of nine unrhyming lines in *Endymion*. These are probably the result of changes made in revising the poem The other lines are as follows: I 796, II, 143, 362, III, 707, 1016, IV, 510, 758, 799

774. 534. *Steed from Araby*—This is an anachronism

784. 376 ff. Cf this passage with the account of the garden of Adonis in Spenser's *The Faerie Queene*, III, 6, 29-50

793. Book III.—Keats is said to have remarked to a friend "It will be easily seen what I think of the present ministers, by the beginning of the third Book" Bates suggests (*Athenaeum Press* ed) that "the pseudo-political effusion with which the third Book opens is rather a reflection of the opinion of the Leigh Hunt circle than the spontaneous expression of Keats, who at heart was too fully absorbed in literature to feel deeply upon such subjects as these"

809. 244. *Arabians dance*—This is an anachronism. See Book I, 534 (p 774).

818. ISABELLA OR THE POT OF BASIL

This poem was originally intended to be printed in a projected volume of metrical tales translated by Reynolds and Keats from Boccaccio; but Keats published his poem in 1820 without waiting for Reynolds, who published his in 1821 In the Preface to his volume, Reynolds said "The stories from Boccaccio (*The Garden of Florence*, and *The Lady of Provence*) were to have been associated with tales from the same source, intended to have

been written by a friend—but illness on his part, and distracting engagements on mine, prevented us from accomplishing our plan at the time, and Death now, to my deep sorrow, has frustrated it forever! He, who is gone, was one of the very kindest friends I possessed, and yet he was not kinder perhaps to me, than to others. His intense mind and powerful feeling would, I truly believe, have done the world some service, had his life been spared—but he was of too sensitive a nature—and thus he was destroyed! One story he completed, and that is to me now the most pathetic poem in existence!"

825. FRAGMENT OF AN ODE TO MAIA

This fragment was written in a letter to Reynolds dated May 3, 1818, after the following statement: "With respect to the affections and poetry you must know by a sympathy my thoughts that way, and I daresay these few lines will be but a ratification. I wrote them on May-day—and intend to finish the ode all in good time."

Arnold quotes this ode in the closing paragraph of his essay on Keats prefixed to the selections in Ward's *The English Poets*, following this statement regarding Keats's poetic work: "Shakespearian work it is, not imitative, indeed, of Shakespeare, but Shakespearian, because its expression has that rounded perfection and felicity of loveliness of which Shakespeare is the great master. To show such work is to praise it. Let us now end by delighting ourselves with a fragment of it, too broken to find a place among the pieces which follow, but far too beautiful to be lost. It is a fragment of an ode for May-day."

TO AILSA'S ROCK

While journeying through Scotland, Keats wrote his brother as follows (July 10, 1818): "Yesterday we came 27 miles from Stranraer—entered Ayrshire a little beyond Cairn, and had our path through a delightful country. I shall endeavor that you may follow our steps in this walk—it would be uninteresting in a book of travel—it can not be interesting but by my having gone through it. When we left Cairn our road lay half way up the sides of a green mountainous shore, full of clefts of verdure and eternally varying—sometimes up sometimes down, and over little bridges going across green chasms of moss, rock, and trees—winding about everywhere. After two or three miles of this we turned suddenly into a magnificent glen finely wooded in parts—seven miles long—with a mountain stream winding down the midst—full of cottages in the most happy situations—the sides of the hills covered with sheep—the effect of cattle lowing I never had so finely. At the end we had a gradual ascent and got among the tops of the mountains whence in a little

time I descended in the sea Ailsa Rock 940 feet high—it was 15 miles distant and seemed close upon us. The effect of Ailsa with the peculiar perspective of the sea in connection with the ground we stood on, and the misty rain then falling gave me a complete idea of a deluge. Ailsa struck me very suddenly—really I was a little alarmed."

See note on *The Human Seasons*, 1287b.

826.

FANCY

"I know of no other poem which so closely rivals the richness and melody,—and that in this very difficult and rarely attempted meter,—of Milton's *Allegro* and *Penseroso*."—Palgrave's note in his edition of *Poems of Keats*.

ODE

This poem was written on a blank page before Beaumont and Fletcher's tragic comedy, *The Fair Maid of the Inn*. In his poem Keats refers especially to these Elizabethan dramatists.

827.

ODE ON MELANCHOLY

Early in January, 1819, Keats wrote Haydon as follows: "I have been writing a little now and then lately but nothing to speak of—being discontented and as it were moping. Yet I do not think I shall ever come to the rope or the pistol, for after a day or two's melancholy, although I smoke more and more my own insufficiency—I see by little and little more of what is to be done, and how it is to be done should I ever be able to do it. On my soul there should be some reward for that continual *agonia enigmatica*."

ODE ON A GRECIAN URN

There is a tradition that the urn which inspired this poem was one still preserved in the garden of Holland House, a noted mansion in Kensington, London.

11-12. Cf. Wordsworth's *Personal Talk*, 25-26 (p. 301).

828.

ODE ON INDOLENCE

In a letter to George and Georgiana Keats, dated March 19, 1819, Keats wrote as follows: "This morning I am in a sort of temper, indolent and supremely careless—I long after a stanza or two of Thomson's *Castle of Indolence*—my passions are all asleep, from my having slumbered till nearly eleven, and weakened the animal fibre all over me, to a delightful sensation, about three degrees on this side of faintness. If I had teeth of pearl and the breath of lilies I should call it languor, but as I am I must call it laziness. In this state of effeminacy the fibres of the brain are relaxed in common with the rest of the body, and to such a happy degree that pleasure has no show of enticement and pain no

unbearable power. Neither poetry, nor ambition, nor love have any alertness of countenance as they pass by me; they seem rather like figures on a Greek vase—a man and two women whom no one but myself could distinguish in their disguise. This is the only happiness, and is a rare instance of the advantage of the body overpowering the mind."

829.

LA BELLE DAME SANS MERCI

When Hunt printed this poem in *The Indicator*, May 10, 1820, he stated that Keats was inspired to write it by a poem of the same title written by Alain Chartier which was found in a translation in a volume of Chaucer's works and formerly ascribed to Chaucer.

830.

ANOTHER ON FAME

10. Fame personified is conventionally characterized as jealous, like Potiphar, and as faithless, like Potiphar's wife. The word *sister-in-law* would seem to identify the characteristics of fame and Potiphar's wife.

ODE TO PSYCHE

This poem was written in a letter to George and Georgiana Keats following this statement: "The following poem—the last I have written—is the first and the only one with which I have taken even moderate pains. I have for the most part dash'd off my lines in a hurry. This I have done leisurely—I think it reads the more richly for it, and will I hope encourage me to write other things in even a more peaceable and healthy spirit. You must recollect that Psyche was not embodied as a goddess before the time of Apuleius the Platonist who lived after the Augustan age, and consequently the Goddess was never worshipped or sacrificed to with any of the ancient fervor—and perhaps never thought of in the old religion—I am more orthodox than to let a heathen Goddess be so neglected—"

831. 50-57. Ruskin quotes these lines to illustrate Keats's power in describing the pine (*Modern Painters*, Pt VI, ch 9, sec 9, note). He says: "Keats (as is his way) puts nearly all that may be said of the pine into one verse [line 55], though they are only figurative pines of which he is speaking. I have come to that pass of admiration for him now, that I dare not read him, so discontented he makes me with my own work; but others must not leave unread, in considering the influence of trees upon the human soul, that marvellous *Ode to Psyche*."

ODE TO A NIGHTINGALE

In the Aldine edition of 1876, Lord Houghton prefixes this note to the poem: "In the spring of 1819 a nightingale built her nest next Mr. Bevan's house. Keats took great pleasure in her song, and one morning took his chair from the breakfast table to the grass plot under a plum tree, where he re-

mained between two and three hours. He then reached the house with some scraps of paper in his hand, which he soon put together in the form of this ode."

832. 26. This line may refer to Keats's brother Tom, who died in December, 1818. Shortly after this date, Haydon wrote Miss Mitford, "The death of his brother wounded him deeply, and it appeared to me from the hour he began to droop. He wrote his exquisite *Ode to the Nightingale* at this time, and as we were one evening walking in the Kilburn meadows he repeated it to me, before he put it to paper, in a low, tremulous undertone which affected me extremely."

52. *In love with careful Death*.—Cf. Keats's statement in Letter to Bailey, dated June 10, 1818: "I was in hopes some little time back to be able to relieve your dulness by my spirits—to point out things in the world worth your enjoyment—and now I am never alone without rejoicing that there is such a thing as death—without placing my ultimate in the glory of dying for a great human purpose. Perhaps if my affairs were in a different state, I should not have written the above—you shall judge. I have two brothers, one is driven, by the 'burden of society,' to America, the other with an exquisite love of life, is in a lingering state—My love for my brothers, from the early loss of our parents, and even from earlier misfortunes, has grown into an affection 'passing the love of women.' I have been ill-tempered with them—I have vexed them—but the thought of them has always stifled the impression that any woman might otherwise have made upon me. I have a sister too, and may not follow them either to America or to the grave. Life must be under gone, and I certainly derive some consolation from the thought of writing one or two more poems before it ceases."

In a letter to Charles Brown, dated Nov 30, 1820, Keats said, "It runs in my head, we shall all die young."

65-70. See Hood's *Ruth* (p. 1136).

69-70. These are two of the lines referred to by Kipling in his *Wireless*: "Remember that in all the millions permitted there are no more than five—five little lines—of which one can say 'These are the magic. These are the vision. The rest is only poetry.'" The other three lines referred to are in Coleridge's *Kubla Khan*, 14-16 (p. 358).

832.

LAMIA

Keats is said to have written this poem after studying Dryden's versification. It is based upon the old legend of Lamia, a beautiful woman loved by Zeus and turned into a man-eating monster by Hera, later Lamia was regarded as an evil spirit who enticed youths by her beauty and fed upon their flesh and

¹ Probably a reference to the unfortunate second marriage of their mother.

² *Samuel*, 2 26

blood. Keats found the germ of the story in the following passage from Burton's *The Anatomy of Melancholy* (1621). "Philostratus, in his fourth book *de Vita Apollonii*, hath a memorable instance in this kind, which I may not omit, of one Menippus Lydius, a young man twenty-five years of age, that gelug betwixt Cenchreas and Corinth, met such a phantasm in the habit of a fair gentlewoman, which, taking him by the hand, carried him home to her house, in the suburbs of Corinth, and told him she was a Phœnician by birth, and if he would tarry with her, he should hear her sing and play, and drink such wine as never any drank, and no man should molest him, but she, being fair and lovely, would live and die with him, that was fair and lovely to behold. The young man, a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her a while to his great content, and at last married her, to whose wedding, amongst other guests, came Apollonius, who, by some probable conjectures, found her out to be a serpent, a lamia, and that all her furniture was, like Tantalus' gold, described by Homer, no substance but mere illusions. When she saw herself descried, she wept, and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house, and all that was in it, vanished in an instant many thousands took notice of this fact, for it was done in the midst of Greece" (III, 2, 1, 1).

This passage appeared as a note to the last line in the first edition of *Lamia*

'blushing with the blood of queens?' The haunting quality of several of these lines is aptly portrayed by Kipling in his "Wireless," printed in *Trafalgar and Discoveries*, and in *Scribner's Magazine*, Aug., 1902 (32 129)

846. 27, 7. *Clasp'd like a mussel where suart Paynims pray*.—Several interpretations have been given for this line. Hunt interprets it as follows "Where Christian prayer-books must not be seen, and are, therefore, doubly cherished for the danger." Other interpretations suggested are 'Her soul was clasped as tightly in sleep as a prayer-book would be by a Christian in a land of Pagans'—"A prayer-book bearing upon its margin pictures of converted heathen in the act of prayer." Keats originally wrote "shut like a mussel", so *clasp'd* must mean *fastened by clasps*. The meaning given on p. 846a, n. 1, seems to fit best.

28, 7. The suggestiveness of this line has frequently been called worthy of Shakspeare.

30. "It is, apparently, as a poetical contrast to the fasting which was generally accepted as the method by which a maiden was to prepare herself for the vision, that the gorgeous supper-picture of st. xxx was introduced. Keats, who was Leigh Hunt's guest at the time this volume appeared, read aloud the passage to Hunt, with manifest pleasure in his work the sole instance I can recall where the poet—modest in proportion to his greatness—yielded even to so innocent an impulse of vanity."—Palgrave, in his edition of *Keats's Poetical Works* (1884).

848. 40, 9. *Carpets*.—The use of carpets in the poem is an anachronism.

842.

THE EVE OF ST. AGNES

St Agnes was a Roman virgin who suffered martyrdom about the year 300. Formerly, in the Catholic church, upon St Agnes Day, January 21, while the *Agnus Dei* (Lamb of God) was chanted, two lambs were sacrificed and their wool was afterwards woven by nuns. The poem is based on the superstition that it was possible for a girl, on the eve of St Agnes, to obtain knowledge of her future husband; as she lay on her back, with her hands under her head, he was supposed to appear before her in a dream, to salute her with a kiss, and to feast with her.

H. N. MacCracken suggests (*Modern Philology*, 5, 1-8, Oct 1907) that "for most of the numerous and essential details of the charming episode of Porphyro and Madeline, Keats is indebted to the *Filocolo* of Boccaccio."

845. 23-25. Keats devoted especial care to the composition of these three stanzas, as is shown by the manuscript changes. Hunt says of stanza 24, in his comment on the poem published in *Imagination and Fancy* (1844) "Could all the pomp and graces of aristocracy, with Titian's and Raphael's aid to boot, go beyond the rich religion of this picture, with its 'twilight saints,' and its 'scutcheons

THE EVE OF ST. MARK

This poem was written in a letter to George and Georgiana Keats, dated Sept. 20, 1819, following this statement "The great beauty of poetry is that it makes everything in every place interesting. The palatine Venice and the abbottine Winchester are equally interesting. Some time since I began a poem called *The Eve of St Mark*, quite in the spirit of town quietude. I think I will give you the sensation of walking about an old country town in a coolish evening. I know not whether I shall ever finish it, I will give it as far as I have gone."

Regarding the superstition on which the poem is based, Dante Gabriel Rossetti wrote Forman as follows "Keats's unfinished poem on that subject is perhaps, with *La Belle Dame sans Merit*, the chastest and choicest example of his maturing manner, and shows astonishingly real mediævalism for one not bred as an artist. I copy an extract [from *The Unseen World* (Masters, 1853), p. 72] which I have no doubt embodies the superstition in accordance with which Keats meant to develop his poem. It is much akin to the belief connected with the Eve of St. Agnes. 'It was believed that if a person, on

St Mark's Eve, placed himself near the church-porch when twilight was thickening, he would behold the apparition of those persons in the parish who were to be seized with any severe disease that year, go into the church. If they remained there it signified their death, if they came out again it portended their recovery, and the longer or shorter the time they remained in the building, the severer or less dangerous their illness. Infants, under age to walk, rolled in'—Quoted from Forman's edition of Keats's *Poetical Works*.

849.

HYPERION

In a letter to George and Georgiana Keats, dated Dec 25, 1818, Keats announced that his next poem would be on the fall of Hyperion, the sun-god. On Sept 22, 1819, he wrote Reynolds: "I have given up *Hyperion*—there were too many Miltonic inversions in it—Miltonic verse cannot be written but in an artful, or, rather, artist's humor. I wish to give myself up to other sensations. English ought to be kept up. It may be interesting to you to pick out some lines from *Hyperion*, and put a mark X to the false beauty proceeding from art, and one || to the true voice of feeling. Upon my soul 'twas imagination—I cannot make the distinction—Every now and then there is a Miltonic intonation—But I cannot make the division properly."

Keats's friend, Woodhouse, in his annotated copy of *Endymion*, says of *Hyperion*: "The structure of the verse, as well as the subject, are colossal. It has an air of calm grandeur about it which is indicative of true power—I know of no poem with which in this respect it can be compared—It is that in poetry, which the Elgin and Egyptian marbles are in sculpture"—Quoted from Forman's edition of Keats's *Poetical Works*.

At the close of his extracts from the manuscript of the poem, Woodhouse says: "The above lines, separated from the rest, give but a faint idea of the sustained grandeur and quiet power which characterize the poem; but they are sufficient to lead us to regret that such an attempt should have been abandoned. The poem if completed, would have treated of the dethronement of Hyperion, the former God of the Sun, by Apollo,—and incidentally of those of Oceanus by Neptune, of Saturn by Jupiter etc., and of the war of the Giants for Saturn's re-establishment—with other events of which we have but very dark hints in the mythological poets of Greece and Rome. In fact the incidents would have been pure creations of the poet's brain. How he is qualified for such a task may be seen in a trifling degree by the few mythological glimpses afforded in *Endymion*."—Quoted from Forman's edition of Keats's *Poetical Works*.

860.

TO AUTUMN

Autumn always had a peculiar attraction for Keats. On Sept 22, 1819, he wrote Reynolds: "How beautiful the season is now—How fine the air. A temperate sharpness about it. Really, without joking, chaste weather—Dian skies—I never liked stubble-fields so much as now—Aye better than the chill green of the spring. Somehow, a stubble-field looks warm—in the same way that some pictures look warm. This struck me so much in my Sunday's walk that I composed upon it." He refers to the ode *To Autumn*.

861. BRIGHT STAR, WOULD I WERE STEADFAST
AS THOU ART

This sonnet was composed on the Dorsetshire coast just as Keats was sailing for Italy in the autumn before his death. "The bright beauty of the day and the scene revived the poet's drooping heart, and the inspiration remained on him for some time even after his return to the ship. It was then that he composed that sonnet of solemn tenderness, *Bright Star, Would I Were Steadfast as Thou Art*, and wrote it out in a copy of Shakespeare's poems he had given to Severn a few days before. I know of nothing written afterwards."—Lord Houghton, in *Life, Letters, and Literary Remains of John Keats* (1848).

KEATS'S LETTERS

In the Preface to his edition of Keats's Letters, Colvin says that Keats "is one of those poets whose genius makes itself felt in pre-writing almost as decisively as in verse, and at their best these letters are among the most beautiful in our language." The Letters here printed were addressed to the following: (1) Benjamin Bailey (1794-1852), undergraduate of Magdalen Hall, Oxford, afterwards Archdeacon of Colombo, (2) John Hamilton Reynolds (1796-1852), poet, critic, and lawyer, (3) John Taylor (1781-1864), publisher, of the firm of Taylor and Hessey, and proprietor and editor of *The London Magazine*; (4) James Augustus Hessey, publisher, of the firm of Taylor and Hessey, (5) George and Georgiana Keats, Keats's brother and his brother's wife, (6) Percy Bysshe Shelley (1792-1822), the poet.

TO BENJAMIN BAILEY

b. 2. *Unsold*—Colvin, in his edition of Keats's Letters, suggests that this is probably an error for *unsaid*. As the first part of the word is italicized, it may, however, be simply a play on the phrase "the said letter."

863.

TO JOHN TAYLOR

b. 39-40. "O for a Muse of Fire to ascend."—Henry V, Prologue 1

364.

TO JAMES AUGUSTUS HESSEY

a. 2. The first letter, which appeared in *The Morning Chronicle*, Oct. 8, 1818, was written by John Scott. It is as follows: "Sir, Although I am aware that literary squabbles are of too uninteresting and interminable a nature for your Journal, yet there are occasions when acts of malice and gross injustice towards an author may be properly brought before the public through such a medium—Allow me, then, without further preface, to refer you to an article in the last number of *The Quarterly Review*, professing to be a critique on *The Poems of John Keats*. Of John Keats I know nothing, from his Preface I collect that he is very young—no doubt a heinous sin; and I have been informed that he has incurred the additional guilt of an acquaintance with Mr Leigh Hunt. That this latter gentleman and the editor of *The Quarterly Review* have long been at war, must be known to every one in the least acquainted with the literary gossip of the day. Mr L. Hunt, it appears, has thought highly of the poetical talents of Mr Keats, hence Mr K. is doomed to feel the merciless tomahawk of the Reviewers, termed *Quarterly*, I presume from the *modus operandi*. From a perusal of the criticism, I was led to the work itself. I would, Sir, that your limits would permit a few extracts from this poem. I dare appeal to the taste and judgment of your readers, that beauties of the highest order may be found in almost every page—that there are also many, very many passages indicating haste and carelessness, I will not deny, I will go further, and assert that a real friend of the author would have dissuaded him from an immediate publication.

"Had the genius of Lord Byron sunk under the discouraging sneers of an *Edinburgh Review* the nineteenth century would scarcely yet have been termed the Augustan era of poetry. Let Mr. Keats too persevere—he has talents of [no] common stamp, this is the hastily written tribute of a stranger, who ventures to predict that Mr K. is capable of producing a poem that shall challenge the admiration of every reader of true taste and feeling, nay if he will give up his acquaintance with Mr Leigh Hunt, and apostatize in his friendships, his principles, and his politics (if he have any), he may even command the approbation of *The Quarterly Review*.

"I have not heard to whom public opinion has assigned this exquisite morceau of critical acumen. If the Translator of Juvenal be its author, I would refer him to the manly and pathetic narrative prefixed to that translation, to the touching history of genius oppressed by and struggling with innumerable difficulties, yet finally triumphing under patronage and encouragement. If the Biographer of Kirke White have done Mr Keats this cruel wrong, let him remember his own just and feeling expostulation with *The Monthly Re-*

viewer, who 'sat down to blast the hopes of a boy, who had confessed to him all his hopes and all his difficulties.' If the 'Admiralty Scribe' (for he too is a Reviewer) be the critic, let him compare *The Battle of Talavera* with *Endymion*.

I am, Sir, Your obedient servant,

J S."

The "Translator of Juvenal" was William Gifford, editor of *The Quarterly Review*, the "Biographer of Kirke White" was Southey, the "Author of *The Battle of Talavera*" was John Wilson Croker, Secretary of the Admiralty, the actual author of the article in question (see p 913).

The second letter which appeared Oct. 8, is as follows. The author has not been identified. "Sir,—The spirited and feeling remonstrance of your correspondent J S against the cruelty and injustice of *The Quarterly Review*, has most ably anticipated the few remarks which I had intended to address to you on the subject. But your well known liberality in giving admission to everything calculated to do justice to oppressed and injured merit, induces me to trespass further on your valuable columns, by a few extracts from Mr Keats's [sic] poem. As the Reviewer professes to have read only the first book I have confined my quotations to that part of the poem, and I leave your readers to judge whether the critic who could pass over such beauties as these lines contain, and condemn the whole poem as 'consisting of the most incongruous ideas in the most uncouth language' is very implicitly to be relied on.

I am, Sir, Your obedient servant,

Temple, Oct. 8rd, 1818.

R B"

JOHN KEBLE (1792-1866), p. 1133

EDITIONS

The Christian Year, Lyra Innocentium, and Other Poems (Oxford ed Oxford Univ. Press, 1914).

Christian Year, The (London, Parker, 1873).

Christian Year, The (Canterbury Poets ed London, Scott, 1890).

Christian Year, The (World's Classics ed. Oxford Univ. Press, 1914).

Lyra Innocentium (London, Parker, 1878; ed by W Lock (New York, Gorham).

Lectures on Poetry, 1832-1841, 2 vols., translated by E K Francis (Oxford Univ Press, 1912).

BIOGRAPHY AND CRITICISM

Coleridge, J T *Memoir of John Keble*, 2 vols (Oxford, Parker, 1860, 1874).

Lock, W *John Keble* (London, Methuen, 1893, 1895).

Shallop, J. C *Studies in Poetry and Philosophy* (Edinburgh, Douglas, 1872, 1886, Boston, Houghton, 1880).

Shelley, H. C. "Keble's Hunsley," *Untrodden English Ways* (London, Slegle, 1910, Boston, Little).

Wood, E. F. L. *John Keble* (London, Mowbray, 1909; Milwaukee, Young Churchman Co., 1910).

CRITICAL NOTES

"There can be no doubt that Keble had, in even an eminent degree, some of the higher qualities which make the true poet. His fancy was lively and fertile in images full of beauty. His observation of outward nature, such as it may be seen in the rich lowlands of England was accurate, and his feeling for the quiet and tender beauty of grove and stream, and field and English wild flowers was exquisitely quick and true. His sympathy with all that is pure and sweet in home affections, with the joys and sorrows of family life, with the ways and the feelings of children, was almost unequalled. He had learnt, too, from Cowper and Wordsworth in England, and from the early poets of ancient Greece, whom he loved so well, to express his thought by preference directly and truthfully avoiding artificial 'poetic diction'."—E. T. Vaughan in "The Life of Keble" *The Contemporary Review* (1860)

1133. THE CHRISTIAN YEAR

This was a collection of poems characterized by Keble as "thoughts in verse for the Sundays and Holydays throughout the year."

CHARLES LAMB (1775-1834), p. 915

EDITIONS

Complete Works in Prose and Verse, ed by R. H. Shepherd (London, Chatto, 1874, 1901).

Life, Letters, and Writings, 6 vols., ed by P. Fitzgerald (London, Moxon, 1875, Dent, 1892; Philadelphia, Lippincott)

Works, 6 vols., ed by A. Ainger (London, Macmillan, 1884-85)

Life and Works, 12 vols., ed., with Introductions, by A. Ainger (New York, Armstrong, 1899-1900)

Works, 12 vols., ed., with a Biographical and Critical Essay, by W. Macdonald (London, Dent, 1903; New York, Dutton)

Works of Charles and Mary Lamb, 7 vols., ed by P. V. Lucas (New York, Putnam, 1903-05, London, Methuen), 6 vols. (New York, 1913)

Works in Prose and Verse of Charles and Mary Lamb, 2 vols., ed by T. Hutchinson (Oxford Univ. Press, 1908)

Essays of Elia, 2 vols., ed by A. Birrell (Temple Library ed. London, Dent, 1888)

Letters, 2 vols., ed., with an Introduction, by A. Ainger (London, Macmillan, 1888)

Letters, 5 vols., ed., with an Introduction, by H. H. Harper (Boston, Bibliophilic Society, 1906).

BIOGRAPHY

Ainger, A.: *Charles Lamb* (English Men of Letters Series, London, Macmillan, 1882, New York, Harper).

De Quincey, T. *The North British Review*, Nov., 1848, *Collected Writings*, ed. Masson (London, Black, 1880-90, 1896-97), 5, 215.

Fitzgerald, P. *Charles Lamb, His Friends, His Hobbies, and His Books* (1805)

Gilchrist, Mrs. Anne. *Life of Mary Lamb* (Eminent Women Series, London, Allen, 1883, 1890)

Hazlitt, W. C. *The Lambs their Lives, their Friends, and their Correspondence, etc* (London, E. Mathews, 1896)

Lucas, E. V. *The Life of Charles Lamb*, 2 vols. (London, Methuen, 1905), 1 vol. (1907, 1910, New York, Putnam)

Martin, B. E. *In the Footprints of Charles Lamb* (New York, Scribner, 1890)

Procter, B. W. ("Barry Cornwall") *Charles Lamb A Memoir* (London, Moxon, 1866, 1869; Boston, Roberts)

CRITICISM

Ainger, A. "The Letters of Charles Lamb"—"How I Tamed Charles Lamb in Hertfordshire," *Lectures and Essays*, 2 vols. (London and New York, Macmillan, 1905)

Bensusan, M. L. *Charles Lamb* (New York, Dodge, 1912)

Birrell, A. *Other Days*, Second Series (London, Stock, 1885, 1888; New York, Scribner)

Birrell, A. "Lamb's Letters," *Rea Judicata* (London, Stock, 1892; New York, Scribner).

Boynton, P. H. "The London of Lamb and Byron," *London in English Literature* (Univ. of Chicago Press, 1913).

Collyer, R. "The True Story of Charles and Mary Lamb," *Char. Gist* (Boston, Am. Unitarian Assn., 1913)

Dawson, W. J. *The Makers of English Prose* (New York and London, Revell, 1906)

De Quincey, T. "Recollections of Charles Lamb," *Tait's Magazine*, April and June, 1838, *Collected Writings*, ed. Masson (London, Black, 1880-90, 1896-97), 3, 85

Dobell, B. *Sidelights on Charles Lamb* (London, Dobell, 1903, New York, Scribner)

Harrison, F. "Lamb and Keats, Tennyson, Ruskin, Mill, and Other Literary Estimates" (New York and London, Macmillan, 1900, 1902)

Hazlitt, W. "Of Persons One Would Wish to Have Seen," *The New Monthly Magazine*, Jan., 1826, *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 12, 28

Hunt, Leigh. *Autobiography* (London, Smith, 1850, 1906), 2 vols., ed by R. Ingpen (London, Constable, 1903, New York, Dutton)

Hutton, L. *Literary Landmarks of London* (London, Unwin, 1885, 1888).

Lucas, E. V. *Charles Lamb and the Lloyds* (London, Smith, 1898)

Moore, P. F. *Shelburne Essays*, First and Fourth Series (New York and London, Putnam, 1906)

Pater, W. *Appreciations* (London and New York, Macmillan, 1880, 1895).

- Patmore, P. G. *My Friends and Acquaintance*, 3 vols. (New York, Saunders, 1854)
- Paul, H. *Stray Leaves* (London, Lane, 1900)
- Rawnsley, H. D. *Literary Associations of the English Lakes*, 2 vols. (Glasgow, MacLehose, 1894, 1906)
- Robinson, H. C. *Diary, Reminiscences, and Correspondence*, 3 vols., ed. by T. Sadler (London, Macmillan, 1899), 2 vols. (1872, Boston, Fields, 1869, 1874)
- Sandford, Mrs. H. *Thomas Poole and His Friends*, 2 vols. (London, Macmillan, 1888)
- Stoddard, R. H. *Recollections, Personal and Literary*, ed. by R. Hitchcock (New York, Barnes, 1903)
- Swinburne, A. C. "Charles Lamb and George Wither," *Miscellanies* (London, Chatto, 1886, 1911)
- Walker, H. *The English Essay and Essayists*, Chaps. 7, 9 (London, Dent, 1915, New York, Dutton)
- Winchester, C. T. *A Group of English Essayists of the Early Nineteenth Century* (New York, Macmillan, 1910)
- Woodberry, G. E. *Makers of Literature* (New York, Macmillan, 1901)

BIBLIOGRAPHY

- Hutchinson, T. In his edition of the *Works in Prose and Verse of Charles and Mary Lamb* (1908)
- Ireland, A. *List of the Works of Charles Lamb* (London, Smith, 1868)
- Livingston, L. S. *Biography of the first Editions in Book Form of the Writings of Charles and Mary Lamb, Published prior to Charles Lamb's Death in 1834* (New York, Dodd, 1903).
- North, E. D. In *Martin's In the Footprints of Charles Lamb* (1890)
- Thomson, J. C. *Biography of the Writings of Charles and Mary Lamb* (Hull, Tutin, 1908).

CRITICAL NOTES

Written after the Death of Charles Lamb

To a good man of most dear memory
This stone is sacred Here he lies apart
From the great city where he first drew breath,
Was reared and taught, and humbly earned his bread,
To the strict labors of the merchant's desk 5
By duty chained. Not seldom did those tasks
Tease, and the thought of time so spent depress
His spirit, but the recompense was high,
Firm independence, Bounty's rightful sire,
Affections, warm as sunshine, free as air, 10
And when the precious hours of leisure came,
Knowledge and wisdom, gained from converse
sweet
With books, or while he ranged the crowded streets
With a keen eye, and overflowing heart
So genius triumphed over seeming wrong, 15
And poured out truth in words by thoughtful love
Inspired—works potent over smiles and tears
And as round mountain-tops the lightning plays,
Thus innocently sported, breaking forth
As from a cloud of some grave sympathy, 20
Humor and wild instinctive wit, and all
The vivid flashes of his spoken words
From the most gentle creature nursed in fields
Had been derived the name he bore—a name,
Wherever Christian altars have been raised, 25

Hallowed to meekness and to innocence,
And if in him meekness at times gave way,
Provoked out of herself by troubles strange,
Many and strange, that hung about his life,
Still, at the centre of his being, lodged 30
A soul by resignation sanctified
And if too often, self-reproached, he felt
That innocence belongs not to our kind,
A power that never ceased to abide in him,
Charity, 'mid the multitude of sins, 35
That she can cover, left not his exposed
To an unforgiving judgment from just heaven
O, he was good, if e'er a good man lived'

—Wordsworth (1835)

Lines on the Death of Charles Lamb

Once, and once only have I seen thy face
Eliu' once only has thy tripping tongue
Run o'er my breast, yet never has been left
Impression on it stronger or more sweet
Cordial old man! what youth was in thy years,
What wisdom in thy levity, what truth
In every utterance of that purest soul!
Few are the spirits of the glorified
I'd spring to earlier at the gate of heaven

—Landon (1846)

"There was L—— himself the most delightful,
the most provoking, the most witty and sensible
of men. He always made the best pun, and the
best remark in the course of the evening. His
serious conversation, like his serious writing, is
his best. No one ever stammered out such fine,
piquant, deep, eloquent things, in half a dozen
half-sentences as he does. His jests scald like
tears, and he probes a question with a play upon
words. There was no fuss or cant about him:
nor were his sweets or his hours ever diluted with
one particle of affectation."—William Hazlitt, in
"On the Conversation of Authors," *The Plain
Speaker* (1826)

"Charles Lamb's nosegay of verse may be held
by the small hand of a maiden, and there is not
in it one flaunting, gallant flower. It is, however,
fragrant with the charities of home like blossoms
gathered in some old cottage croft."—Edward
Dowden, in Ward's *The English Poets*, Vol. 4
(1880)

See Landon's *To the Sister of Eliu* (p. 970) and
Hazlitt's *On Familiar Style* (p. 1012b, 31ff.)

916. IF FROM MY LIPS SOME ANGRY ACCENTS FELL

This sonnet was addressed to Lamb's sister
Mary

THE OLD FAMILIAR FACES

This is the best known of Lamb's poems.
It was probably inspired by his sister Mary's
being taken to an asylum as the result of a
second attack of insanity in January, 1798.
Other incidents referred to in the poem ac-
count equally well for its composition. The
text here given is that of the first edition.
Subsequent editions omitted the first four
lines, perhaps the most strikingly effective
in the poem

917. THE THREE GRAVES

This poem was written during the time of
the spy system, a protective movement inau-

gured by Lord Sidmouth (1757-1844), the Home Secretary, in 1817, as the result of several riots and conspiracies and general dissatisfaction in the country George Edwards, named in the last line of the poem, was a government spy who revealed the Cato Street Conspiracy, a plot to murder the ministers in 1820 Castles and Oliver were other contemporary spies. William Bedloe (1650-80), and Titus Oates (1649-1705), mentioned in the second line, were lying informers on whose testimony and forged documents a number of persons were executed as conspirators in an alleged plot of the Roman Catholics in 1678 to murder Charles II and gain control of the government

The title of the poem was borrowed from Coleridge's *The Three Graves*. This poem of Lamb's and the next, were highly praised by De Quincey for what he called their "almost demoniac force" See p. 1084a, 35-40

THE GIPSY'S MALISON

This poem was first printed in *Blackwood's Magazine*, Jan., 1829, after it had been declined by *The Gem*, of which Hood was then editor. Upon its publication Lamb wrote B. W. Procter as follows (Jan. 22, 1829) "Did you see a sonnet of mine in Blackwood's last? Curious construction! *Elaborata facilitas*! And now I'll tell 'Twas written for *The Gem*, but the editors declined it, on the plea that it would shock all mothers; so they published *The Widow* instead. I am born out of time. I have no conjecture about what the present world calls delicacy. I thought *Rosamund Gray* was a pretty modest thing. Heysey assures me that the world would not bear it. I have lived to grow into an indecent character. When my sonnet was rejected, I exclaimed, 'Damn the age; I will write for Antiquity!'"

The Widow is a parody of Lamb written by Hood. *Rosamund Gray* is a brief story by Lamb written in 1798. Heysey was one of the publishers of *The London Magazine*.

ON AN INFANT DYING AS SOON AS BORN

Lucas (*Works of Charles and Mary Lamb*) regards this as "in some ways, Lamb's most remarkable poem."

918. SHE IS GOING

The subject of this poem has not been identified.

LETTER TO WORDSWORTH

919b. 42-43. *I have passed all my days in London*—Lamb's fondness for the city is admirably expressed in the following poem by William Watson (1893)

At the Grave of Charles Lamb in Edmonton¹

Not here, O teeming City, was it meet
Thy lover, thy most faithful, should repose,
But where the multitudinous life-tide flows
Whose ocean-murmur was to him more sweet
Than melody of birds at morn, or bleat
Of flocks in spring-time, there should Earth
enclose

His earth, amid thy thronging joys and woes,
There, 'neath the music of thy million feet
In love of thee this lover knew no peer
Thine eastern or thy western fane had made
Fit habitation for his noble shade
Mother of mightier, nurse of none more dear,
Not here, in rustic exile, O not here,
Thy Ella like an alien should be laid

921.

THOMAS HEYWOOD

a. 23. *The English Traveller*—Heywood's Preface to this play, published in 1633, is as follows "If, reader, thou hast of this play been an auditor, there is less apology to be used by intreating thy patience. This tragi-comedy (being one reserved amongst 220 in which I had either an entire hand or at the least a main finger) coming accidentally to the press, and I having intelligence thereof, thought it not fit that it should pass as *filius populi* a bastard without a father to acknowledge it. true it is that my plays are not exposed to the world in volumes, to bear the titles of works (as others) one reason is, that many of them by shifting and change of companies have been negligently lost. Others of them are still retained in the hands of some actors, who think it against their peculiar profit to have them come in print, and a third that it never was any great ambition in me to be in this kind voluminously read. All that I have further to say at this time is only this censure I entreat as favorably as it is exposed to thy view freely

Ever

Studios of thy Pleasure and Profit,
Th. Heywood "

By "others," Heywood probably means Ben Jonson who had recently published his "Works"

923.

THE TRAGEDIES OF SHAKESPEARE

b. 46. *Orc rondo*—The phrase is quoted from Horace's *Art Poetica*, 323

923a. 55. *Contemptible machinery*—One method of producing rain was to tear up rejected manuscripts and drop the pieces upon the stage from above

927.

THE SOUTH SEA HOUSE

Most of Lamb's essays were contributed to *The London Magazine* under the pseudonym of "Ella," the name of an obscure Italian clerk whom he had known at the South-Sea House, the headquarters of the South-Sea Company, incorporated in 1710 to monopolize the trade with Spanish South America. Lamb held an insubordinate position with

¹ From *Selected Poems of William Watson*, copyright 1902 by the John Lane Company.

this company, probably from Sept., 1791 to Feb., 1792. His brother John was with the company when Lamb entered its employ

b. 48-49. *Living accounts*.—puzzle me—"Here Elia begins his 'matter-of-fic' career. Lamb was at this time in the Accountants' Office of the India House, living among figures all day"—Lucas in his edition of *The Works of Charles and Mary Lamb* (1903)

928b. 9. *Picture still hangs*—This picture, if it ever existed, has been lost

930b. 45-47. These names are borrowed from Shakespeare's *The Taming of the Shrew*, Induction, sc 2, 93-98, in which one of the servants says to Christopher Sly

Why, sir, you know no house nor no such maid

Nor no such men as you have reckon'd up
As Stephen Sly, and old John Naps of Greece,
And Peter Turph, and Henry Pimpernell,
And twenty more such names and men as these

Which never were, nor no man ever saw

931. CHRIST'S HOSPITAL FIVE AND THIRTY YEARS AGO

This essay combines Lamb's experiences at school with those of Coleridge. Both boys entered Christ's Hospital, the famous charity school, on July 17, 1782, Coleridge was nearly ten years old, Lamb was seven and a half. From the opening of the essay to the paragraph beginning "I was a poor hypochondriacal lad" (p. 933b, 41), Lamb writes under the character of Coleridge with that paragraph he assumes his own character

937. THE TWO RACES OF MEN

Lucas suggests, in his edition of *The Works of Charles and Mary Lamb*, that the germ of this essay is probably found in the following passage from a letter to Wordsworth, dated April 9, 1816: "Thanks for the books you have given me and for all the books you mean to give me. I will bind up the *Poetical Sonnets* and *Ode* according to your suggestion. I have not bound the poems yet. I wait till people have done borrowing them. I think I shall get a chain and chain them to my shelves *Morr Bodleiano*, and people may come and read them at chain's length. For of these who borrow, some read slow, some mean to read but don't read, and some neither read nor meant to read, but borrow to leave you an opinion of their sagacity. I must do my money-borrowing friends the justice to say that there is nothing of this caprice or wantonness of alienation in them. When they borrow my money, they never fail to make use of it."

Morr Bodleiano—Until the middle of the eighteenth century it was the custom in the Bodleian Library to have some books fastened with chains

939b. 10f. Lamb's Letters contain several references to Coleridge's habit of borrowing books.

See especially the letters to Coleridge dated June 7, 1809, and Autumn, 1820 (Lucas's ed., pp. 400 and 544)

13. *Bloomsbury*.—A noted district in London, Lamb never lived there.

15-16. *Reformed posture*.—These figures, which once guarded the entrance, had been removed to the rear of the hall

940a. 1. *Widow's volume*.—*John Bunce* was originally published in two volumes, only one of which remained on Lamb's shelf

38-40. The authorship of these lines is credited to Lamb

MRS BATTLE'S OPINIONS ON WHIST

Hunt republished this essay in *The London Journal* after the following statement: "Here followeth, gentle reader, the immortal record of Mrs Battle and her whist, a game which the author, as thou wilt see, wished that he could play forever, and, accordingly, in the deathless pages of his wit, forever will he play it"

Critics have identified Mrs Battle with Mary Field, Lamb's grandmother, and with Sarah Burney, the wife of Lamb's friend James Burney, and the center of a prominent whist club. If any identification is necessary, the latter suits well

944. MACKERY END, IN HERTFORDSHIRE

Mackery End was the name of a farm in Hertfordshire. Lamb had visited there once before, about 1780

b. 11-12. *Prothinkers*.—The following among Lamb's friends might be included in this description: Godwin Hazlitt, Hunt, Thomas Holcroft, and John Thelwall

945a. 1. *In this fashion*.—Of the following statement by Ruskin in his "Of Queen's Gardens," *Sesame and Lilies*, II: "Without, however, venturing here on any attempt at decision how much novel reading should be allowed, let us at least clearly assert this, that whether novels, or poetry or history be read, they should be chosen, not for their freedom from evil, but for their possession of good. The chance and scattered evil that may here and there haunt, or hide itself in, a powerful book, never does any harm to a noble girl, but the emptiness of an author oppresses her, and his amiable folly degrades her. And if she can have access to a good library of old and classical books, there need be no choosing at all. Keep the modern magazine and novel out of your girl's way, turn her loose into the old library every wet day, and let her alone. She will find what is good for her, you cannot, for there is just this difference between the making of a girl's character and a boy's—you may chisel a boy into shape, as you would a rock, or hammer him into it, if he be of a better kind, as you would a piece of bronze. But you cannot hammer a girl into anything. She grows as a flower

does,—she will wither without sun; she will decay in her sheath, as a narcissus will if you do not give her air enough, she may fall, and defile her head in dust, if you leave her without help at some moments of her life, but you cannot fetter her; she must take her own fair form and way, if she take any, and in mind as in body, must have always

'Till household motions light and free
And steps of virgin liberty'

Let her loose in the library, I say, as you do a fawn in the field. It knows the bad weeds twenty times better than you, and the good ones too, and will eat some bitter and prickly ones, good for it, which you had not the slightest thought would have been so."

The lines quoted by Ruskin are from Wordsworth's *She Was a Phantom of Delight*, 13-14 (p. 205)

046.

DREAM-CHILDREN

This reverie is an exquisite piece of prose as anything Lamb ever wrote, it is one of the choicest bits of prose writing in English literature. The essay was inspired by the death of Lamb's brother John, which occurred on Oct. 26, 1821. Writing to Wordsworth March 20, 1822, Lamb said: "We are pretty well save colds and rheumatics, and a certain deadness to everything, which I think may date from poor John's loss, and another accident or two at the same time that has made me almost bury myself at Dalston, where yet I see more faces than I could wish. Deaths over-set one and put one out long after the recent grief. Two or three have died within this last two twelvemths, and so many pairs of me have been numbered. One sees a picture, reads an anecdote, statts a casual fancy, and thinks to tell of it to this person in preference to every other—the person is gone whom it would have peculiarly suited. It won't do for *another*. Every departure destroys a class of sympathies. There's Capt Burney gone!—what fun has whist now? what matters it what you lead, if you can no longer fancy him looking over you? One never hears anything, but the image of the particular person occurs with whom alone almost you would care to share the intelligence. Thus one distributes oneself about—and now for so many parts of me I have lost the market. Common natures do not suffice me. Good people as they are called, won't serve. I want individuals. I am made up of queer points and I want so many answering needles. The going away of friends does not make the remainder more precious. It takes so much from them as there was a common link. I grow ominously tired of official confinement. Thirty years have I served the Philistines, and my neck is not subdued to the yoke. You don't know how wearisome it is to breathe the air of four pent walls without relief day after day, all the golden hours of the day

between 10 and 4 without ease or interposition.

O for a few years between the grave and the desk! they are the same, save that at the latter you are outside the machine. I sit like Philomel all day (but not singing) with my breast against this thorn of a desk, with the only hope that some pulmonary affliction may relieve me."

Alfred Ainger, in *Charles Lamb* (English Men of Letters Series), writes of the death of Lamb's brother as follows:

"The death of this brother, wholly unsympathetic as he was with Charles, served to bring home to him his loneliness. He was left in the world with but one near relation [his sister Mary], and that one too often removed from him for months at a time by the saddest of afflictions. No wonder if he became keenly aware of his solitude. No wonder if his thoughts turned to what *might* have been, and he looked back to those boyish days when he wandered in the glades of Blake-ware with Alice by his side. . . . For no reason that is apparent, while he retains his grandmother's real name, he places the house in Norfolk, but all the details that follow are drawn from Blake-ware. Inexpres- sibly touching, when we have once learned to penetrate the thin disguise in which he clothes them, are the hoarded memoirs, the tender regrets, which Lamb, writing by his 'lonely hearth,' thus ventures to commit to the uncertain sympathies of the great public. More touching still is the almost super-human sweetness with which he deals with the character of his lately lost brother. . . . And there is something of the magic of genius, unless, indeed, it was a burst of uncontrollable anguish, in the revelation with which his dream ends."

048.

A DISSERTATION UPON ROAST PIG

In a letter written to his friend Bernard Barton, March 11, 1823, Lamb says that the idea of the discovery of roasting pigs was borrowed from his friend Manning. The fact that Manning had spent some years in China may account for the fantastic scenery of the story. The central idea of the essay, however, has been found in *The Turkish Spy*, an Italian work by Giovanni Paolo Marana (1684), and elsewhere. Lamb writes of the subject of the essay in a letter to Coleridge dated March 9, 1822. Influenced by this essay, several persons sent pigs to Lamb.

051.

OLD CHINA

This essay was one of Wordsworth's favorites. It completes the sympathetic portrait of Mary Lamb begun in *Mackery End, in Hertfordshire*.

054.

POOR RELATIONS

This essay is noted for Lamb's marvelous command of words.

957. SANITY OF TRUE GENIUS

This essay was originally published as one of the Popular Fallacies under the title *That Great Wit is Allied to Madness*. The subject is a common one among essayists and scientists. See Dryden's *Absalom and Achitophel*, 1, 163-164.

Great wits are sure to madness near allied,
And thin partitions do their bounds divide

Cf. the essay with Lamb's *On the Tragedies of Shakespeare* (p. 923)

959. THE DEATH OF COLERIDGE

These reflections were written by Lamb in an album of Mr Keymer, a London bookseller, at the suggestion of Lamb's friend John Forster. Lamb never fully recovered from the death of Coleridge.

WALTER SAVAGE LANDOR
(1775-1864), p. 959

EDITIONS

- Works*, 8 vols., ed., with a Life, by J. Forster (London, Chapman, 1874-76)
Works, 10 vols., ed. by C. G. Crump (London, Dent, 1891-93)
Selections, ed., with a Preface, by S. Colvin (Golden Treasury ed. London and New York, Macmillan, 1882, 1895)
Selections, ed. by W. B. S. Clymer (Athenaeum Press, ed. Boston, Ginn, 1898)
Poems, selections, ed. by E. Radford (Canterbury Poets ed. London, Scott, 1887)
Imaginary Conversations, 5 vols. (Boston, Roberts, 1883)
Imaginary Conversations, selections, 3 vols., ed. by H. Ellis (Camelot ed. London, Scott, 1889)
Selections from the Imaginary Conversations (prose only), ed. by A. G. Newcomer (New York, Holt, 1899)
Imaginary Conversations, selections, ed. by J. P. Mahaffy (London Blackie, 1909)
Imaginary Conversations, selections, ed. by F. A. Cavenagh (Oxford Univ. Press, 1914)
Pentameron, The, and Other Imaginary Conversations, ed., with a Preface, by H. Ellis (Camelot ed. London, Scott, 1889)
Letters and Other Unpublished Writings, ed. by S. Wheeler (London, Bentley, 1897)
Letters, Private and Public, ed. by S. Wheeler, (London, Duckworth, 1899).

BIOGRAPHY

- Colvin, S. *Landor* (English Men of Letters Series, London, Macmillan, 1878, New York, Harper).
 Field, Kate. "Last Days of Landor," *The Atlantic Monthly*, April, May, June, 1886 (17 385, 540, 684).

- Forster, J. *Walter Savage Landor*, 2 vols. (London, Chapman, 1869), abridged as Vol. 1 of Forster's edition of *Landor's Works* (1874)
 Robinson, H. C. *Diary, Reminiscences, and Correspondence*, 3 vols., ed. by T. Sadler (London, Macmillan, 1869), 2 vols. (1872, Boston, Fields, 1869, 1874)
 Whiting, L. *The Florence of Landor* (Boston, Little, 1905, 1912)

CRITICISM

- Blackwood's Magazine*, "Imaginary Conversations," April, 1824 (15 457), March and April, 1837 (41 289, 493), "Last Fruit off an Old Tree," Jan., 1854 (75 74)
 Boynton, H. W. "The Poetry of Landor," *The Atlantic Monthly*, July, 1902 (90 126).
 Bradley, W. *The Early Poems of Walter Savage Landor. A Study of his Development and Debt to Milton*. (London, Bradbury, 1914)
 Dawson, W. J. *The Makers of English Prose* (New York and London, Revell, 1906)
 De Quincey, T. "Notes on Walter Savage Landor," *Tait's Magazine*, Jan. and Feb., 1847, *Collected Writings*, ed. Mackon (London, Black, 1889-90, 1890-97), 11, 304
 De Vere, A. "Landor's Poetry," *Essays, Chiefly on Poetry*, 2 vols. (New York, Macmillan, 1887)
 Dowden, E. *Studies in Literature* (London, Paul, 1878)
Edinburgh Review, The "Imaginary Conversations," March, 1824 (80-67), "The Hellenists" April, 1850 (91 408)
 Emerson, R. W. *Natural History of Intellect* (1893) *The Complete Works*, 12 vols. (Centenary ed. Boston, Houghton, 1904)
 Evans, E. W. *Walter Savage Landor A Critical Study* (New York, Putnam, 1892)
 Fyvie, J. *Some Literary Eccentrics* (New York, Pott, 1906).
 Henley, W. E. *Views and Reviews* (Chicago, Scribner, 1890)
 Hewlett, H. G. *The Contemporary Review*, Aug., 1871 (18 109)
 Horne, R. H. *A New Spirit of the Age*, 2 vols. (1844), ed. by W. Jerrold (London, Frowde, 1907)
 Lowell, J. R. "Some Letters of Landor" *Latest Literary Essays. Collected Writings*, 10 vols. (Boston, Houghton, 1890-92, London Macmillan)
North American Review, The "Forster's Life and Works of Landor" Jan., 1877 (124 132)
 Payne, W. M. *The Greater English Poets of the Nineteenth Century* (New York, Holt, 1907, 1909).
 Saintsbury, G. *Essays in English Literature, 1780-1880 Second Series* (London, Dent, 1895; New York, Scribner)
 Scudder, H. E. "Landor as a Classic," *Mens and Letters* (Boston, Houghton, 1887).
 Stedman, R. C. "Introduction to Cameos," *Genius and Other Essays* (New York, Moffat, 1911).

- Stedman, E. C. *Victorian Poets* (Boston, Houghton, 1875, 1884).
- Stephen, L. "Landor's Imaginary Conversations," *Hours in a Library*, 3 vols (London, Smith, 1874-79, New York and London, Putnam, 1897), 4 vols (1907).
- Swinburne A. C. *Miscellanies* (London, Chatto, 1886, 1911, New York, Scribner)
- Symons, A. "The Poetry of Landor," *The Atlantic Monthly*, June, 1906 (97 808). *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)
- Tatham, E. H. R. "Unpublished Letters of W. S. Landor," *The Fortnightly Review*, Feb., 1910 (93 861).
- Woodberry, G. E. *Studies in Letters and Life* (Boston, Houghton, 1890), *Makers of Literature* (New York, Macmillan, 1901)

BIBLIOGRAPHY

- Wheeler, S. In his edition of *Landor's Letters and other Unpublished Writings* (1897)

CRITICAL NOTES

In Memory of Walter Savage Landor

Back to the flower-town side by side,
The bright months bring.
New-born, the bridegroom and the bride,
Freedom and spring

The sweet land laughs from sea to sea,
Filled full of sun
All things come back to her, being free,—
All things but one

In many a tender wheaton plot
Flowers that were dead
Live, and old suns revive, but not
That holier head

By this white wandering waste of sea
Far north, I hear
One face shall never turn to me
As once this year

Shall never smile and turn and rest
On mine as these,
Nor one most sacred hand be pressed
Upon my hair.

I came as one whose thoughts half linger,
Half run before.
The youngest to the oldest singer
That England bore

I found him whom I shall not find
Till all grief end,
In holiest age our mightiest mind,
Father and friend

But thou, if anything endure,
If hope there be,
O spirit that man's life left pure,
Man's death set free,

Not with disdain of days that were
Look earthward now
Let dreams revive the reverend hair,
The imperial brow,

Come back in sleep, for in the life
Where thou art not
We find none like thee Time and strife
And the world's lot

Move thee no more, but love at least
And reverent heart
May move thee, royal and released,
Soul, as thou art.

And thou, his Florence, to thy trust
Receive and keep,
Keep safe his dedicated dust,
His sacred sleep.

No shall thy lovers, come from far,
Mix with thy name
As morning-star with evening-star
His faultless fame

—A. C. Swinburne (1886)

"Few men have ever impressed their peers so much, or the general public so little, as Walter Savage Landor. Of all celebrated authors, he has hitherto been one of the least popular. Nevertheless he is among the most striking figures in the history of English literature, striking alike by his character and his powers. The place occupied by Landor among English men of letter is a place apart. He wrote on many subjects and in many forms, and was strong both in imagination and criticism. He was equally master of Latin and English, and equally at home in prose and verse. He cannot properly be associated with any given school, or, indeed, with any given epoch of our literature, as epochs are usually counted, but stands alone, alike by the character of his mind and by the tenor and circumstances of his life. Everything he says must be his own. On the other hand, it is no part of Landor's originality to provoke attention, as many even of illustrious writers have done, by emphasis or singularity of style. Arbitrary and vehement beyond other men in many of his thoughts, in their utterance he is always sober and decorous. He delivers himself of whatever is in his mind with an air, to borrow an expression of his own, 'majestically sedate'."—Sidney Colvin, in *Landor* (English Men of Letters Series, 1881)

"I claim no place in the world of letters, I am alone, and will be alone, as long as I live and after"—Landor, in a letter to Lord Brougham on the neglect of Southey, printed in *The Last Frost of an Old Tree* (1853)

950.

GEHIR

This poem was suggested to Landor by an Arabian tale, *The History of Charoba, Queen of Egypt*, which he found in Clara Reeve's *The Progress of Romance* (1785), lent him by his friend Rose Aylmer. Gebir is a prince of Spain who makes war upon Charoba in fulfillment of a vow to avenge hereditary wrongs. Charoba is aided by her nurse, the sorceress Dalcia. Although the first meeting of Gebir and Charoba changes their enmity to love, the story ends tragically as a result of Dalcia's misunderstanding of the true situation. Landor first attempted the poem in Latin and in English, but finally decided to write it in English. Later he translated it into Latin. It was republished in 1859 as one of the *Hellenics* (See p. 975a, n. 2).

"*Gebir* was published in 1798, the year of the *Lyric Ballads*, and in its individual way it marks an epoch almost as distinctly. No blank verse of comparable caliber had appeared since the death of Milton, and, though

the form was at times actually reminiscent both of Milton and of the Latin structure of some of the portions as they were originally composed, it has a quality which still remains entirely its own. Cold, sensitive, splendid, so precise, so restrained, keeping step with such a stately music, scarcely any verse in English has a more individual harmony, more equable, more refreshingly calm to the ear"—Symonds, in *The Romantic Movement in English Poetry* (1909)

In the selections printed here, Landon's spelling has been somewhat modernized, such forms as *toucht*, *fast*, and *lookt* being changed to *touch'd*, *fas'd*, *look'd*. On Landon's spelling see his *Imaginary Conversations*, "Archdeacon Hare and Walter Landon," and De Quincey's *Orthographic Mutineers* (*Collected Writings*, ed. Masson, 11, 437)

960. 90 ff. The passage upon which the incident of the wrestling match is based is as follows: "Now the chief shepherd was a beautiful person, and of a goodly stature and aspect. One day when he had committed his flocks to the other shepherds, and wandered far away from them, he saw a fair young lady rising out of the sea, who walked towards him and saluted him graciously—He returned her salutation, and she began to converse with him—'Young man,' said she, 'will you wrestle with me for a wager that I shall lay against you?'—'What will you lay, fair lady,' said the shepherd, 'and what can I stake against you?'—'If you give me a fall,' said the lady, 'I will be yours, and at your disposal,—and if I give you a fall you shall give me a beast out of your flock'—'I am content,' said the shepherd,—so he went towards her, and she met him, and wrestled with him, and presently gave him a fall. She then took a beast out of the flock, and carried it away with her into the sea.

"She came every evening afterwards, and did the same, until the shepherd was desperately in love with her—So the flock was diminished, and the shepherd was pining away with love and grief

"One day King *Gebirus*, passing by the shepherd, found him sitting very pensive by his flocks, so he came near and spoke to him—'What misfortune hath befallen thee, shepherd? why art thou so altered and dejected? thy flock also diminishes, and gives less milk every day?'—Upon this the shepherd took courage, and told the king all that had befallen him by the lady of the sea."

961. 159. "W. Wordsworth borrowed this shell, and filled it to overflowing for the refreshment of the wayfarers in his *Excursion*. The Lord of a Manor may wink at small encroachments on the common, but the steward must note them in his book"—Landon's note, ed. of 1859

963. ROSE ATLMER

The subject of this little elegy, the daughter of Henry, Baron Aylmer, was Landon's

friend and companion during his early years in Wales (1795-98). He was indebted to her for the book which gave him his hint for *Gebir*. The poem was written after hearing the news of her death in India in 1800. Colvin says of this poem (*Landon, English Men of Letters Series*) "Just, natural, simple, severely and at the same time hauntingly melodious, however baldly or stokally they may strike the ear attuned to more high pitched lamentations, these are the lines which made afterwards so deep an impression upon Charles Lamb. Tipsey or sober, it is reported of that impressionable spirit a few years before his death, he would always be repeating *Rose Aylmer*"

LYRICS, TO IANTHE

A number of lyrics referring to Ianthé, written and published at various times, are here grouped together in the order suggested by Colvin in the Golden Treasury edition of *Selections from Landon*. It is probable that a number of Landon's other lyrics also were addressed to Ianthé. Colvin says of these poems (*Landon, English Men of Letters Series*) "From these years, about 1802-1806, dates the chief part of Landon's verses written to or about Ianthé. Whether in the form of praise, of complaint, or of appeal, these verses are for the most part general in their terms, and do not enable us definitely to retrace the course of an attachment on which Landon never ceased to look back as the strongest of his life, and for the object of which he continued until her death to entertain the most chivalrous and tender friendship. Landon's verses in this class, although not in the first rank of love poetry, nevertheless express much contained passion in their grave concise way, and seldom fail to include within the polished shell of verse, a solid and appropriate kernel, however minute, of thought"

964. PAST RUIN'D ILION HELEN LIVES

Helen was the wife of Menelaus, King of Sparta. Paris carried her off to Troy (Ilion), and by so doing caused the Trojan War. After the fall of Troy, Helen returned to Menelaus.

965. A FIESOLAN IDYL

This poem admirably phrases Landon's passion for flowers. In a letter to H. Crabb Robinson, Landon writes "I like white flowers better than any others, they resemble fair women. Lily, tuberose, orange, and the truly English syringa are my heart's delight. I do not mean to say that they supplant the rose and violet in my affections, for these are our first loves, before we grew too fond of considering and too fond of displaying our acquaintance with others of sounding titles."—H. C. Robinson's *Diary* (1869), 2, 518.

This poem should be compared with Tennyson's *The Gardener's Daughter*, printed some ten years later.

006. THE CITATION AND EXAMINATION OF
WILLIAM SHAKSPEARE

This is one of Landor's longer prose works, which aims to reproduce Shakspeare's trial for deer-stealing. The humorous account is supposed to be written by the magistrate's clerk. The work contains several lyrics, the best of which are those printed here. *The Maid's Lament* is found in Shakspeare's pocket by the examiners and read in court. *Upon a Secret Briar* was recited by Shakspeare after he had heard some lines on dog roses.

007. PERICLES AND ASPASIA

This is a long prose work by Landor composed in the form of imaginary letters written by Pericles, the famous Athenian statesman and orator (5th cent. B. C.), and his mistress Aspasia, and some of their friends. Some of the letters are in verse; others contain verses. For the letters written in prose, see p. 993. Edmund Clarence Stedman says of this work (*Victorian Poets*): "As an exhibition of intellectual beauty [it] may be termed the masterpiece of Landor's whole career. Critics are not wanting who maintain *Pericles and Aspasia* to be the purest creation of sustained art in English prose. [It] is clear as noonday, a book for thinkers—but a book for lovers also, and should be as immortal as the currents which flow between young hearts."

CORINNA TO TANAGRA

This poem is found in Letter 44, Aspasia to Cleone, following this statement: "To compensate the disappointment you complained of I will now transcribe for you an ode of Corinna to her native town, being quite sure it is not in your collection. Let me first inform you that the exterior of the best houses in Tanagra is painted with historical scenes, adventures of gods, allegories, and other things, and under the walls of the city flows the Thermodon. Thus it is requisite to tell you of so small and so distant a place."

I WILL NOT LOVE

This poem is found in Letter 52, Aspasia to Cleone. It purports to be an autograph from the library of Pericles. It follows this statement: "Men may be negligent in their hand writing, for men may be in a hurry about the business of life, but I never knew either a sensible woman or an estimable one whose writing was disorderly. Well, the verses are prettier than my reflection, and equally true."

THE DEATH OF ARTEMIDORA

This poem is found in Letter 85, Cleone to Aspasia, following this statement: "We are losing, day by day, one friend or other. Artemidora of Ephesus was betrothed to Elpenor, and their nuptials, it was believed, were at hand. How gladly would Artemidora have survived Elpenor. I pitied her almost as much as if she had. I must ever love true lovers on the eve of separation. These indeed were little known to me until a short time before. We became friends when our fates had made us relatives. On these occasions there are always many verses, but not always so true in feeling and in fact as those which I shall now transcribe for you."

The text here given is that of the first edition. The poem was later included in *The Hellenica* with the last three lines dropped and a few other slight changes.

009. LIFE PASSES NOT AS SOME MEN SAY

This poem is found in Letter 91, Aspasia to Cleone, following this statement: "Nothing is pleasanter to me than exploring in a library. What a delight in being a discoverer! Among a loose accumulation of poetry, the greater part excessively bad, the verses I am about to transcribe are perhaps the least so." Ardiaia, of line 7, is the person whom the poet addresses.

LITTLE AGAN

This poem is found in Letter 113, Cleone to Aspasia, following this statement: "In case of necessity, everything is ready for my departure to the sources of the Meander. I will prove to you that I am not hurried nor frightened. I have leisure to write out what perhaps may be the last verses written in Miletus, unless we are relieved."

WE MIND NOT HOW THY SUN IN THE MID-SKY

This poem is found in Letter 119, Cleone to Aspasia, following this statement: "Worse verses, it may be, than any of those which you lately sent to me affect me more. There is no giddiness in looking down the precipices of youth. It is the rapidity and heat of its course that brings the giddiness. When we are near its termination a chilly thrill comes over us, whether we look before or behind. Yet there is something like enchantment in the very sound of the word *youth*, and the calmest heart at every season of life, beats in double time to it. Never expect a compensation for what you send me, whether prose or poetry, but expect a pleasure, because it has given me one. Now here are the worse verses for the better, the Milesian for the Attic."

SAPPHO TO HESPERUS

This poem is found in Letter 150, Cleone to Aspasia, where it is quoted as the authentic

work of Sappho, the famous Greek lyric poetess of the 7th century B. C. Hesperus is the evening star.

DIRCE

This poem is found in Letter 280, Aspasia to Cleone. Aspasia states that it was sent to her by Pericles to prove that his Athenians could sport with Charon. Dirce, the wife of Lycus, King of Thebes, was murdered by Amphion and Zethus because of her ill treatment of their mother Antiope. Charon was the ferryman who transported the souls of the dead over the River Styx in the lower world.

ON SEEING A HAIR OF LUCRETIA BORGIA

Lucretia Borgia (1480-1519) was an Italian woman, noted for her rare beauty and ability, her patronage of learning and the arts, and notorious for her wickedness.

969.

TO JOSEPH ABLETT

The subject of this poem was a Welsh gentleman of considerable means who admired and befriended Landor. Among other things he advanced the money for the purchase of Landor's home near Fiesole, Italy. The poem was written after the two friends had made a tour from Ablett's home to the lakes, and after Landor had returned to Italy.

970.

TO THE SISTER OF ELIA

This poem was sent in a letter to H. Crabb Robinson, following this statement: "The death of Charles Lamb has grieved me very bitterly. Never did I see a human being with whom I was more inclined to sympathize. There is something in the recollection that you took me with you to see him which affects me greatly more than writing or speaking of him could do with any other. When I first heard of the loss that all his friends, and many that never were his friends, sustained in him, no thought took possession of my mind except the anguish of his sister. That very night before I closed my eyes I composed this."

971. ON HIS OWN AGAMEMNON AND IPHIGENIA

This poem is written as a criticism of Landor's earlier poem *The Shades of Agamemnon and Iphigenia*, included in Letter 225 of *Pericles and Aspasia*. Agamemnon was the leader of the Greek expedition against Troy. Iphigenia was his daughter. When the Greek fleet was becalmed at Aulis, a seaport on the east coast of Greece, through the anger of Artemis, the seer of Colchis declared that the death of Iphigenia was the only means of appeasing the goddess. At the time of the sacrifice Artemis carried Iphigenia away in a cloud to Tauris, and made her a priestess. See Landor's *Iphigenia and Agamemnon* (p. 976).

1. *From eve to morn.*—Cf. Milton's *Paradise Lost*, 1, 742-43. "From morn to noon he fell, from noon to dewy eve."

975.

ON THE HELLENICS

This poem was prefixed to the second edition of Landor's *The Hellenics* (1847).

THRASYMEDES AND EUNOE

Thrasymedes eloped with Eunoe, the daughter of Pisistratus, tyrant of Athens, 6th century B. C. In this poem Eunoe's brother Hipplias overhauls the fleeing pair and brings them back to Athens.

976.

IPHIGENIA AND AGAMEMNON

See note on *On His Own Agamemnon and Iphigenia*, above.

977.

THE HAMADRYAD

A hamadryad was a nymph who was born and who died at the same time with the tree (usually an oak) of which she was the spirit (*áma*, with + *δρῦς*, tree). The legend traces back to the fifth century B. C.

982.

ON HIS SEVENTY-FIFTH BIRTHDAY

"How definite is the picture of the old man bending with outstretched hands over the dying embers, with what dignity is the emotion repressed. We feel the modern spirit if we contrast this with Browning's *Prospice*, with its cry of exulting struggle, or with Tennyson's *Crossing the Bar*, with its music, its twilight tones, its mystery of the sea"—Reed, in *English Lyrical Poetry* (1912).

984.

THESEUS AND HIPPOLYTA

Hippolyta, daughter of Ares and Otrera, was Queen of the Amazons, a tribe of warlike women reputed to live in Asia Minor. Theseus, the son of Aegeus, King of Athens, was the national hero of Attica, Greece. In his exploit against the Amazons, he carried off their queen.

985.

IMAGINARY CONVERSATIONS

This work consists of a number of prose dialogues or conversations between illustrious personages chiefly of the past. In "Archdeacon Hare and Walter Landor," Landor says: "Poetry was always my amusement, prose my study and business. I have published five volumes of *Imaginary Conversations* cut the worst of them through the middle, and there will remain in this decimal fraction quite enough to satisfy my appetite for fame. I shall dine late; but the dining-room will be well lighted, the guests few and select."

TIBERIUS AND VIPERANIA

Viperania was the daughter of Agrippa, a Roman general and consul of the 1st century B C. Tiberius, her husband, was the son of Tiberius Nero and Livia (later the wife of Augustus Caesar) and heir to the throne. Upon the birth of a son (Drusus) to Viperania, Tiberius was compelled to divorce his wife and marry Julia, the daughter of Augustus, in order that the crown might be held by inheritance. Landon here represents an unexpected meeting between Tiberius and Viperania.

987. MARCELLUS AND HANNIBAL

Hannibal, the famous general of Carthage, overcame Marcellus, the Roman general, in southern Italy, in 208 B C. In this scene, Marcellus lies before his conqueror mortally wounded.

989. METELLUS AND MARIUS

In this conversation, the Roman centurion Caius Marius, at the request of the tribune Cneilius Metellus, enters Numantia, a city in Spain besieged by the Romans in 132 B C, and reports what he has seen.

991. LEOFRIC AND GODIVA

This conversation is based on the legend that Leofric, Earl of Mercia (11th century), consented to relieve the people of a burdensome tax on condition that his wife Godiva should ride through the streets of Coventry naked at noon-day. She fulfilled the condition, covered only by her luxuriant hair. The festival of Godiva is still celebrated in Coventry.

993. PERICLES AND ANPASIA

See note on *Pericles and Anpasia*, p. 1303a.

996. THE PENTAMERON

The Pentameron (πέντα, five + μέρος, part) is a series of five interviews held on successive days between Giovanni Boccaccio and Francesco Petrarca, famous Italian writers of the 14th century. In the selection given here, Boccaccio relates how his former love Fiametta, daughter of the King of Naples, appeared to him in a dream.

"In *The Pentameron* Landon is again at his very best. All his study of the great Italian writers of the 14th century, and all his recent observations of Tuscan scenery and Tuscan character are turned to skilful and harmonious account. Landon loved and understood Boccaccio through and through, and if he over-estimated that prolific and amiable genius in comparison with other and greater men, it was an error which for the present purpose was almost an advantage. Nothing can be pleasanter than the intercourse of the two

friendly poets as Landon had imagined it, nothing more classically idyllic than the incidental episodes."—Colvin, in *Landon* (English Men of Letters Series, 1878).

JAMES MACPHERSON (1738-1796), p. 86

EDITIONS

Poems of Ossian, translated by James Macpherson (Boston, Phillips, 1852).

Works of Ossian, translated by James Macpherson, ed. by W. Sharp (Edinburgh, Geddes, 1896).

Poems of Ossian, Translated by James Macpherson, ed. with an Introduction, Historical and Critical, by G. Eyre-Todd (Canterbury Poets ed. London, Scott, 1888).

BIOGRAPHY AND CRITICISM

Nutt, A. *Ossian and the Ossianic Literature* (Popular Studies in Mythology, Romance, and Folk-Lore, Series 3. London, Nutt, 1899).

Saunders, (T.) R. *The Life and Letters of James Macpherson* (London, Sonnenschein, 1894, New York, Macmillan).

Sharp, J. C. "The Poetry of the Scottish Highlands—Ossian." *Aspects of Poetry* (Oxford, Clarendon Press, 1881, Boston, Houghton, 1882).

Smart, J. S. *James Macpherson An Epitaph in Literature* (London, Nutt, 1905).

Tombo, R., Jr. *Ossian in Germany* (Columbia Univ. Press, 1901).

BIBLIOGRAPHY

Nutt, A. In his *Ossian and Ossianic Literature* (1899).

Lowndes, W. T. In *The Bibliographer's Manual*, Part 6, ed. by H. G. Bohn 10 parts (Bohn's Library ed. London Bohn 1857-64).

CRITICAL NOTES

The following selections are from the so-called Ossianic Poems, which Macpherson said were translations from an ancient Gaelic bard, Ossian, son of Fingal. A considerable controversy was waged as to the truth of Macpherson's statement, it is now generally agreed that the publications, though probably based upon genuine Gaelic remains, were largely the work of Macpherson himself. For Gray's interest in these productions, see his letters to Walpole, Stonehewer, Wharton, and Mason (pp. 71-72). In reply to a saucy letter from Macpherson in regard to the controversy, Samuel Johnson wrote Macpherson as follows (1775):

"I received your foolish and impudent letter. Any violence offered me I shall do my best to repel, and what I cannot do for myself the law shall do for me. I hope I shall never be deterred from detecting what I think a cheat, by the menaces of a ruffian."

"What would you have me retract? I thought your book an imposture; I think it an imposture still. For this opinion I have given my reasons to the public, which I here dare you to refute."

Your rage I defy Your abilities, since your *Homer*,¹ are not so formidable, and what I hear of your morals, inclines me to pay regard not to what you shall say, but to what you shall prove. You may print this if you will."

For a clear account of the whole matter, see J. S. Smart's *James Macpherson* (1905)

"Homer has been superseded in my heart by the divine Ossian Through what world does this angelic bard carry me! With him I wander over barren wastes and frightful wilds, surrounded by whirlwinds and hurricanes, trace by the feeble light of the moon the shades of our noble ancestors, hear from the mountainous heights, intermingled with the roaring of waves and cataracts, their plaintive tones stealing from cavernous recesses, while the pensive monody of some love-stricken maiden, who heaves her departing sighs over the moss-clad grave of the warrior by whom she was adored, makes up the inarticulate concert"—Goethe, in *The Sorrows of Werther*, Letter 68 (1774).

86.

CARTHON

Macpherson's Argument of this poem is as follows "This poem is complete and the subject of it, as of most of Ossian's compositions, tragical In the time of Comhal the son of Trathal, and father of the celebrated Fingal, Clessámmor the son of Thaddu and brother of Morna, Fingal's mother, was driven by a storm into the River Clyde, on the banks of which stood Balclutha, a town belonging to the Britons between the walls He was hospitably received by Reutháimir, the principal man in the place, who gave him Moína his only daughter in marriage Reuda, the son of Cormo, a Briton who was in love with Moína, came to Reutháimir's house, and behaved haughtily towards Clessámmor A quarrel ensued, in which Reuda was killed, the Britons, who attended him, pressed so hard on Clessámmor, that he was obliged to throw himself into the Clyde, and swim to his ship He hoisted sail, and the wind being favorable, bore him out to sea He often endeavored to return, and carry off his beloved Moína by night, but the wind continuing contrary, he was forced to desist

"Moína, who had been left with child by her husband, brought forth a son, and died soon after—Reutháimir named the child Carthon, *i e*, the murmur of waves, from the storm which carried off Clessámmor his father, who was supposed to have been cast away When Carthon was three years old, Comhal the father of Fingal, in one of his expeditions against the Britons, took and burnt Balclutha Reutháimir was killed in the attack, and Carthon was carried safe away by his nurse, who fled further into the country of the Britons Carthon, coming to man's estate, was resolved to revenge the fall of Balclutha on

Comhal's posterity. He set sail, from the Clyde, and falling on the coast of Morven, defeated two of Fingal's heroes, who came to oppose his progress He was, at last, unwittingly killed by his father Clessámmor, in a single combat. This story is the foundation of the present poem, which opens on the night preceding the death of Carthon, so that what passed before is introduced by way of episode. The poem is addressed to Malvína the daughter of Toscar"—

90b. 18-19. The incident of the father-and-son combat is the basis of Arnold's *Sohrab and Rustum* For a discussion of this theme in literature, see Potter's *Sohrab and Rustum* (Grimm Library Series, 1902)

91.

OLINA MORUL

Macpherson's Argument to this poem is as follows "After an address to Malvína, the daughter of Toscar, Ossian proceeds to relate his own expedition to Fuirfed, an island of Scandinavia Mal-orchol, king of Fuirfed, being hard pressed in war, by Ton-thormod, chief of Sar-dronlo (who had demanded, in vain, the daughter of Mal-orchol in marriage), Fingal sent Ossian to his aid Ossian, on the day after his arrival, came to battle with Ton-thormod, and took him prisoner Mal-orchol offers his daughter Olna-morul to Ossian, but he, discovering her passion for Ton-thormod, generously surrenders her to her lover, and brings about a reconciliation between the two kings"

91b. 5. "*Con cathlin, mild beam of the west*"—What star was so called of old is not easily ascertained Some now distinguish the pole-star by that name"—Macpherson

92.

FINGAL

Macpherson's Argument to Book 1 of *Fingal* is as follows "Cuthullin (general of the Irish tribes, in the minority of Cormac, King of Ireland) sitting alone beneath a tree, at the gate of Tura, a castle of Ulster (the other chiefs having gone on a hunting party to Cromla, a neighboring hill), is informed of the landing of Swaran, King of Lochlin, by Moran, the son of Fithil, one of his scouts He convenes the chiefs, a council is held, and disputes run high about giving battle to the enemy Connal, the petty king of Togorma, and an intimate friend of Cuthullin, was for retreating, till Fingal, King of those Caledonians who inhabited the north-west coast of Scotland, whose aid had been previously solicited, should arrive, but Calmar, the son of Matha, lord of Lara, a country in Connaught, was for engaging the enemy immediately Cuthullin, of himself willing to fight, went into the opinion of Calmar Marching towards the enemy, he misad three of his bravest heroes, Fergus, Duchomar, and Cathba. Fergus arriving, tells Cuthullin of the death of the two other chiefs, which

¹ Macpherson published a prose translation of *Homer's Iliad* in 1773.

introduces the affecting episode of Morna, the daughter of Cormac. The army of Cuthullin is described at a distance by Swaran, who sent the son of Arno to observe the motions of the enemy, while he himself ranged his forces in order of battle. The son of Arno returning to Swaran, describes to him Cuthullin's chariot, and the terrible appearance of that hero. The armies engage, but night coming on, leaves the victory undecided. Cuthullin, according to the hospitality of the times, sends to Swaran a formal invitation to a feast, by his bard Carril, the son of Kinfena. Swaran refuses to come. Carril relates to Cuthullin the story of Grudar and Braccollis. A party, by Connal's advice, is sent to observe the enemy which closes the action of the first day."

93b. 13. *Lochlin*—"The Gaelic name of Scandinnavia in general"—Macpherson.

16. *Inistore*—"The Orkney Islands."—Macpherson.

50. *Four Stones*—"This passage alludes to the manner of burial among the ancient Scots. They opened a grave six or eight feet deep, the bottom was lined with fine clay, and on this they laid the body of the deceased, and, if a warrior his sword and the heads of twelve arrows by his side. Above they laid another stratum of clay, in which they placed the horn of a deer, the symbol of hunting. The whole was covered with a fine mould, and four stones were placed on end to mark the extent of the grave. These are the four stones alluded to here."—Macpherson.

95b. 53. "The Isle of sky not improperly called the 'isle of mist,' as its high hills, which catch the clouds from the Western Ocean, occasion almost continual rains."—Macpherson.

96b. 42. "The Coma here mentioned is that small river that runs through Glenco in Argyleshire. One of the hills which environ that romantic valley is still called Scornafena, or the hill of Fingal's people."—Macpherson.

97a. 3. "Lubar, a river in Ulster. *Labhar*, loud, noisy"—Macpherson.

DAVID MALLET (1705-1765), p. 15

EDITIONS

Works, 3 vols. (London, Millar, 1759)

BIOGRAPHY AND CRITICISM

Johnson, S. *The Lives of the English Poets* (London, 1779-81), 3 vols., ed. by G. B. Hill (London, Clarendon Press, 1905).

CRITICAL NOTES

15. WILLIAM AND MARGARET

This was one of the most popular ballads of the eighteenth century. Mallet was not the author of it, but he was thought to be until

1878. For a discussion of the matter, see Phelps, *The Beginnings of the English Romantic Movement* (1893), Appendix II.

"William and Margaret is simply *Fair Margaret* and *Sweet William* rewritten in what used to be called an elegant style."—Child, in *English and Scottish Popular Ballads* (1882-98), II, 1, 200.

THOMAS MOORE (1779-1852), p. 424

EDITIONS

Poetical Works, ed. by W. M. Rossetti (Popular Poets ed. London, Moxon, 1872, 1880).

Complete Poetical Works, ed., with a Biographical Sketch, by N. H. Dole (New York, Crowell, 1895).

Poetical Works (Home Library ed. New York, Burt, 1900).

Poetical Works, ed. by A. D. Godley (Oxford ed. Oxford Univ. Press, 1910).

Poems, selected by C. L. Falkner (Golden Treasury ed. London and New York, Macmillan, 1903).

Irish Melodies and Songs, ed., with an Introduction, by S. Gwynn (Muses' Library ed. London, Routledge, 1908, New York, Dutton).

Lalla Rookh (Home Library ed. New York, Burt, 1900).

Lalla Rookh (Handy Volume Classics ed. New York, Crowell, 1912).

Poem and Verse, ed., with an Introduction by R. H. Shepherd (New York, Scribner, 1878).

BIOGRAPHY

Gwynn, S. *Thomas Moore* (English Men of Letters Series. New York and London, Macmillan, 1905).

Symington, A. J. *Thomas Moore, His Life and Works* (London, Black, 1880).

CRITICISM

Blackwood's Magazine. "Irish Melodies," Jan., 1822 (11 62), "Lalla Rookh," June, 1817 (1 279, 503), "The Fudge Family in Paris," May, 1818 (3 129), "The Loves of the Angels," Jan., 1823 (13 63).

Edinburgh Review, The "Translation of Anacreon," July, 1803 (2 462).

Gunning, J. P. *Moore Poet and Patriot* (Dublin, Gill, 1900).

Harlitt, W. "Mr. T. Moore—Mr. Leigh Hunt," *The Spirit of the Age* (London, 1825), "Of the Jealousy and the Spleen of Party," *The Plain Speaker* (London, 1826), "On the Living Poet," *Lectures on the English Poets* (London, 1818). *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure, 4, 353, 5, 151, 7, 365).

Jeffrey, F. "Lalla Rookh," *The Edinburgh Review*, Nov., 1817 (29 1): *Contributions to the Edinburgh Review* (1853).

Quarterly Review, The "Irish Melodies," June, 1812, and Oct., 1822 (7 374, 28 188).

Saintsbury, G. *Essays in English Literature*, 425.
1780-1800, First Series (London, Percival, 1890;
New York, Scribner)

Thomas, A. B. "Moore en France," *Contribution à l'histoire de la fortune de ses œuvres dans la littérature française, 1819-90* (Paris, Champion, 1911).

A CANADIAN BOAT SONG

"I wrote these words to an air which our boatmen sung to us frequently. The wind was so unfavorable that they were obliged to row all the way, and we were five days in descending the river from Kingston to Montreal, exposed to an intense sun during the day, and at night forced to take shelter from the dews in any miserable hut upon the banks that would receive us. But the magnificent scenery of the St. Lawrence repays all such difficulties.

"Our *voyageurs* had good voices, and sung perfectly in tune together. The original words of the air, to which I adapted these stanzas, appeared to be a long, incoherent story, of which I could understand but little, from the barbarous pronunciation of the Canadians.

"I ventured to harmonize this air, and have published it. Without that charm which association gives to every little memorial of scenes or feelings that are past, the melody may, perhaps, be thought common and trifling, but I remember when we have entered, at sunset, upon one of those beautiful lakes, into which the St. Lawrence so grandly and unexpectedly opens, I have heard this simple air with a pleasure which the finest compositions of the first masters have never given me, and now there is not a note of it which does not recall to my memory the dip of our oars in the St. Lawrence, the flight of our boat down the Rapids, and all those new and fanciful impressions to which my heart was alive during the whole of this very interesting voyage."—Moore's note

CRITICAL NOTES

From *For the Moore Centennial Celebration*, May 28, 1879

Enchanter of Erin, whose magic has bound us,
Thy wand for one moment we fondly would
claim,

Entranced while it summons the phantoms around
us

That blush into life at the sound of thy name

The tell-tales of memory wake from their slum-
bers'

I hear the old song with its tender refrain,—
What passion lies hid in those honey-voiced num-
bers'

What perfume of youth in each exquisite strain'

The land where the staff of Saint Patrick was
planted,

Where the shamrocks grow green from the cliffs
to the shore,

The land of fair maidens and heroes undaunted,
Shall wreath her bright harp with the garlands
of Moore'

—Oliver Wendell Holmes (1879)

"It has been the fashion of late days to deny Moore imagination, while granting him fancy—a distinction originating with Coleridge—than whom no man more fully comprehended the great powers of Moore. The fact is, that the fancy of this poet so far predominates over all his other faculties, and over the fancy of all other men, as to have induced, very naturally, the idea that he is fanciful only. But never was there a greater mistake. Never was a grosser wrong done the fame of a true poet."—Poe, in *The Poetic Principle* (1850)

See Byron's *English Bards and Scotch Reviewers*, 283-94 (p. 489).

424. THE LAKE OF THE DISMAL SWAMP

This and the following poem, *A Canadian Boat Song*, are part of a collection of poems relating to America, first published in 1808 in the volume entitled *Odes and Epistles*.

"The Great Dismal Swamp is ten or twelve miles distant from Norfolk, and the Lake in the middle of it (about seven miles long) is called Drummond's Pond."—Moore's note

Moore prefixed to the poem the following account

"They tell of a young man, who lost his mind upon the death of a girl he loved, and who, suddenly disappearing from his friends, was never afterwards heard of. As he had frequently said, in his ravings, that the girl was not dead, but gone to the Dismal Swamp, it is supposed he had wandered into that dreary wilderness, and had died of hunger, or been lost in some of its dreadful morasses."—Anon."

IRISH MELODIES

"In one only of his writings Moore attained a positive perfection of style. Those homely and sentimental lyrics which have endeared themselves to thousands of hearts under the name of the *Irish Melodies* form a part and parcel of our literature the extinction of which would leave a sad blank behind it. When they were first produced, in slender instalments spread over a period of more than twenty-five years, they seemed universally brilliant and fascinating to the ears on whom their fresh tunes and dulcet numbers fell in a most amiable union. Here for once, it seemed, music and sweet poetry agreed in complete harmony, the one not brighter or more dainty than the other. Exposed to the wear and tear of sixty years, all the jewels in the casket do not now, any longer, look equally brilliant. Some have wholly faded, others have become weak or crude in coloring, while a few, perhaps one eighth of the whole, are as glowing and exquisite as ever, and shine like real stones in a heap of false jewelry. It is upon these fifteen or sixteen songs, amatory, patriotic, and jocose, that Moore's fame mainly rests, but though the support has become slender, it is lifted beyond

all further fear of disintegration"—E. W. Gosse, in Ward's *The English Poets*, Vol 4 (1880)

OH, BREATHE NOT HIS NAME'

This poem refers to Robert Emmet, the famous Irish revolutionist executed in 1803 because of his part in stirring up a rebellion in Dublin. He was a leader of *The United Irishmen*, a prominent revolutionary society. Emmet was affianced to Sarah Curran, commemorated in the following poem by Moore.

She Is Far From the Land

She is far from the land where her young 429.
 hero sleeps,
 And lovers are round her, sighing
 But coldly she turns from their gaze, and
 weeps,
 For her heart in his grave is lying

 She sings the wild song of her dear native
 plains,
 Every note which he lov'd awaking,—
 Ah! little they think who delight in her
 strains,
 How the heart of the Minstrel is breaking

 He had liv'd for his love, for his country he
 died,
 They were all that to life had entwin'd
 him,
 Nor soon shall the tears of his country be
 dried,
 Nor long will his love stay behind him

 Oh! make her a grave where the sunbeams
 rest
 When they promise a glorious morrow,
 They'll shine o'er her sleep, like a smile from
 the West,
 From her own lov'd island of sorrow.

WHEN HE WHO ADORES THEE

This poem is an appeal to Ireland to remember Robert Emmet. See note on *Oh, Breathe not his Name*, above.

426. THE HARP THAT ONCE THROUGH TARA'S
 HAILS

Tara, near Dublin, was famous in early history as a residence of Irish kings.

428. NATIONAL AIRS

"It is Cicero, I believe, who says, '*natura ad modum ducimur*' [by nature we are led to melody], and the abundance of wild, indigenous airs, which almost every country, except England, possesses, sufficiently proves the truth of his assertion. The lovers of this simple, but interesting kind of music, are here presented with the first number of a collection, which, I trust, their contributions will enable us to continue. A pretty air without words resembles one of those *half* creatures of Plato, which are described as wandering in search of the remainder of themselves through the world. To supply this other half, by uniting with congenial words

the many fugitive melodies which have hitherto had none,—or only such as are unintelligible to the generality of their hearers,—is the object and ambition of the present work. Neither is it our intention to confine ourselves to what are strictly called National Melodies, but, wherever we meet with any wandering and beautiful air, to which poetry has not yet assigned a worthy home, we shall venture to claim it as an *estrays* swan, and enrich our humble Hippocrene with its song."—Moore's prefatory Advertisement. Hippocrene was a fountain in Greece supposed to give poetic inspiration.

LALLA ROOKH

This is a series of four Oriental tales connected with a slight prose narrative showing how the poems were recited for the entertainment of Lalla Rookh, a beautiful Indian princess, on her journey from Delhi, India, to her betrothed, the Prince of Bucharia, in the Vale of Cashmere, a district north of India. The name *Lalla Rookh* means tulip cheek. The "Light of the Haram" is the Sultana Nourmahal.

"It is still possible to read *Lalla Rookh* with pleasure, and even with a sort of indulgent enthusiasm . . . Underneath the smooth and faded surface lie much tenderness and pathos in the story of the Peri, much genuine patriotism in the fate of the Fire-Worshippers, much tropical sweetness in the adventures of the Light of the Haram"—E. W. Gosse, in Ward's *The English Poets*, Vol 4 (1880).

430. FABLES FOR THE HOLY ALLIANCE

This is a collection of eight satires on the league formed by the rulers of Russia, Austria, and Prussia, after the downfall of Napoleon in 1815. The league was formed for the purpose of opposing all changes in existing dynasties.

20. A congress of European powers held at Laybach, Austria, in 1821, decided to use arms in repressing revolutions in Piedmont and Verona, in northern Italy. A congress of the monarchs of Russia, Austria, and Prussia was held at Troppau, Austria, in 1820, to consider the revolution at Naples, and to make plans for preserving the Holy Alliance. The congress of European powers held at Verona in 1822 was occasioned by recent disturbances in Spain and southeastern Europe.

WILLIAM MOTHERWELL (1797-1835),
 p. 1162

EDITIONS

Minstrelsy, Ancient and Modern, ed by W. Motherwell (Glasgow, 1827, Paisley, Gardner, 1873).
Poetical Works, ed., with a Memoir, by J. M'Conechy (Paisley, Gardner, 1881).

BIOGRAPHY AND CRITICISM

- Minto, W. In Ward's *The English Poets*, Vol. 4 (London and New York, Macmillan, 1880, 1911)
- Stoddard, R. H. *Under the Evening Lamp* (New York, Scribner, 1892, London, Gay)
- Wilson, J. "Motherwell's Poems," *Blackwood's Magazine*, April, 1833 (33 608)

CRITICAL NOTES

Motherwell was an antiquarian who was interested in the ballads and folk-lore of Scotland and Scandinavia, and nearly all of his poems are of a ballad character. His martial pieces are noted for their stirring life and action, and his love poems for their tenderness and simplicity.

1163. JEANIE MORRISON

"Motherwell's reputation in his own country as a poet was made by the plaintive song of *Jeanie Morrison*, a sweet and touching reminiscence of pleasant days spent with a school playfellow and child sweetheart. This and another song in the Scotch dialect, *My Heid is Like to Break*, in which a betrayed damsel harrows up the feelings of her seducer with pitiless pathos, may be said to be the only two lyrics of his that have taken any hold of fame. They prove him to have been a man of keen sensibility, he was also a man of vigorous intellect and large culture, more of a student and a scholar than any contemporary Scotch lyricist"—Minto, in Ward's *The English Poets*, Vol. 4 (1880)

1164. MY HEID IS LIKE TO BEND, WILLIE

See note on preceding poem.

CHRISTOPHER NORTH (See WILSON)

THOMAS PARNELL (1679-1718), p. 3

EDITIONS

- Poetical Works*, ed., with a Memoir, by G. A. Aitken (Aldine ed. London, Bell, 1846, 1894, New York, Macmillan)
- Poetical Works*, with Churchill and Tickell (British Poets ed. Boston, Houghton, 1854)

BIOGRAPHY AND CRITICISM

- Goldsmith, O. *Life of Dr. Parnell* (1770), ed. by J. W. M. Gibbs in Goldsmith's *Works*, 5 vols. (Bohn Library ed. London, Bohn, 1884-86)
- Johnson, S. *The Lives of the English Poets* 1779-81), 8 vols., ed. by G. B. Hill (London, Clarendon Press, 1905)

CRITICAL NOTES

"We do not know how it is with others, but we never think of Parnell's *Hermit* without tranquillizing and grateful feelings. Parnell was a true poet of a minor order, he saw nature for himself,

though he wrote a book style; and this, and one or two other poems of his, such as the eclogue on *Health* and the *Fairy Tale*, have inclined us to believe that there is something in the very name of 'Parnell' peculiarly gentle and agreeable"—Leigh Hunt, in *A Book for a Corner* (1849).

3.

A FAIRY TALE

This poem is meant to be written "in the ancient English style," but the vocabulary is characterized only by a timid and occasional pseudo-archaism, and the spirit of the whole piece is largely false, yet the poem does contain faint echoes of medievalism. For a crisp version of the incident of the hump, see *The Legend of Knockgraston*, printed in Yeats's *Fairy and Folk Tales of the Irish Peasantry* (1886)

5. 183-92. These lines illustrate the moralizing tag habit of the eighteenth century

A NIGHT-PIECE ON DEATH

This poem is an important forerunner of the so-called graveyard literature, which culminates in Gray's *Elgy*. In phrasing, Parnell is a slave to his time, but he gives an individual turn to the choice of subject. Goldsmith says in his *Life of Parnell* (1770) that "the *Night-Piece on Death*, with very little amendment, might be made to surpass all those night-pieces and churchyard scenes that have since appeared"—See note on Blair's *The Grave*, p. 1205b

THOMAS LOVE PEACOCK (1785-1866), p. 998

EDITIONS

- Works*, 3 vols., ed., with a Preface by Lord Houghton, by H. Cole (London, Bentley, 1875, 1888).
- Collected Prose Works*, 10 vols., ed. by R. Garnett (London, Dent, 1891)
- Poems*, ed., with a Biographical Preface, by R. B. Johnson (Museum Library ed. London, Routledge, 1906, New York, Dutton)
- Novels*, 2 vols. (New Universal Library ed. London, Routledge, 1905, New York, Dutton).
- Letters to Edward Hookham and Percy B. Shelley*, ed. by R. Garnett (London, 1910)
- Plays*, ed. by A. B. Young (London, Nutt, 1910).

BIOGRAPHY

- Helm, W. H. *Thomas Love Peacock* (Chicago, Browne, 1913)
- Van Doren, C. *Life of Thomas Love Peacock* (London, Dent, 1911, New York, Dutton)

CRITICISM

- Freeman, A. M. *Thomas Love Peacock, A Critical Survey* (London, Secker, 1911, New York, Kennerley, 1913)
- Garnett, R. *Essays of an Ex-Librarian* (London, Heinemann, 1901).

Little's Living Age. "The Complete Satirist," Nov. 14, 1914 (288-440).

Paul, H. "The Novels of Peacock," *Stray Leaves* (London and New York, Lane, 1906).

Maintenance, G. *Essays in English Literature, 1780-1880*, First Series (London Percival, 1880, New York, Scribner)

Smith, G. B. *Poets and Novelists* (London, Smith, 1876)

Stoddard, R. H. *Under the Evening Lamp* (New York, Scribner, 1892; London, Gay)

CRITICAL NOTES

From *Letter to Maria Gishorne*

And there
Is English Peacock with his mountain Fair,
Turned into a Flamingo,—that shy bird
That gleams 't the Indian air—have you not heard
When a man marries, dies, or turns Hindoo,
His best friends hear no more of him?—but you
Will see him and will like him too, I hope,
With the milk-white Snowdonian Antelope
Matched with this cameleopard—his fine wit 240
Makes such a wound the knife is lost in it,
A strain too learned for a shallow age
Too wise for selfish bigots let his page
Which charms the chosen spirits of the time,
Fold itself up for the sciencier clime 245
Of years to come, and find its recompense
In that just expectation

—Shelley (1820)

The "Snowdonian Antelope" is Peacock's wife, a Welsh girl, who lived near Mt. Snowdon in Wales. The marriage took place on March 20, 1820

"His learned wit, his satire upon the vulgarity of progress, are more continuously present in his prose than in his verse, but the novels are filled with cheerful scraps of rhyming, wine-songs, love songs, songs of mockery, and nonsense jingles, some of which are no more than the scholar's idle diversions but others of a singular excellence. They are like no other verse, they are startling, grotesque, full of hearty extravagance at times thrilling with unexpected beauty"—Symonds, in *The Romantic Movement in English Poetry* (1909)

998.

HAIL TO THE HEADLONG

This song is found in Chapter 13 of *Headlong Hall*. It is sung as a toast "To the immortal memory of Headlong Ap-Bhalder, and to the health of his noble descendant and worthy representative," Squire Headlong, master of Headlong Hall.

SEAMEN THREE! WHAT MEN BE YE?

This song is sometimes entitled *The Men of Gotham*. It is found in a drinking scene in Chapter 11 of *Nightmare Abbey*

FOR THE SLENDER BIRCH AND THE SAPLING OAK

This poem is recited in Chapter 2 of *Maid Marian*, to illustrate the impossibility of a certain young lady's being other than a lover of the birds and the forests.

999. THOUGH I BE NOW A GRAY, GRAY FRIAR

This song is sung by a bibulous Friar in Chapter 4 of *Maid Marian*

OH! BOLD ROBIN HOOD IS A FORBSTER GOOD

This song is found in Chapter 11 of *Maid Marian*. It is sung at the end of the day's festivities in Sherwood Forest, the haunt of Robin Hood and his followers.

YE WOODS, THAT OFT AT SUNTHY NOON

This song is found in Chapter 18 of *Maid Marian*. It is sung by the Friar as he bids farewell to the forest

1000. THE CIRCLING OF THE MEAD HORNS

This song is found in Chapter 2 of *The Misfortunes of Elphin*. It is the chorus which greets Elphin, the hero of the story, as he approaches the castle of Seitheny, one of the "immortal drunkards of the Isle of Britain"

THE WAR SONG OF DINAS VAWR

This song is found in Chapter 11 of *The Misfortunes of Elphin*. The castle of Dinas Vawr, a petty Welsh king of the days of King Arthur, had been seized by King Melvas from east of the Severn. The song is preceded by the following comment: "The hall of Melvas was full of magnanimous heroes, who were celebrating their own exploits in sundry choruses especially that which follows, which is here put upon record as being the quintessence of all the war-songs that ever were written, and the sum and substance of all the appetencies, tendencies, and consequences of military glory"

1001.

IN THE DAYS OF OLD

This song is found in Chapter 18 of *Crotchet Castle*. It is sung by a Lady Clarinda during an interval at a dancing-party

LOVE AND AGE 1

This song is found in Chapter 15 of *Gryll Grange*. It is sung by one of a company of young people. It was probably inspired by Peacock's memory of a young woman to whom he was engaged in 1807, but who married another. She died in 1808. Peacock's *Newark Abbey* was written in her memory.

THOMAS PERCY (1729-1811), p. 110

EDITIONS

Reliques of Ancient English Poetry (1765) 2 vols., ed. by C. C. Clarke (London, Cassell, 1877); 3 vols., ed. by H. B. Wheatley (London, Sonnenschein, 1876-77, 1891, New York, Macmillan, 1910)

Folio MS, 4 vols., ed. with a Life by J. Pickford, by J. W. Hales, F. J. Furnival, and F. J. Child (London, Trübner, 1867-68).

Northern Antiquities, 2 vols, translated from the French of P H Mallet (1770, Edinburgh, 1809, London, Bohn, 1844).

BIOGRAPHY AND CRITICISM

Gaussen, A C C. *Percy, Prelate and Poet*, with a Preface by Sir G Douglas (1908)

OTHER BALLAD COLLECTIONS

Child, F J. *The English and Scottish Popular Ballads*, 5 vols (Boston and New York, Houghton, 1882-98).

Gummere, F B. *Old English Ballads* (Athenæum Press ed Boston, Ginn, 1894, 1904).

Hazlitt, W. C. *Remains of the Early Popular Poetry of England*, 4 vols. (London, 1804-66).

Laing, D. *Select Remains of the Ancient Popular Poetry of Scotland* (Edinburgh, 1822), 2 vols (London, Reeves, 1895)

Motherwell, W. *Minstrelsy, Ancient and Modern* (Glasgow, 1827, Paisley, Gardner, 1878)

Ramsay, A. *The Tea-Table Miscellany*, 3 vols (Edinburgh, 1724-27), 4 vols. in 1 (London, 1750).

Ritson, Joseph. *Ancient English Metrical Romances*, 3 vols (London, 1802), *Ancient Songs and Ballads* (London, 1790, London, Reeves, 1877) *Robin Hood*, 2 vols (London, 1795, 1832)

Sargent, Helen Child, and Kittredge, G L. *English and Scottish Popular Ballads*, with an Introduction by G L Kittredge (Cambridge ed Boston, Houghton, 1904)

Scott, Sir Walter. *The Minstrelsy of the Scottish Border*, 3 vols (Edinburgh, 1802-03), 4 vols., ed by T F Henderson (Edinburgh, Blackwood, 1902), 1 vol., with an Introduction by A Noyes (Edinburgh Melrose, 1904, New York, Stokes, 1913)

CRITICAL NOTES

110. RELIQUES OF ANCIENT ENGLISH POETRY

The interest in old popular ballads is recognised as one of the important aspects of Romanticism, and selections from *Percy's Reliques* are included in this volume as representative of that phase of the movement. The *Reliques* is the most noted collection of ballads, songs, and other pieces of earlier poets, that was published in the eighteenth century. The materials were drawn from various sources, edited and discussed, expanded and compressed, as Percy pleased. The collection won an immediate popularity, and its influence upon subsequent writers of the Romantic period, notably Scott and Wordsworth, is hard to be estimated. The text followed is that given by Percy.

"I remember well the spot where I read these volumes for the first time. It was

beneath a huge platanus tree, in the ruins of what had been intended for an old-fashioned arbor in the garden I have mentioned. The summer-day sped onward so fast that notwithstanding the sharp appetite of thirteen, I forgot the hour of dinner, was sought for with anxiety, and was still found entranced in my intellectual banquet. To read and to remember was in this instance the same thing, and henceforth I overwhelmed my school-fellows, and all who would hearken to me, with tragical recitations from the ballads of Bishop Percy. The first time, too, I could scrape a few shillings together, which were not common occurrences with me, I bought unto myself a copy of these beloved volumes, nor do I believe I ever read a book half so frequently, or with half the enthusiasm"—Scott, in *Autobiography*, printed as Chapter 1 of Lockhart's *Memoirs of the Life of Sir Walter Scott, Bart* (1837-39).

"I have already stated how Germany is indebted to this latter work, and for our own country, its poetry has been absolutely redeemed by it. I do not think there is a writer in verse of the present day who would not be proud to acknowledge his obligations to the *Reliques*. I know that it is so with my friends, and for myself, I am happy in this occasion to make a public avowal of my own"—Wordsworth, in *Essay, Supplementary to the Preface* (1815).

ROBIN HOOD AND GUY OF GISBORNE

Robin Hood, the famous legendary English outlaw, is the subject of numerous songs and ballads. His chief resort was in Sherwood Forest, in Nottinghamshire. Of his followers, the most noted are Little John, Friar Tuck, and Maid Marian.

The scene of this ballad is in the vicinity of Gisborne, a town near the western border of Yorkshire.

112. THE ANCIENT BALLAD OF CHEVY CHASE

This ballad is known also as *The Hunting of the Cheviot*. The scene of the action is the chase, or hunting ground, of Cheviot, a range of hills in Northumberlandshire, England, and Roxburghshire, Scotland.

The persons mentioned in the ballad belong to English and Scottish history of the 14th and 15th centuries.

"I never heard the old song of Percy and Douglas that I found not my heart moved more than with a trumpet, and yet it is sung but by some blind crowder with no rougher voice than rude style, which being so appared in the dust and cobwebs of that uncivil age, what would it work, trimmed in the gorgeous eloquence of Pindar?"—Milday, in *The Defense of Poetry* (1595). See also Addison's praise of the ballad in *Spectator*, Nos. 70 and 74.

ALEXANDER POPE (1688-1744), p. 1175

EDITIONS

- Works*, 16 vols., ed., with an Introduction, by W. Elwin and W. J. Courthope (London, Murray, 1871-89).
- Poetical Works*, 3 vols., ed. by A. Dyce (Aldine ed. London, Bell, 1860, New York, Macmillan, 1891)
- Poetical Works*, ed., with an Introductory Memoir, by A. W. Ward (Globe ed. London and New York, Macmillan, 1869, 1896, 1907)
- Complete Poems*, ed. by H. W. Boynton, includes translation of Homer (Cambridge ed. Boston, Houghton, 1903)
- Selections*, ed. by K. Deighton (Edinburgh, Bell, 1893, New York, Macmillan)
- Selections*, ed. by E. B. Reed (New York Holt, 1901)

BIOGRAPHY

- Johnson, S. *The Lives of the English Poets* (1779-81); 3 vols., ed. by G. B. Hill (London, Clarendon Press, 1905).
- Paston, G. *Mr. Pope, His Life and Trials*, 2 vols. (New York, Putnam, 1900)
- Reed, M. *Later Affairs of Literary Men* (New York, Putnam, 1907)
- Spence, J. *Anecdotes, Observations, and Characters, of Books and Men, Collected from the Conversation of Mr. Pope and Other Eminent Persons of his Time* (1820, Cammell ed. London, Scott 1886)
- Stephen, L. *Alexander Pope* (English Men of Letters Series, London, Macmillan, 1880, New York, Harper)

CRITICISM

- Birell, A. *Obiter Dicta*, Second Series (London, Stock, 1885, 1888, New York Scribner)
- Chesterton, G. K. "Pope and the Art of Satire," *The Tatler Types* (London, Humphreys, 1902, 1910). *Varied Types* (New York, Dodd, 1903, 1909)
- Conington, J. "The Poetry of Pope," *Oxford Essays*, 4 vols. (London, Parker, 1855-58). *Miscellaneous Works*, 2 vols. (London, Longmans, 1872)
- De Quincey, T. "Alexander Pope," *The Encyclopedia Britannica*, 7th ed., "The Poetry of Pope," *The North British Review*, Aug., 1848; "Lord Carleton on Pope," *Tait's Magazine*, April-July, 1851. *Collected Writings*, ed. Masson (London, Black, 1889-90, 1896-97), 4, 237, 11, 51, 98
- Elton, O. *The Augustan Ages* (Edinburgh, Blackwood, 1899, New York, Scribner)
- Grimth, R. H. "Notes on the Dunciad," *Modern Philology*, Oct., 1912 (10 179)
- Hazlitt, W. "Dryden and Pope," *Lectures on the English Poets* (London, 1818), "Pope, Lord Byron, and Mr. Bowler," *The London Magazine*, June, 1821. *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06; New York, McClure), 5, 68; 11, 486.

- Lang, A. *Letters to Dead Authors* (London, Longmans, 1886, 1892, New York, Scribner, 1893).
- Lowell, J. R. *My Study Windows* (Boston, Osgood, 1871, Houghton, 1890-92)
- McLean, Mary L. "The Riming System of Alexander Pope," *Publications of the Modern Language Association of America*, 1891 (6 184)
- Montégut Emile. *Heure de Lecture d'un Critique, Revue des Deux Mondes* (Paris, Hachette, 1891).
- Sainte Beuve, C. A. "Qu'est ce qu'un Classique?" *Causeries du Lundi*, Vol. 3 (Paris, Garnier, 1857)
- Stephen, L. "Pope as a Moralist," *Hours in a Library*, 3 vols. (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols. (1907)
- Swinburne, A. C. "A Century of English Poetry," *Miscellaneous* (London, Chatto, 1886, 1911, New York, Scribner)
- Thackeray, F. S. "Is the Present Neglect of Pope Merited?" *The Nineteenth Century*, Oct., 1913 (74 805)
- Thackeray, W. M. *Lectures on the English Humorists of the Eighteenth Century* (1853), London, Smith, 1875, 1888, New York, Holt, 1900).
- Tupper, J. W. "A Study of Pope's Imitations of Horace," *Publications of the Modern Language Association*, June, 1900 (n. s. 8 181)

CONCORDANCE

- Abbott, E. *A Concordance to the Works of Alexander Pope* (London, Chapman, 1875, New York, Appleton)

BIBLIOGRAPHY

- Thomas, W. J. "Bibliography of the Literature Connected with Pope and His Quarrels," *Notes and Queries*, Series 5, Vol. 12

CRITICAL NOTES

- See selection from Warton's *Essay on the Genius and Writings of Pope*, p. 85; Johnson's *Pope*, p. 1185; Coleridge's comment on Pope, p. 1270b; and Hunt's Preface to *Rimini*, p. 1276b.

1175.

WINDSOR FOREST

Windsor Forest is near the town of Windsor, in Berkshire, the seat of the famous royal residence Windsor Castle, founded by William the Conqueror

1176.

AN ESSAY ON CRITICISM

In this *Essay*, Pope presents in concise form the accepted rules of poetic composition as they had been formulated in the works of the ancients and of Italian, French, and English critics of the seventeenth and eighteenth centuries. Cf. especially Horace's *Ars Poetica*, Vida's *De Arte Poetica*, and Boileau's *L'Art Poétique*, all of which are founded on Aristotle's *Poetics*

The importance of Pope's poem lies in the skill with which these rules are presented.

1178. AN ESSAY ON MAN

This is a treatise in four Epistles on the moral order of the universe. For much of the thought Pope was indebted to Henry St John, Lord Bolingbroke, a contemporary politician and philosopher, to whom the poem is addressed. The poem should be compared with Bolingbroke's *Fragments*, 48-63. Bolingbroke belonged to the school of Deistic philosophers, who discredited revelation, and endeavored to construct a religion solely by the light of reason.

Pope's reasons for treating his subject in verse rather than in prose are thus set forth in his Preface: "If I could flatter myself that this essay has any merit, it is in steering betwixt the extremes of doctrines seemingly opposite, in passing over terms utterly unintelligible, and in forming a temperate yet not inconsistent, and a short yet not imperfect, system of ethics. This I might have done in prose, but I chose verse, and even rhyme, for two reasons. The one will appear obvious, that principles, maxims, or precepts so written both strike the reader more strongly at first, and are more easily retained by him afterwards. The other may seem odd, but is true. I found I could express them more shortly this way than in prose itself, and nothing is more certain than that much of the force as well as grace of arguments or instructions depends on their conciseness."

1180. 237-46. The biological idea expressed in these lines is false, evolution, however, predicated just such a chain, but with a difference.

WINTHROP MACKWORTH PRAED (1802-1839), p. 1145

EDITIONS

- Poems*, 2 vols., ed., with a Memoir, by D. Coleridge (London, Moxon, 1864; New York, Wilder, 1865; London, Ward and Lock, 1889).
- Political and Occasional Poems*, ed., with an Introduction, by G. Young (London, Ward and Lock, 1889).
- Selections*, ed. by G. Young (London, Moxon, 1866).
- Poems*, selected, with an Introductory Notice by F. Cooper (Canterbury Poets ed. London, Scott, 1888).
- Poems*, selection, ed., with an Introduction, by F. Greenslet (Boston, Houghton, 1909).
- Selected Poems*, ed., with an Introduction, by A. D. Godley (London, Frowde, 1909).
- Essays*, ed., with an Introduction by H. Morley, by G. Young (London, Routledge, 1887).

BIOGRAPHY AND CRITICISM

- Dennett, J. R. *The Nation*, July 13, 1865 (1.52).
- Hewlett, H. G. "Poets of Society," *The Contemporary Review*, July, 1872 (20.238).
- Kranpa, M. "W. M. Praed, sein Leben und seine Werke," *Weinert Beiträge*, 1910 (32).

Saintsbury, G. *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1890; New York, Scribner).

Smith, G. B. "English Fugitive Poets," *Poets and Novellists* (London, Smith, 1876).

Whitmore, W. H. "Praed and His Poems," *The North American Review*, Oct., 1859 (89.536).

CRITICAL NOTES

Praed is best known as a writer of social satire and *vers de société*, and among writers of such verse he has never been equalled. Austin Dobson says of him (Miles's *The Poets and the Poetry of the Century* (1889)) "In case of wit and humor, in spontaneity and unflagging vivacity of rhythm, in sparkle of banter and felicity of rhyme, no imitator, whom we can recall, has ever come within measurable distance of Winthrop Mackworth Praed."

1145. SPIRITS, THAT WALK AND WAIL TONIGHT

This song is found in Canto 1 of *The Troubadour*. It is sung by the troubadour in response to a request for a song of witchery.

OH FLY WITH ME 'TIS PASSION'S HOUR

This song is found in Canto 2 of *The Troubadour*. It is sung by the troubadour beneath his sweetheart's window in a convent.

1146. OUR BALL

This is one of two "letters" written from Teignmouth, a fashionable watering place in Devonshire, England. The places mentioned in the poem belong to the vicinity.

1149. STANZAS

1150. 14. *Move to abolish the sun and moon*—Cobbett was a member of the House of Commons who was known for his virulent attacks upon all sorts of institutions and measures. James Sayers (1748-1823), the caricaturist, thus characterizes him:

Mr Cobbett ask'd leave to bring in very soon
A Bill to abolish the Sun and the Moon.
The Honorable Member proceeded to state
Some arguments, used in a former debate,
On the subject of sinecures, taxes, vexations,
The Army and Navy, and old Corporations—
The Heavenly Bodies, like those upon Earth,
Had, he said, been corrupt from the day of
their birth.

With reckless profusion expending their light,
One after another, by day and by night
And what class enjoy'd it?—The upper
alone—
Upon such they had always exclusively shone.

These abuses must cease—they had lasted too
long—
Was there anything right? was not every-
thing wrong?

The Crown was too costly,—the Church was a
curse,—
Old Parliament's bad, Reform'd Parliament's
worse,—

All revenues ill-manag'd,—all wants ill-pro-
vided,—
Equality,—Liberty,—Justice, divided

—Quoted from Melville's *The Life and Letters of William Cobbett* (1918).

BRYAN WALLER PROCTER
(1787-1874), p. 1168

EDITIONS

- English Songs and Lyrics* (1844, London, Bell, 1870).
An Autobiographical Fragment and Biographical Notes, ed by C. Patmore (London, Bell, 1877)

BIOGRAPHY AND CRITICISM

- Becker, F "B. W. Procter," *Wiener Beiträge*, 1911 (37).
Fields, J T "Barry Cornwall and Some of his Friends," *Yesterdays with Authors* (Boston, Houghton, 1871, 1880).
Hewlett, H G *The Nineteenth Century*, Oct, 1878 (4 648).
Patmore, P. G *My Friends and Acquaintance*, 3 vols (New York, Saunders, 1854)
Simcox, G A *The Fortnightly Review*, May, 1877 (27 708)
Stedman, E C "A Representative Triad, Hood, Arnold, Procter" *Scribner's Monthly*, Feb, 1874 (7 468)
Stedman, E C *Victorian Poets* (Boston, Houghton, 1875, 1884)
Symons, A *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton).
Whipple E P "English Poets of the Nineteenth Century," *Essays and Reviews*, 2 vols (Boston, Osgood, 1840, 1878).
Whipple, E. P.: *Recollections of Eminent Men* (Boston, Houghton, 1886)

CRITICAL NOTES

"There never was a poet more honest in the expression of his nature His songs are the reflections of all moods of his mind, and he cares not if the sentiment of one contradicts that of another In grief, or love, or fear, or despair, at the festive board, or the bed of sickness, wherever and whenever the spirit of song comes to him, it takes the color of the emotion which animates or saddens the moment He is a large-hearted and most lovable man, and his poetry is admired because it is the expression of his character"—E P. Whipple, in *Essays and Reviews* (1845)

1168. 24. *I was born on the open sea*—Procter was born at Leeds, a large inland city in the western part of Yorkshaire

25-30. Cf with Glendower's account of his birth in *1 Henry IV*, III, 1, 18-16

At my nativity
The front of heaven was full of fiery shapes,
Of burning cressets, and at my birth
The frame and huge foundation of the earth
Shak'd like a coward

ALLAN RAMSAY (1686-1758), p. 7

EDITIONS

- Poetical Works*, 2 vols., ed, with a Memoir, by C Mackay (London, Virtue, 1870)
Works, 2 vols, with a Life, (Paisley, Gardner, 1877).

Poems, selections, ed., with a Biographical Introduction, by J. L. Robertson (Canterbury Poets ed. London, Scott, 1887).

The Evergreen, 2 vols, ed by A. Ramsay (Edinburgh, 1724)

The Gentle Shepherd (London, Black, 1875)

The Gentle Shepherd (London, Simpkin, 1891)

The Tea-Table Miscellany, ed by A Ramsay, 3 vols (Edinburgh, 1724-27); 4 vols in 1 (London, 1750)

BIOGRAPHY

- Smeaton, O. *Allan Ramsay* (Famous Scots Series Edinburgh, Oliphant, 1896)

CRITICISM

- Eyre-Todd, G *Scottish Poetry of the Eighteenth Century*, 2 vols (Glasgow, Hodge, 1896).
Masson, D *Edinburgh Sketches and Memories* (London, Black, 1892, New York, Macmillan)
Minto, W In Ward's *The English Poets*, Vol 3 (London and New York, Macmillan, 1880, 1909).
Shairp, J C "Return to Nature Begun by Allan Ramsay and Thomson," *On Poetic Interpretation of Nature* (Edinburgh, Douglas, 1877, New York, Hurd, 1878, Boston, Houghton, 1885)
Walker, H *Three Centuries of Scottish Literature*, 2 vols (Glasgow, MacLehose, 1893, New York, Macmillan)
Wilson, J G *The Poets and Poetry of Scotland*, 2 vols (Glasgow, Blackie, 1876, New York, Harper)

CRITICAL NOTES

MY PEGGY

7.

This poem was first published as part of *Patie and Peggy*, later made the first scene of Act I of *The Gentle Shepherd*

9.

THE GENTLE SHEPHERD

"I spoke of Allan Ramsay's *Gentle Shepherd*, in the Scottish dialect, as the best pastoral that had ever been written, not only abounding with beautiful rural imagery, and just and pleasing sentiments, but being a real picture of the manners, and I offered to teach Dr Johnson to understand it 'No sir,' said he; 'I won't learn it You shall retain your superiority by my not knowing it'"—Boswell, in *The Life of Samuel Johnson* (1778)

Patie and Peggy are conventional names in Scottish pastoral poetry

11.

THE EVERGREEN

This was "a collection of Scots poems, wrote by the ingenious before 1600" It was compiled to arouse interest in old English poetry It contained popular songs and ballads, new as well as old

SAMUEL ROGERS (1763-1855), p. 207

EDITIONS

Poetical Works, ed., with a Memoir, by E. Bell (Aldine ed. London, Bell, 1856, 1892; New York, Macmillan)

Poems (London, Routledge, 1890)

Reminiscences and Table-Talk, collected by G. H. Powell (London, Johnson, 1903)

BIOGRAPHY

Clayden, F. W. *Rogers and his Contemporaries*, 2 vols. (London, Smith, 1889)

Roberts, R. E. *Samuel Rogers and his Circle* (London, Methuen, 1910, New York, Dutton)

CRITICISM

Edinburgh Review, The "Poems," Oct., 1813 (22-32)

Hayward, A. *The Edinburgh Review*, July, 1856 (104-88), *Biographical and Critical Essays*, 2 vols. (London, Longmans, 1858)

Jeffrey, F. "Human Life," *The Edinburgh Review*, March, 1819 (31-325)

Patmore, P. G. *My Friends and Acquaintance*, 3 vols. (New York, Saunders, 1854)

Quarterly Review, The "Poems," March, 1813 (9-207)

Symonds, A. *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)

CRITICAL NOTES

"Rogers's title to a place among the representatives of the most brilliant age—the drama apart—of English poetry cannot now be challenged, but his rank is lower than that of any of his contemporaries, and his position is due in great measure to two fortunate accidents—the establishment of his reputation before the advent, or at least the recognition, of more potent spirits, and the intimate association of his name with that of greater men. He has, however, one peculiar distinction, that of exemplifying beyond almost any other poet what a moderate poetical endowment can effect when prompted by ardent ambition and guided by refined taste. Among the countless examples of splendid gifts marred or wasted, it is pleasing to find one of mediocrity elevated to something like distinction by fastidious care and severe toil. It must also be allowed that his inspiration was genuine as far as it went, and that it emanated from a store of sweetness and tenderness actually existing in the poet's nature."—R. Garnett, in the *Dictionary of National Biography* (1897)

207. THE PLEASURES OF MEMORY

"*The Pleasures of Memory* is an excellent specimen of what Wordsworth calls 'the accomplishment of verse' and it was well worthy to attract attention and admiration at the time when it appeared, for at that time poetry, with few exceptions, was to be distinguished from prose by versification and little

else. *The Pleasures of Memory* is an essay in verse, not wanting in tender sentiment and just reflection, expressed, graceful no doubt, but with a formal and elaborate grace, and in studiously pointed and carefully poised diction such as the heroic couplet had been trained to assume since the days of Pope"—Sir Henry Taylor in Ward's *The English Poets*, Vol. 4 (1880).

With regard to title and subject, cf. this poem with Akenaide's *The Pleasures of the Imagination* (p. 44), Warton's *The Pleasures of Melancholy* (p. 75), and Campbell's *The Pleasures of Hope* (p. 417)

209. WRITTEN IN THE HIGHLANDS OF SCOTLAND

24. *Another flood*—Loch Long, a narrow bay west of the county of Dumfries, Scotland

AN INSCRIPTION IN THE CRIMEA

210. 9. *To see his face no more*—"There is a beautiful story, delivered down to us from antiquity, which will here perhaps occur to the reader

"Icarus, when he gave Penelope in marriage to Ulysses, endeavored to persuade him to dwell in Lacedaemon, and, when all he urged was to no purpose, he entreated his daughter to remain with him. When Ulysses set out with his bride for Ithaca, the old man followed the chariot, till, overcome by his importunity, Ulysses consented that it should be left to Penelope to decide whether she would proceed with him or return with her father. It is related, says Pausanias, that she made no reply, but that she covered herself with her veil, and that Icarus, perceiving at once by it that she inclined to Ulysses, suffered her to depart with him.

"A statue was afterwards placed by her father as a memorial in that part of the road where she had covered herself with her veil. It was still standing there in the days of Pausanias, and was called the statue of Modesty"—Rogers's note

THE BOY OF EGREMOND

"In the twelfth century William Fitz-Duncan laid waste the valleys of Craven with fire and sword, and was afterwards established there by his uncle, David, King of Scotland. He was the last of the race, his son, commonly called the Boy of Egremont, dying before him in the manner here related, when a Priory was removed from Embsay to Bolton, that it might be as near as possible to the place where the accident happened. That place is still known by the name of the *Strid*, and the mother's answer, as given in the first stanza, is to this day, often repeated in Wharfedale."—Rogers's note

The places mentioned above are in the western part of Yorkshire, England

211.

THE GONDOLA

212. 30. *Lay of love*—"La Blondina in Gondolletta."—Rogers's note

41. *Grass-grown*.—"When a despot lays his hand on a free city, how soon must he make the discovery of the rustic who bought Punch of the puppet-show man, and complained that he would not speak!"—Rogers's note

50-52. "For this thought I am indebted to some unpublished travels by the author of *Vathek*."—Rogers's note.

67. *Tancred and Erminia*.—"Goldoni, describing his excursion with the Passalacqua, has left us a lively picture of this class of men 'We were no sooner in the middle of that great lagoon which encircles the city than our discreet gondoller drew the curtain behind us, and let us float at the will of the waves. At length night came on, and we could not tell where we were. "What is the hour?" said I to the gondoller—"I cannot guess, sir, but, if I am not mistaken, it is the lover's hour"—"Let us go home," I replied, and he turned the prow homeward, singing, as he rowed, the twenty-ninth strophe of the sixteenth canto of the *Jerusalem Delivered*.'" Carlo Goldoni (1707-93) was a noted Italian dramatist

90. *Bianca*.—"Bianca Capello. It had been shut, if we may believe the novelist Malespini, by a baker's boy, as he passed by at daybreak, and in her despair she fled with her lover to Florence where he fell by assassination. Her beauty, and her love adventure as here related, her marriage afterwards with the grand duke, and that fatal banquet at which they were both poisoned by the cardinal, his brother, have rendered her history a romance"—Rogers's note. Bianca Capello was a noted Italian adventuress of the 16th century. She eloped with Buonaventuri in 1563, and married Francesco, grand duke of Tuscany, in 1578.

§

SIR WALTER SCOTT (1771-1832), p. 433

EDITIONS

Poetical Works, with a Biographical and Critical Memoir, by F. T. Palgrave (Globe ed. London and New York, Macmillan, 1886, 1907)

Poetical Works, with a Critical Memoir by W. M. Rossetti (London, Moxon, 1870)

Poetical Works, 2 vols., ed. with a Prefatory Notice, Biographical and Critical, by W. Sharp (London, Scott, 1885-86)

Poetical Works, 2 vols., ed. by W. Minto (London, Black, 1887-88, 1891-92)

Poetical Works, ed. by W. J. Rolfe (Boston, Houghton, 1888)

Poems, 5 vols., ed. by J. Dennis (Aldine ed. London, Bell, 1892, New York, Macmillan)

Poetical Works, 4 vols., with the Author's Introductions and Notes, and the Annotations of J. G. Lockhart (Edinburgh, Oliphant, 1898, Philadelphia, Lippincott, 1900)

Complete Poetical Works, ed., with a Biographical Sketch, by H. E. Scudder (Cambridge ed. Boston, Houghton, 1900)

Complete Poetical Works, 6 vols., ed., with Introductions, by A. Lang (Boston, Estes, 1902); 1 vol. (London, Nimmo, 1905)

Poetical Works, ed. by J. L. Robertson (Oxford Univ. Press, 1904, 1913)

Waverley Novels, 12 vols. (Abbotsford ed. Edinburgh, Black, 1842-47)

Waverley Novels, 25 vols. (Centenary ed. Edinburgh, Black, 1870-71)

Waverley Novels, 25 vols. (Oxford Univ. Press, 1912)

Miscellaneous Prose Works, 30 vols. (Edinburgh, Cadell, 1834-71, Black, 1870-82)

Journal, 1825-32, 2 vols., ed. by D. Douglas (Edinburgh, Douglas, 1890, New York, Harper, 1890, 1900)

Familiar Letters, 2 vols., ed. by D. Douglas (Edinburgh, Simpkin, 1893, Boston, Houghton, 1894)

Minstrelsy of the Scottish Border, 4 vols., ed. by T. F. Henderson (Edinburgh, Blackwood, 1902), 1 vol., with an Introduction by A. Noyes (Edinburgh, Melrose, 1908, New York, Stokes, 1913)

BIOGRAPHY

Crockett, W. S. *Footsteps of Scott* (New York, Jacobs, 1908, Boston, Phillips, 1914)

Crockett, W. S. *The Scott Country* (Edinburgh, Black, 1902, 1911, New York, Macmillan)

Findlay, J. P. *Sir Walter Scott, the Great Unknown* (London, Nimmo, 1911)

Gillman, G. *Life of Sir Walter Scott* (Edinburgh, Hamilton, 1870, 1871)

Hudson, W. H. *Sir Walter Scott* (London, Sands, 1901)

Hutton, R. H. *Sir Walter Scott* (English Men of Letters Series. London, Macmillan, 1878, 1896, New York, Harper)

Irving, W. *Abbotsford and Newstead Abbey* (Bohn's Library ed. London, Bell, 1850)

Lang, A. *Sir Walter Scott* (Literary Lives Series. London, Hodder, 1906, New York, Scribner)

Lockhart, J. G. *Memoirs of the Life of Sir Walter Scott, Baronet*, 10 vols. (Edinburgh, 1839), 3 vols. (Boston, Houghton, 1881). Abridged ed., 1 vol. (New York, Crowell, 1871, London, Black, 1880, Boston, Houghton, 1901)

MacCunn, F. A. *Sir Walter Scott's Friends* (Edinburgh, Blackwood, 1909, New York, Lane, 1910).

Napier, G. G. *Homes and Haunts of Scott* (London, Macmillan, 1907)

Norgate, G. Le G. *Life of Sir Walter Scott* (London, Methuen, 1906)

Olcott, C. S. *The Country of Sir Walter Scott* (London, Cassell, 1913, Boston, Houghton)

Olcott, C. S. "The Courtship of Sir Walter Scott," *The Bookman*, Jan., 1912 (34 488)

Olcott, C. S. "The Making of Sir Walter," *The Outlook*, July 27, 1912 (101 703)

- Saintsbury, G *Sir Walter Scott* (Famous Scots Series, Edinburgh and London, Oliphant, 1897, New York, Scribner)
- Scott, C. G. and A *Letters of Sir Walter Scott's Family to their Governess* (London, Richards, 1906)
- Scott, Sir W *Journal, and Letters.*
- Skene, J *Memories of Sir Walter Scott*, ed by B. Thomson (London, Murray, 1909)
- Stephen, L "The Story of Scott's Ruin," *Studies of a Biographer*, 3 vols (London, Duckworth, 1898-1902, New York, Putnam)
- Yonge, C D *Life of Sir Walter Scott* (Great Writers Series, London, Scott, 1888)
- Hasslitt, W *The Spirit of the Age* (London, 1825), *Collected Works*, ed Waller and Glover (London, Dent, 1902-06, New York, McClure), 4, 241
- Hugo, V *Littérature et Philosophie* (Paris, 1884).
- Hutton, R H *Brief Literary Criticisms* (London, Macmillan, 1906).
- Jack, A A *Essays on the Novel as Illustrated by Scott and Miss Austen* (London, Macmillan, 1897)
- Jeffrey, F *Criticisms in The Edinburgh Review* "Marmion," April, 1808 (12 1), "The Lady of the Lake," Aug, 1810 (16 203), "The Lay of the Last Minstrel," April, 1805 (6 1), "The Lord of the Isles," Feb, 1815 (24 273), "The Vision of Don Roderick," Aug, 1811 (18 379)

CRITICISM

- Ainger, A. *Lectures and Essays*, 2 vols. (New York and London, Macmillan, 1905)
- Bagehot, W "The Waverley Novel," *The National Review*, April, 1854, *Literary Studies*, 3 vols., ed by R. H. Hutton (London and New York, Longmans, 1878-79, 1895).
- Ball, Margaret *Sir Walter Scott as a Critic of Literature* (Columbia Univ Press, 1907)
- Beers, H A *A History of English Romanticism in the Nineteenth Century* (New York, Holt, 1901, 1910)
- Blackwood's Magazine, "Sir Walter Scott, His Friends and Critics," Feb, 1910 (187 187)
- Brandes, G "Historical Naturalism," *Main Currents in Nineteenth Century Literature*, Vol. 4 (London, Heinemann, 1905, New York, Macmillan, 1906)
- Brooke, S A *Studies in Poetry* (New York, Putnam, 1907, London, Duckworth)
- Canning, A S G *Sir Walter Scott Studied in Eight Novels* (London, Unwin, 1910, New York, Wessels)
- Canning, A S G *History in Scott's Novels* (London, Unwin, 1905, 1907)
- Carlyle, T *The London and Westminster Review* (1838), *Critical and Miscellaneous Essays*, 4 vols (Boston, Houghton, 1880)
- Chesterton, G K "The Position of Sir Walter Scott," *Twelve Types* (London, Humphreys, 1902, 1910), *Varied Types* (New York, Doubt, 1903, 1909)
- Crockett, W S *The Scott Originals* (Edinburgh, Foulis, 1911; New York, Scribner)
- Dawson, W J *The Makers of English Poetry* (New York and London, Revell, 1906)
- Dawson, W J "The Waverley Novels" and "Scott's Greatness," *The Makers of English Fiction* (New York and London, Revell, 1905)
- Elliot, Col F *Trustworthiness of the Border Ballads* (London, Blackwood, 1906)
- Elliot, Col F *Further Essays on the Border Ballads* (Edinburgh, A. Elliot, 1910)
- Fyfe, W. G *Edinburgh under Sir Walter Scott* (Edinburgh, Constable, 1906; New York, Dutton)
- Gates, L E *Studies and Appreciations* (New York, Macmillan, 1900)
- Hay, J "Address at the Unveiling of the Bust of Scott in Westminster Abbey 1897," *Addresses* (New York, Century, 1906)
- Lang, A *Essays in Little* (London, Henry, 1891, New York, Scribner)
- Lang, A *Letters to Dead Authors* (London, Longmans, 1880, 1892, New York, Scribner, 1894)
- Lang, A and J *Highways and Byways in the Borders* (London, Macmillan, 1913)
- Lang, A *Sir Walter Scott and the Border Minstrelsy* (London and New York, Longmans, 1910)
- Mable, H W "The Land of Scott," *Backgrounds of Literature* (New York, Outlook, 1903)
- Mason, D *British Novelists and their Styles* (London, Macmillan, 1859)
- Morgan, A E *Scott and his Poetry* (London, Harrap, 1913)
- Omond, T S *The Romantic Triumph* (Edinburgh, Blackwood, 1900, New York, Scribner, 1900, 1909)
- Parr, G "Walter Scott and Joanna Baillie," *The Edinburgh Review* Oct., 1912, and Jan, 1913 (210 355, 217 170)
- Quarterly Review, The "Rokeby," Dec., 1812 (8 485), "The Lady of the Lake," May, 1810 (3 492), "The Lord of the Isles," July, 1815 (18 289), "The Vision of Don Roderick," Oct., 1811 (6 221)
- Ramsay, H D *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLehose, 1894, 1906)
- Rosel, L K *Die literarischen und persönlichen Beziehungen Sir Walter Scotts zu Goethe* (Leipzig, 1902)
- Ruskin, J *Fora Clavigera*, Letters 31 34, 92 (1873, 1888, New York, Crowell, 1909)
- Ruskin, J "Of Modern Landscapes," *Modern Painters*, Part 4, ch 16 (London, Smith, 1856, New York, Crowell, 1909)
- Saintsbury, G "The Historical Novel," *Essays in English Literature, 1790-1860*, Second Series (London, Dent, 1895, New York, Scribner)
- Seecombe, T "Scott Waverley," *The Contemporary Review*, July, 1914 (106 26)
- Shairp, J C "The Homeric Spirit in Walter Scott," *Aspects of Poetry* (Oxford, Clarendon Press, 1881, Boston, Houghton)
- Smith, Goldwin In Ward's *The English Poets*, Vol 4 (London and New York, Macmillan, 1880, 1911).

- Stephen, L. "Some Words About Sir Walter Scott," *Hours in a Library*, 3 vols (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols. (1907).
- Stevenson, E. L. "A Gossip on Romance," *Memoirs and Portraits* (London, Chatto, 1887)
- Swinburne, A. C. "The Journal of Sir Walter Scott," *Studies in Prose and Poetry* (London, Chatto, 1897)
- Symons, A. "Was Sir Walter Scott a Poet?" *The Atlantic Monthly*, Nov., 1904 (94 604). *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton)
- Vaughan, C. E. *The Romantic Revolt* (Edinburgh, Blackwood, 1900, New York, Scribner, 1907)
- Veitch, J. *The History and Poetry of the Scottish Border*, 2 vols (Glasgow, MacLehose, 1878)
- Verrall, A. W. *Collected Literary Essays* (Cambridge, Univ Press, 1913)
- Watt, L. M. *Scottish Life and Poetry* (London, Nisbet, 1912)
- Williams, A. M. "Scott as a Man of Letters," *Englische Studien*, 1907 (37)
- Woodberry, G. E. "The Prince of Prose Romancers," *Great Writers* (New York, McClure, 1907, Macmillan 1912)
- Wyndham, G. *Sir Walter Scott* (London, Macmillan, 1908)
- Young, C. A. *The Waverley Novels* (Glasgow, MacLehose, 1907)

KEY, DICTIONARY, AND SYNOPSES

- Grey, H. *Key to the Waverley Novels* (London, Griffith, 1884, Long 1908, Sonnenschein, 1899, New York, Bowman, 1910)
- Husband, M. F. A. *Dictionary of Characters in the Waverley Novels* (London, Routledge, 1910, New York, Dutton)
- McSpadden, J. W. *Waverley Synopses* (New York, Crowell, 1909, 1914)

BIBLIOGRAPHY

- Anderson, J. P. In *Yonge's Life of Sir Walter Scott* (1888)
- Ball, Margaret. In *Sir Walter Scott as a Critic of Literature* (Columbia Univ Press, 1907)

CRITICAL NOTES

"The perennial charm of the Waverley Novels resides very largely in their healthfulness. They take us entirely out of ourselves, and absorb us in the world of incident and action. If they are not always great as works of art, they are always great in that health of mind and soul which is elemental in all true living. Men cannot be too grateful for a mass of writing so genuine in tone, so free from morbid tendencies, so true to the fundamental ethics of living."—H. W. Mahle, in *My Study Fire*, Second Series (1896)

What Mahle says of the novels, applies to Scott's work as a whole

"Scott's is almost the only poetry in the English language that not only runs in the head of

average men, but beats the head in which it runs by the mere force of its hurried frankness of style. . . . No poet ever equalled Scott in the description of wild and simple feelings"—R. H. Hutton, in *Sir Walter Scott* (English Men of Letters Series, 1879)

See Wordsworth's *Larrow Revisited* (p. 312), and *On the Departure of Sir Walter Scott from Abbotsford, for Naples* (p. 314), also Byron's *English Bards and Scotch Reviewers*, 153-84 (pp. 487-88)

433.

WILLIAM AND HELEN

Scott's first publication was a translation or imitation of two German ballads written by G. A. Bürger (1748-94), a noted German poet. One of these was *Lenore* (1774), the basis of Scott's *William and Helen*. Scott gives in a note the following account of how he became acquainted with *Lenore*: "A lady of high rank in the literary world read this romantic tale, as translated by Mr. Taylor, in the house of the celebrated Professor Dugald Stewart, of Edinburgh. The author was not present, nor indeed in Edinburgh at the time, but a gentleman who had the pleasure of hearing the ballad, afterwards told him the story, and repeated the remarkable chorus—

"Tramp, tramp, across the land they speede,
Mplash, splash, across the sea,
Hurrah, the dead can ride apace!
Dost fear to ride with me?"

"In attempting a translation, then intended only to circulate among friends, the present author did not hesitate to make use of this impressive stanza, for which freedom he has since obtained the forgiveness of the ingenious gentleman to whom it properly belongs."

The lady referred to was Mrs. Anna Letitia Barbauld (1748-1825). Mr. Taylor was William Taylor of Norwich (1765-1886)

436.

THE VIOLET

This is usually regarded as one of the most beautiful and delicate of Scott's poems. It refers to his love, never directly expressed, for Williamina Stuart. The poem was written immediately after it became evident that his hopes were in vain. Miss Stuart, who married Sir William Forbes, died in 1810. Seventeen years later Scott wrote in his *Journal* (Nov. 7 and 10, 1827), after a visit to Miss Stuart's aged mother: "I went to make another visit, and fairly softened myself like an old fool, with recalling old stories till I was fit for nothing but shedding tears and repeating verses for the whole night. This is sad work. The very grave gives up its dead, and time rolls back thirty years to add to my perplexities. I don't care. I begin to grow over-hardened and, like a stag turning at bay, my naturally good temper grows fierce and dangerous. Yet what a romance to tell, and told I fear it will one day be. And then my three years of dreaming and my two years

of wakening will be chronicled doubtless. But the dead will feel no pain . . . At twelve o'clock I went to poor lady J. S. to talk over old stories. I am not clear that it is right or healthful indulgence to be ripping up old sorrows, but it seems to give her deep-seated sorrow words, and that is a mental blood-letting. To me these things are now matter of calm and solemn recollection, never to be forgotten, yet scarce to be remembered with pain."

For a full account of the story, see Lockhart's *Life of Scott*, ch. 8, and Miss F. M. F. Skene's "Sir Walter Scott's First Love," *The Century Magazine*, July, 1899 (58 368).

GLENFINLAS

This ballad was first published in Monk Lewis's *Tales of Wonder*. The following account of the ballad was there given by Scott in a preface: "The simple tradition upon which this ballad is founded runs thus: While two Highland hunters were passing the night in a solitary *bothy* (a hut built for the purpose of hunting) and making merry over their venison and whisky, one of them expressed a wish that they had pretty ladies to complete their party. The words were scarcely uttered, when two beautiful young women, habited in green, entered the hut, dancing and singing. One of the hunters was seduced by the siren who attached herself particularly to him, to leave the hut. The other remained, and, suspicious of the fair seducers, continued to play upon a trumpet, or Jew's harp, some strain, consecrated to the Virgin Mary. Day at length came, and the temptress vanished. Searching in the forest, he found the bones of his unfortunate friend, who had been torn to pieces and devoured by the fiend into whose toils he had fallen. The place was from thence called the Glen of the Green Women."

'Glenfinlas is a tract of forest-ground, lying in the Highlands of Perthshire, not far from Callender in Menteith. It was formerly a royal forest, and now belongs to the Earl of Moray. This country, as well as the adjacent district of Balquidder, was, in times of yore, chiefly inhabited by the Macgregors. To the west of the Forest of Glenfinlas lies Loch Katrine, and its romantic avenue, called the Troshachs. Benledi, Benmore, and Benvoirlich, are mountains in the same district, and at no great distance from Glenfinlas. The River Teith passes Callender and the Castle of Doune, and joins the Forth near Stirling. The Pass of Lenny is immediately above Callender, and is the principal access to the Highlands from that town. Glenartney is a forest, near Benvoirlich. The whole forms a sublime tract of Alpine scenery."

Border. Scott gives the following historical basis for the ballad:

"The ruins of Cadyow, or Cadsow Castle, the ancient baronial residence of the family of Hamilton, are situated upon the precipitous banks of the River Ewan, about two miles above its junction with the Clyde. It was dismantled, in the conclusion of the Civil Wars, during the reign of the unfortunate Mary, to whose cause the house of Hamilton devoted themselves with a generous zeal, which occasioned their temporary obscurity, and, very nearly, their total ruin. The situation of the ruins, embosomed in wood, darkened by ivy and creeping shrubs, and overhanging the brawling torrent, is romantic in the highest degree. In the immediate vicinity of Cadyow is a grove of immense oaks, the remains of the Caledonian Forest, which anciently extended through the south of Scotland, from the eastern to the Atlantic Ocean. Some of these trees measure twenty-five feet and upwards in circumference, and the state of decay in which they now appear shows that they have witnessed the rites of the Druids. The whole scenery is included in the magnificent and extensive park of the Duke of Hamilton."

"In detailing the death of the Regent Murray, which is made the subject of the ballad, it would be injustice to my reader to use other words than those of Dr Robertson, whose account of that memorable event forms a beautiful piece of historical painting."

"Hamilton of Bothwellhaugh was the person who committed this barbarous action. He had been condemned to death soon after the battle of Langside, as we have already related, and owed his life to the Regent's clemency. But part of his estate had been bestowed upon one of the Regent's favorites, who seized his house, and turned out his wife, naked, in a cold night, into the open fields, where, before next morning, she became furiously mad. This injury made a deeper impression on him than the benefit he had received, and from that moment he vowed to be revenged of the Regent. Party rage strengthened and inflamed his private resentment. His kinsmen, the Hamiltons, applauded the enterprise. The maxims of that age justified the most desperate course he could take to obtain vengeance. He followed the Regent for some time, and watched for an opportunity to strike the blow. He resolved at last to wait till his enemy should arrive at Linlithgow, through which he was to pass in his way from Stirling to Edinburgh. He took his stand in a wooden gallery, which had a window towards the street, spread a feather-bed on the floor to hinder the noise of his feet from being heard, hung up a black cloth behind him, that his shadow might not be observed from without, and, after all this preparation, calmly expected the Regent's approach, who had lodged, during the night, in

This ballad was included in the third volume of Scott's *The Minstrelsy of the Scottish*

a house not far distant. Some indistinct information of the danger which threatened him had been conveyed to the Regent, and he paid so much regard to it, that he resolved to return by the same gate through which he had entered, and to fetch a compass round the town. But, as the crowd about the gate was great, and he himself unacquainted with fear, he proceeded directly along the street, and the throng of people obliging him to move very slowly, gave the assassin time to take so true an aim, that he shot him, with a single bullet, through the lower part of his belly, and killed the horse of a gentleman who rode on his other side. His followers instantly endeavored to break into the house whence the blow had come; but they found the door strongly barricaded, and, before it could be forced open, Hamilton had mounted a fleet horse, which stood ready for him at a back passage, and was got far beyond their reach. The Regent died the same night [Jan 23, 1569] of his wound."—*History of Scotland*, Book v

440. 45. *The Chief*—"The head of the family of Hamilton, at this period, was James, Earl of Arran, Duke of Châtellerauld in France, and first peer of the Scottish realm. In 1569 he was appointed by Queen Mary her lieutenant-general in Scotland"—Scott's note

441. 141. *Dark Minton*—"He was concerned in the murder of David Rizzio, and at least privy to that of Darnley"—Scott's note. Rizzio (d 1566) was secretary to Mary Queen of Scots. Lord Darnley (d 1567) was Mary's second husband

THE MINSTRELSY OF THE SCOTTISH BORDER

This was a collection of ballads and songs which Scott gathered together with help of friends, and published in three volumes, 1802-03. It contained, besides genuine ballads, a number of pieces which were the work, in part or entirely, of Scott

KINMONT WILLIE

"This ballad is preserved by tradition in the West Borders, but much mangled by reciters, so that some conjectural emendations have been absolutely necessary to render it intelligible"—Scott's note. It is believed that most of this ballad is the work of Scott. If that is so, the ballad is perhaps the one example of a completely successful imitation of the genuine ballads. The ballad which may have furnished the basis for *Kinmont Willie* is *Jock o' the Side*. See Child's *English and Scottish Popular Ballads*, 8, 475

The ballad is based upon a Border incident of 1596. Kinmont Willie, or William Armstrong, of Kinmouth, near the southern border of Scotland, was captured for freebooting by the English and shut up in Carlisle Castle, under the wardenship of Lord Scroop and his deputy Sakeld. Failing to secure the

release of Armstrong, Sir Walter Scott of Branksholm, Lord of Buccleugh, led a troop of horsemen to the Castle, surprised the watchmen, set the prisoner free, and escaped across the River Eden

444

LORD RANDAL

This is a genuine ballad, versions of which are widely distributed throughout Europe. See the account of it in Child's *The English and Scottish Popular Ballads*, 1, 151 ff.

THE LAY OF THE LAST MINSTREL

In the Preface to the first edition, Scott states that the poem was intended "to illustrate the customs and manners which anciently prevailed on the Borders of Scotland and England. The inhabitants living in a state partly pastoral and partly warlike, and combining habits of constant depredation with the influence of a rude spirit of chivalry, were often engaged in scenes highly susceptible of poetical ornament. As the description of scenery and manners was more the object of the author than a combined and regular narrative, the plan of the ancient metrical romance was adopted, which allows greater latitude, in this respect than would be consistent with the dignity of a regular poem.

For these reasons, the poem was put into the mouth of an ancient minstrel, the last of the race, who, as he is supposed to have survived the Revolution, might have caught somewhat of the refinement of modern poetry, without losing the simplicity of his original model. The date of the tale itself is about the middle of the sixteenth century, when most of the persons actually flourished."

The poem is written in honor of Lady Dalkeith (afterwards Duchess of Buccleugh), of Branksome Hall on the River Teviot in Roxburghshire. She suggested to Scott that he write a ballad on the legend of the goblin page, Gilpin Horner, and this poem was the result. It is sung by the minstrel in the presence of the Duchess and her ladies

See Byron's *English Bards and Scotch Reviewers*, 150-64 (p 487)

445.

HAROLD

This song is sometimes entitled *The Lay of Rosabelle*. The poem is supposed to be sung, after the espousal of Margaret of Buccleuch to Lord Cranstoun, by Harold, the minstrel of the house of St. Clair. It tells of the death of Rosabelle as she was returning from Ravenshoeuch Castle to Roslin, the family seat of the St. Clairs, in Edinburghshire, Scotland

446.

THE MAID OF NEIDPATH

The following explanatory note is prefixed to this poem in the Cambridge edition of Scott's *Poetical Works*:—"There is a tradition in Tweeddale," says Scott, "that, when

Neidpath Castle, near Peebles, was inhabited by the Earls of March, a mutual passion subsisted between a daughter of that noble family and a son of the Laird of Tushielaw, in Ettrick Forest. As the alliance was thought unsuitable by her parents, the young man went abroad. During his absence the lady fell into a consumption, and at length, as the only means of saving her life, her father consented that her lover should be recalled. On the day when he was expected to pass through Peebles, on the road to Tushielaw, the young lady, though much exhausted, caused herself to be carried to the balcony of a house in Peebles belonging to the family, that she might see him as he rode past. Her anxiety and eagerness gave such force to her organs that she is said to have distinguished the horse's footsteps at an incredible distance. But Tushielaw, unprepared for the change in her appearance, and not expecting to see her in that place, rode on without recognising her, or even slackening his pace. The lady was unable to support the shock, and, after a short struggle, died in the arms of her attendants. Published in 1806, in Haydn's *Collection of Scottish Airs*.

HUNTING SONG

This song is found in Scott's continuation of Strutt's *Queenhoo-Hall* printed in the Appendix to the General Preface to *Waverley*. The song is sung by three minstrels preparatory to a hunting expedition.

WHERE SHALL THE LOVER REST

This song is found in Canto 3 of *Marmion*, lines 148-53. It is sung by the youth Fitz-Eustace, in response to a request from Marmion, "To speed the lingering night away." It is thus introduced:

A mellow voice Fitz-Eustace had,
The air he chose was wild and sad,
Such have I heard in Scottish land,
Rise from the busy harvest band
When falls before the mountaineer
On Lowland plains the ripened ear:
Now one shrill voice the notes prolong,
Now a wild chorus swells the song
Oft have I listened and stood still
As it came softened up the hill,
And deemed it the lament of men
Who languished for their native glen,
And thought how sad would be such sound
On Susquehanna's swampy ground,
Kentucky's wood-encumbered brake,
Or wild Ontario's boundless lake,
Where heart-sick exiles in the strain
Recalled fair Scotland's hills again.

447.

LOCHINVAR

This familiar ballad is found in Canto 5 of *Marmion*, lines 313-60. It is sung by Lady Heron, who has come to the court of King James of Scotland to make peace between him and her husband, who was held prisoner because of alleged connection with the death of Sir Robert Kerr, Warden of the Middle

Marches. James's defeat at Flodden is by some historians imputed to his infatuation for Lady Heron.

The ballad is based on the ballad *Katharine Jaffray*, first published by Scott, under the title of *The Laird of Lamington*, in *The Minstrelsy of the Scottish Border*, 1802. The names in the ballad are traditional.

448.

THE LADY OF THE LAKE

"The scene of the following poem is laid chiefly in the vicinity of Loch Katrine, in the Western Highlands of Perthshire. The time of action includes six days, and the transactions of each day occupy a canto"—Scott's prefatory Argument.

Scott gives the following account of the poem in the Introduction prefixed to the edition of 1830: "After the success of *Marmion*, I felt inclined to exclaim with Ulysses in the *Odyssey*—

Οὗτος μὲν δὴ θεῶτος δάατος ἐκτελέεσθαι
Νῦν αὖτε σκορὸν ἄλλον.—*Odys.* XXII, 5.

'One venturous game my hand has won to-day—
Another, gallants, yet remains to play.'

"The ancient manners, the habits, and customs of the aboriginal race by whom the Highlands of Scotland were inhabited, had always appeared to me peculiarly adapted to poetry. The change in their manners, too, had taken place almost within my own time, or at least I had learned many particulars concerning the ancient state of the Highlands from the old men of the last generation. I had always thought the old Scottish Gael highly adapted for poetical composition. The feuds, and political discussions, which, half a century earlier, would have rendered the richer and wealthier part of the kingdom indisposed to countenance a poem, the scene of which was laid in the Highlands, were now sunk in the generous compassion which the English, more than any other nation, feel for the misfortunes of an honorable foe. The poems of Ossian had, by their popularity, sufficiently shown, that if writings on Highland subjects were qualified to interest the reader, mere national prejudices were, in the present day, very unlikely to interfere with their success.

"I had also read a great deal, seen much, and heard more, of that romantic country, where I was in the habit of spending some time every autumn, and the scenery of Loch Katrine was connected with the recollection of many a dear friend and merry expedition of former days. This poem, the action of which lay among scenes so beautiful, and so deeply imprinted on my recollection, was a labor of love; and it was no less so to recall the manners and incidents introduced. The frequent custom of James IV., and particularly of James V., to walk through their kingdom in disguise, afforded me the hint of an

incident, which never fails to be interesting, if managed with the slightest address or dexterity."

453. 585. *Though all unask'd his birth and name*—"The Highlanders, who carried hospitality to a punctilious excess, are said to have considered it as churlish, to ask a stranger his name or lineage, before he had taken refreshment. Feuds were so frequent among them, that a contrary rule would in many cases have produced the discovery of some circumstance which might have excluded the guest from the benefit of the assistance he stood in need of"—Scott's note

455. BOAT SONG

This song (lines 899-938 of Canto 2) is sung by a group of boatmen as they bring their chieftain to shore

456. CORONACH

This song (lines 370-93 of Canto 3) is sung by a group of village maids and matrons as a lament over Duncan, their dead leader

CANTO VI

Summary of Cantos II-V. Shortly after the departure of James Fitz James the next morning Roderick Dhu, one of the proudest of Highland chieftains, returns with his clansmen from a foray on the Lowlands. At the same time, Douglas, who has been sheltered by his nephew, Roderick, from the King's hatred, returns from hunting, bringing with him young Malcolm Graeme, Ellen's lover. That night Roderick suggests that Douglas give him Ellen to wed, and that they join forces against the King. Douglas, knowing Ellen's love for Malcolm, refuses to join Roderick against the King. Malcolm leaves, hoping to secure protection for Douglas.

All the next day, Roderick's messenger rides through the Highlands, rousing the men to arms. The day following, James Fitz James again discovers Ellen, this time in hiding with old Allan, and he proposes to carry her to the court as his wife. Upon her refusal, he gives her a ring, which he says will secure for her any boon that she may ask from the King. On the fifth day, James meets with Roderick in single combat and overcomes him. A little later, Douglas, who has been performing feats of strength at the court, arouses the anger of the King and is thrown into prison.

460. BATTLE OF BEAL' AN DUINE

"A skirmish actually took place at a pass thus called in the Trossachs, and closed with the remarkable incident mentioned in the text. It was greatly posterior in date to the reign of James V"—Scott's note "Beal' an Duine" means "The pass of the man."

384-91. Cf the following lines from the Anglo-Saxon poem *The Fight at Finnsburg*, describing the approach of an armed troop: "This is not day that dawns from the east, nor here flies the dragon, nor here burns the gables of this hall, but hither come bearing a hostile band its bright battle gear, fowls sing, the gray-coated one [the wolf] howls, the war-wood resounds, shield answers shaft."

464. BRIGNALL BANKS

This song is found in Canto 8 of *Robbery*, lines 394-453. It is sung in a scene of revel by a youth, Edmund of Winston.

"as the aptest mate
For jovial song and merry feat."

The song is sung after Edmund dreams of early scenes and incidents in his own life. Brignall was the name of an estate along the Greta River, in Yorkshire. Edmund sings also the next song, *Allen a Dale*, lines 718-47 of the same Canto.

465. ALLEN-A-DALE

The subject of this song was a legendary outlaw minstrel, a companion of Robin Hood in Sherwood Forest.

HIE AWAY, HIE AWAY

This song is found in Chapter 12 of *Waverley*. It is sung by Davie, a simple-minded youth, to his two large deer greyhounds.

TWIST YE, TWINE YE

This song is found in Chapter 4 of *Guy Mannering*. It is sung by Meg Merrilies, a gypsy, as she spins the charm of the new born son and heir of her master. The next song, *Wasted, Weary, Wherefore Stay*, found in Chapter 27, is sung also by Meg Merrilies as a sort of spell or prayer to speed the passage of a dying smuggler.

466. LINES ON THE LIFTING OF THE BANNER OF
THE HOUSE OF BUCCLEUCH

The football match described in this poem took place on Dec. 4, 1815 on the plain of Carterhaugh, near the junction of the Eddrick and Yarrow rivers in Selkirkshire, Scotland. The game was arranged by Scott's friend, the Duke of Buccleuch, between the men of the Vale of Yarrow and the Burghers of Selkirk. The names mentioned in the poem are those of the players and partisans of the two teams. For a full account of the event see Lockhart's *Life of Scott*, 4, 271 (ch. 36).

14. *A stripling's weak hand*—This was Scott's eldest son Walter.

467. JOCK OF HAZELDEAN

The first stanza of this poem is old. See Child's *English and Scottish Popular Ballads*, 5, 159 E.

PIBROCH OF DONUIL DHU

"This is a very ancient pibroch belonging to Clan MacDonald, and supposed to refer to the expedition of Donald Balloch, who, in 1481, launched from the Isles with a considerable force, invaded Lochaber, and at Inverlochy defeated and put to flight the Earls of Mar and Caithness, though at the head of an army superior to his own"—Scott's note

WHY SITT'ST THOU BY THAT RUIN'D HALL?

This song is sometimes entitled *Time*. It is found in Chapter 10 of *The Antiquary* Lovel, one of the chief characters in the story, hears it early in the morning as it is sung by a woman in a turret opposite his window

466. AND WHAT THOUGH WINTER WILL PINCH
SEVERN

This song is sometimes entitled *Cavalier Song*. It is found in Chapter 19 of *Old Mortality*, where it is sung by a Major Bellenden to his sister after he had been refused a request by Colonel Clahame.

CLARION

This poem stands as the motto to Chapter 34 of *Old Mortality*. It is one of a number of mottoes, ascribed by Scott to anonymous writers, but really written by himself

"It may be worth noting that it was in correcting the proof-sheets of *The Antiquary* that Scott first took to equipping his characters with mottoes of his own fabrication. On one occasion he happened to ask John Ballantyne, who was sitting by him, to hunt for a particular passage in Beaumont and Fletcher. John did as he was bidden, but did not succeed in discovering the lines 'Hang it Johnnie' cried Scott 'I believe I can make a motto sooner than you will find one'. He did so accordingly, and from that hour, whenever memory failed to suggest an appropriate epigraph, he had recourse to the inexhaustible mines of 'old play' or 'old ballad' to which we owe some of the most exquisite verse that ever flowed from his pen"—Lockhart, in *Life of Scott*, ch 27.

THE DREARY CHANGE

"It was while struggling with such languor, on one lovely evening of this autumn [1817], that he composed the following beautiful verses. They mark the very spot of their birth,—namely, the then naked height overhanging the northern side of the Cauldshields Loch, from which Melrose Abbey to the eastward, and the hills of Ettrick and Yarrow to the west, are now visible over a wide range of rich woodland,—all the work of the poet's hand."—Lockhart, in *Life of Scott*, ch 39

FAREWELL TO THE LAND

This poem stands as the motto to Chapter 30 of *Rob Roy*. See note on *Clarion*, above.

PROUD MAISON

This song is found in Chapter 40 of *The Heart of Midlothian*. It is sung by the insane Madge Wildfire on her death-bed

THE BAREFOOTED FRIAR

This song is found in Chapter 17 of *Ivanhoe*. It is sung by the friar of Copmanhurst to entertain his guest, the Black Knight

469.

REBECCA'S HYMN

This hymn is found in Chapter 39 of *Ivanhoe*. It follows this statement "It was in the twilight of the day when her trial, if it could be called such, had taken place, that a low knock was heard at the door of Rebecca's prison-chamber. It disturbed not the inmate, who was then engaged in the evening prayer recommended by her religion, and which concluded with a hymn we have ventured thus to translate into English"

The original of Rebecca was an American Jewess named Rebecca Gratz. The story of her fruitless love for a Christian was told to Scott by Washington Irving at Abbotsford in 1817. See Van Rensselaer's "The Original of Rebecca in *Ivanhoe*," *The Century Magazine*, Sept., 1882 (24 679)

BORDER MARCH

This song is found in Chapter 25 of *The Monastery*. It is sung by a follower of Baron Avenel as he sits over his meal with a small company of Border-riders.

The following interesting parody is by Thomas Love Peacock. It is one of his so-called Paper Money Lyrics.

Thomas of Northumbrian

On the Prohibition of Scotch One-Pound Notes
in England
1825 1837

March, march, Make-rags of Borrowdale,¹
Whether ye promise to bearer or order,
March, march, Take-rag and Bawbee tail,²
All the Scotch fimsies must over the Border
Vainly you snarl anent
New Act of Parliament,
Bidding you vanish from dairy and "lauder",³
Lugs, you have had your day,
Down tail and slink away,
You'll pick no more bones on this side of the
Border
Hence to the hills where your fathers stole
cattle,

¹ "Not the Cumberland Borrowdale but the genuine ancient name of that district of Scotland, whatever it be called now, from which was issued the first promise to pay, that was made with the express purpose of being broken"—Peacock's note

² "Scottie for Tag-rag and Bob-tail," a highly respectable old firm. A paper kite with a bawbee at its tail is perhaps a better emblem of the safe currency of Northumbria than Mr Canning's mountain of paper irrigated by a rivulet of gold"—Peacock's note. George Canning (1770-1827) was a noted English statesman, Secretary of Foreign Affairs, 1822-27, and Premier, 1827.

³ "larder"

Hence to the glens where they skulked from
the law,
Hence to the moors where they vanished from
battle,

Crying "De'll tak the hindmost," and
"Charlie's awa'."
Metal is clanking here,
Off with your banking gear,
Off, ere you're paid "to Old Harry or order",
England shall many a day
Wish you'd been far away,
Long ere your kite-wings flew over the Border.

March, march, Ettrick and Teviotdale,
Pay-day's the word, lads, and gold is the
law,

March, march, Eskdale and Liddesdale,
Tagdale, and Ragdale, and Robdale, and a';
Persons or purse, they say,
Purse you have none to pay,
Your persons who'll deal with, except the
Recorder?

Yet, to retrieve your freaks,
You can just leave your breeks,
You'll want them no more when you're over
the Border.

High on a pole in the vernal sun's baskings,
When April has summoned you raghips
away,

We'll hoist up a pair of your best galligaskins,
Entwined with young thistles to usher in
May

Types of Scotch "capital,"
They shall o'er-top-it-all,
Stripped off from bearer and brushed into
order,

Then if you tarry, rogues,
Nettles you'll get for brogues,
And to the Rogue's March be drummed o'er
the Border

470. THE SONG OF THE REIM-KENNAIR

This song is found in Chapter 6 of *The Pirate*. It is sung by the witch Norna, and is thus introduced: "Having looked on the sky for some time in a fixed attitude and with the most profound silence, Norna at once, yet with a slow and elevated gesture, extended her staff of black oak toward that part of the heavens from which the blast came hardest, and in the midst of its fury chanted a Norwegian invocation, still preserved in the Island of Ulst, under the name of *The Song of the Reim-kennar*, though some call it *The Song of the Trampet*. The following is a free translation, it being impossible to render literally many of the elliptical and metaphorical terms of expression peculiar to the ancient Northern poetry."

471. COUNTY GUY

This poem is found in Chapter 4 of *Quentin Durward*. It is thus introduced: "The maid of the little turret, of the veil, and of the lute, sung exactly such an air as we are accustomed to suppose flowed from the lips of the high-born dames of chivalry, when knights and troubadours listened and languished. The words had neither so much sense, wit, or fancy, as to withdraw the attention from the music, nor the music so much of art, as to drown all feeling of the words. The one seemed fitted to the other,

breeches, trousers

and if the song had been recited without the notes, or the air played without the words, neither would have been worth noting. It is, therefore, scarcely fair to put upon record lines intended not to be said or read, but only to be sung. But such scraps of old poetry had always had a sort of fascination for us, and as the tune is lost forever—unless Bishop happens to find the notes, or some lark teaches Stephens to warble the air—we will risk our credit, and the taste of the Lady of the Lute, by preserving the verses, simple and even rude as they are."

Bishop and Stephens were contemporary English musicians and composers

WHAT BRAVE CHIEF

This song is found in Chapter 11 of *The Talisman*. It is sung by a minstrel as a compliment to Leopold, Archduke of Austria, to glorify him as equal to Richard the Lion-Hearted of England. Both were leaders in the Crusades.

ROBIN HOOD

This song is found in Act II, sc. 1, of Scott's drama *The Doom of Devergoil*. It is sung by Blackthorn, a forest ranger, in love with Kathleen, who has just skipped away from him.

BONNY DUNDEE

This and the following song, *When Friends are Met*, are found in Act II, sc. 2, of *The Doom of Devergoil*. *Bonny Dundee* is sung by Leonard, a forest ranger, in recounting an incident in which Oswald of Devergoil, a Scottish baron, had a part thirty years before.

Bonny Dundee was John Graham of Claverhouse (1649-89), Viscount Dundee, a staunch Scottish supporter of Charles II and James II of England. His strict enforcement of the laws against the Scottish Covenanters won him the title "Bloody Claverhouse." After the flight of James into France, Claverhouse supported his cause against William III, going so far as to defy the Convention or Scotch Parliament, which had accepted William. Failing in his attempt to persuade the Duke of Gordon to hold Edinburgh Castle, on Castle Rock, for King James, he raised an army which met and defeated the government forces at the Battle of Killcrankie, in 1689. He died of a wound the night of the victory.

473. WHEN FRIENDS ARE MET

This was sung as a duet by Leonard and Flora, Oswald's daughter, after *Bonny Dundee* was finished.

GLEE FOR KING CHARLES

This song is found in Chapter 20 of *Woodstock*. It is sung by a merry group, just before they separate for the night, in honor of Charles I, King of England (1625-49).

PERCY BYSSHE SHELLEY (1792-1822),

p. 627

EDITIONS

- Works*, 5 vols, ed. with a Memoir by Leigh Hunt, by R. H. Shepherd (London, Chatto, 1871-75).
- Complete Works*, 8 vols., ed. by H. B. Forman (London, Reeves, 1876-80, 1882, New York, Scribner).
- Complete Works*, 8 vols, ed by N H Dole (Laurel ed. London and Boston, 1904-06).
- Poetical Works*, 3 vols., ed. by R. H. Shepherd (London, Chatto, 1888).
- Poetical Works*, ed by E. Dowden (Globe ed. London and New York, Macmillan, 1890, 1907).
- Complete Poetical Works*, 4 vols., ed., with a Memoir, by G E. Woodberry (Centenary ed.: Boston, Houghton, 1892; London, Paul, 1898).
- Poetical Works*, 5 vols, ed., with a Memoir, by H. B. Forman (Aldine ed London, Bell, 1892, New York, Macmillan).
- Complete Poetical Works*, ed with a Memoir, by G E. Woodberry (Cambridge ed Boston, Houghton, 1901).
- Complete Poetical Works*, ed. by T Hutchinson (Oxford Univ. Press, 1904, 1907).
- Poems*, 4 vols., ed. by C. D. Locock (London, Methuen, 1900-09).
- Poems*, 2 vols, ed., with an Introduction by A. Clutton-Brock, by C. D. Locock (London, Methuen, 1911).
- Prose Works*, 2 vols, ed by R. H. Shepherd (London, Chatto, 1888, 1912).
- Select Poems*, ed., with an Introduction, by W J Alexander (Athenæum Press ed. Boston, Ginn, 1898).
- Poems*, selected, ed., with an Introduction, by A. Meynell (Red Letter ed. Glasgow, Blackie, 1903).
- Poems*, selected by J. C. Collins (Edinburgh, Jack, 1907).
- Select Poems*, ed., with an Introduction, by G E. Woodberry (Belles Lettres ed. Boston, Heath, 1908).
- Essays and Letters*, ed., with an Introduction, by E Rhys (Camelot Classics ed London, Scott, 1886).
- Letters*, 2 vols, ed by R. Ingpen (London, Pitman, 1909, 1912, New York, Scribner, 1909; Macmillan, 1915).
- Select Letters*, ed., with an Introduction, by R. Garnett (London, Paul, 1882).
- Literary and Philosophical Criticism*, ed. by J. Shawcross (London, Frowde, 1909).
- Note Books*, 3 vols, ed by H B Forman (St Louis, privately printed for W K Bixby, 1911).
- Prose in the Bodleian MSS.*, ed. by A. H. Kossul (London, Frowde, 1910).
- A Defense of Poetry*, ed., with an Introduction, by A. S Cook (Athenæum Press ed Boston, Ginn, 1890).
- An Apology for Poetry*, with Browning's Essay on Shelley, ed. by L Winstanley (Belles Lettres ed.: Boston, Heath, 1911).

BIOGRAPHY

- Angell, H R.: *Shelley and His Friends in Italy* (London, Methuen, 1911; New York, Brentano).
- Clutton-Brock, A.: *Shelley, the Man and the Poet* (New York, Putnam, 1909; London, Methuen).
- Dowden, E: *The Life of P. B. Shelley*, 2 vols (London, Paul, 1886, 1896; New York, Scribner).
- Godwin, W.: *The Elopement of Shelley and Mary Wollstonecraft Godwin*, ed by H B Forman (St. Louis, Privately printed for W K Bixby, 1912).
- Gribble, F.: *The Romantic Life of Shelley, and the Sequel* (New York, Putnam, 1911).
- Hogg, T J: *The Life of Percy Bysshe Shelley*, 2 vols. (London, Moxon, 1858); 1 vol., with an Introduction, by E Dowden (London, Routledge, 1906, New York, Dutton).
- Hogg, T J: *Shelley at Oxford*, with an Introduction by R. A. Streatfeild (London, Methuen, 1904).
- Hunt, Leigh: *Autobiography* (London, Smith, 1850, 1906), 2 vols, ed. by R Ingpen (London, Constable, 1903, New York, Dutton).
- Marshall, Mrs J: *Life and Letters of Mary Wollstonecraft Shelley*, 2 vols (London, Bentley, 1889).
- Medwin, T.: *Life of Shelley*, 2 vols. (1847), ed by H B Forman (Oxford, Clarendon Press, 1913).
- Paul, C K.: *William Godwin, His Friends and Contemporaries*, 2 vols. (London, Paul, 1876).
- Peacock, T L: *Memoirs of Shelley, with Shelley's Letters to Peacock* (London, Bentley, 1875, Frowde, 1909, New York, Oxford Univ Press).
- Reed, M: *Love Affairs of Literary Men* (New York, Putnam, 1907).
- Salt, H S: *P. B. Shelley, Poet and Pioneer a Biographical Study* (London, Reeves, 1906).
- Sharp, William: *Life of Shelley* (Great Writers' Series London, Scott, 1887, New York, Scribner).
- Shelley Memorials*, ed. by Lady Shelley (London King, 1859).
- Smith, G B: *Shelley A Critical Biography* (Edinburgh, Hamilton, 1877).
- Symonds, J A: *Shelley* (English Men of Letters Series London, Macmillan, 1878, 1887, New York, Harper).
- Trelawny, E J: *Recollections of the Last Days of Shelley and Byron* (London, Moxon, 1858), *Records of Shelley, Byron, and the Author* (London, Pickering, 1878; Frowde, 1906, New York, Dutton, 1905, Oxford Univ Press, 1906).

CRITICISM

- Arnold, M: *Essays in Criticism*, Second Series (London and New York, Macmillan, 1888).
- Bagshot, W: *The National Review*, Oct, 1856; *Literary Studies*, 3 vols, ed by R H. Hutton (London and New York, Longmans, 1878-79, 1895).

- Bates, E. S. *A Study of Shelley's Drama, The Cenci* (New York, Macmillan, 1908).
- Blackwood's Magazine, "Adonais," Dec., 1821 (10 696); "Alastor," Nov., 1819 (6 148); "Prometheus Unbound," Sept., 1820 (7 079); "Rosalind and Helen," June, 1819 (5 268); "The Revolt of Islam," Jan., 1819 (4 475).
- Bradley, A. C. "Shelley's View of Poetry," *Oxford Lectures on Poetry* (London, Macmillan, 1909, 1911).
- Brailsford, H. N. *Shelley, Godwin, and Their Circle* (London, Williams, 1913, New York, Holt).
- Brandes, G. *Main Currents in Nineteenth Century Literature*, Vol 4 (London, Heinemann, 1905, New York, Macmillan, 1906).
- Brooke, S. A. "Epilepsichidion," "Inaugural Address to the Shelley Society," "The Lyric of Shelley," *Studies in Poetry* (London, Duckworth, 1907, New York, Putnam).
- Browning, R. "An Essay on Shelley" (1852), *Shelley Society Papers* (London, 1888); Printed in the Appendix to the Cambridge edition of Browning's *Complete Poetical Works* (Boston, Houghton, 1895).
- Buck, P. M. "The Empire of Beauty, Shelley," *Social Forces in Modern Literature* (Boston, Ginn, 1918).
- De Vere, A. *Essays, Chiefly on Poetry* (New York, Macmillan, 1887).
- Dawson, W. J. *Quest and Vision* (London, Hodder, 1892, New York, Hunt).
- Dawson, W. J. *The Makers of English Poetry* (New York and London, Revell, 1906).
- Dowden, E. "Last Words on Shelley," "Shelley's Philosophical View of Reform," *Transcripts and Studies* (London, Paul, 1888, 1910).
- Dowden, E. "Renewed Revolutionary Advance," *The French Revolution and English Literature* (New York, Scribner, 1897, 1908).
- Edinburgh Review, The, "Posthumous Poems," July, 1824 (40 494).
- Edmunds, E. W. *Shelley and His Poetry* (New York Dodge, 1912).
- Edgar, P. *A Study of Shelley* (Toronto, Briggs, 1899).
- Forster, J. *Great Teachers* (London, Redway, 1898).
- Gardner, E. G. "Mysticism of Shelley," *The Catholic World*, Nov., 1908 (88 145).
- Garnett, R. "Shelley and Lord Beaconsfield," "Shelley's Views on Art," *Essays of an Ex-Librarian* (London, Heinemann, 1901).
- Gosse, E. *Questions at Issue* (Chicago, Appleton, 1893).
- Graham, W. *Last Links With Byron, Shelley, and Keats* (London, Smithers, 1898).
- Hancock, A. E. *The French Revolution and the English Poets* (New York, Holt, 1899).
- Hutton, R. H. "Shelley and His Poetry," *Literary Essays* (London, Strahan, 1871, Macmillan, 1888, 1908).
- Hutton, R. H. "Shelley as Prophet," *Brief Literary Criticisms* (London and New York, Macmillan, 1906).
- Ingpen, R. *Shelley in England* (Boston, Houghton, 1916).
- Jack, A. A. *Shelley. An Essay* (Edinburgh, Constable, 1904).
- Jeaffreson, J. C. *The Real Shelley*, 2 vols. (London, Hurst, 1885).
- Johnson, C. F. *Three Americans and Three Englishmen* (New York, Whittaker, 1886).
- Lang, A. *Letters to Dead Authors* (London, Longmans, 1886, 1892, New York, Scribner, 1893).
- Mabson, D. *Wordsworth, Shelley, Keats, and Other Essays* (London and New York, Macmillan, 1874).
- More, P. E. *Shelburne Essays*, Seventh Series (New York and London, Putnam, 1910).
- Myers, F. W. H. In Ward's *The English Poets*, Vol 4 (London and New York, Macmillan, 1880, 1911).
- Nicholson, A. P. "Shelley contra Mundum," *The Nineteenth Century*, May, 1908 (63 794).
- Payne, W. M. *The Greater English Poets of the Nineteenth Century* (New York, Holt, 1907, 1909).
- Quarterly Review*, The, "Prometheus Unbound," Oct., 1821 (26 168), "The Revolt of Islam," April, 1819 (21 460).
- Robertson, J. M. *New Essays Towards a Critical Method* (London, Lane, 1897).
- Salt, H. S. *A Shelley Primer* (London, Reeves, 1887).
- Schmitt, H. "Shelley als Romantiker," *Englische Studien*, 1911 (44).
- Shallip, J. C. "Shelley as a Lyric Poet," *Aspects of Poetry* (Oxford, Clarendon Press, 1881, Boston, Houghton).
- Shelley Society Papers* (London, 1886—).
- Silcer, T. R. P. B. *Shelley An Appreciation* (New York, Everett, 1903).
- Stawell, Miss M. "On Shelley's The Triumph of Life," *Essays and Studies by Members of the English Association*, Vol 5 (Oxford, 1914).
- Stephen, L. "Godwin and Shelley," *Hours in a Library*, 3 vols. (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols (1907).
- Suddard, S. J. M. *Keats, Shelley, and Shakespeare Studies* (Cambridge Univ. Press, 1912, New York, Broadway Publishing Co.).
- Swinburne, A. C. "Notes on the Text of Shelley," *Essays and Studies* (London, Chatto, 1875).
- Symons, A. *The Romantic Movement in English Poetry* (London, Constable, 1909, New York, Dutton).
- Thompson, F. *Works*, 3 vols. (New York, Scribner, 1909, 1913).
- Thomson, James. *Biographical and Critical Studies* (London, Reeves, 1896).
- Todhunter, J. *A Study of Shelley* (London, Paul, 1880).
- Trent, W. P. "Apropos of Shelley," *The Authority of Criticism and Other Essays* (New York, Scribner, 1899).
- Winstanley, L. "Platonism in Shelley," *Essays and Studies by Members of the English Association*, Vol. 4 (Oxford, 1913).

- Winstanley, L. "Shelley as Nature Poet," *Englische Studien*, 1904 (34)
- Woodberry, G. E. *Studies in Letters and Life* (Boston, Houghton, 1890), *Makers of Literature* (Macmillan, 1901).
- Woodberry, G. E. *The Torch* (New York, McClure, 1905, Macmillan, 1912)
- Woods, M. L. "Shelley at Tan-yr-allt," *The Nineteenth Century*, Nov., 1911 (70 890)
- Yeats, W. B. "The Philosophy of Shelley's Poetry," *Ideas of Good and Evil* (London, Bullen, 1908, New York, Macmillan)
- Young, A. B. "Shelley and Peacock," *Modern Language Review*, 1907 (2)
- Young, A. B. "Shelley and M. G. Lewis," *Modern Language Review*, 1906 (1)

CONCORDANCE

- Ellis, F. S. *A Critical Concordance to the Poetical Works of Shelley* (London, Quaritch, 1892)

BIBLIOGRAPHY

- Anderson, J. P. In *Sharp's Life of Shelley* (1887)
- Bradley, A. C. "Short Bibliography of Shelley," *Short Bibliographies of Wordsworth, etc* (English Association Leaflet, No 23, Oxford, 1912)
- Ellis, F. S. *An Alphabetical Table of Contents to Shelley's Poetical Works* (London, Shelley Society Publication, Series 4, No 6, 1888)
- Forman, H. B. *The Shelley Library, an Essay in Bibliography* (London, Reeves, 1886).

CRITICAL NOTES

Shelley's Centenary
4th August, 1892

Within a narrow span of time,
Three princes of the realm of rhyme,
At height of youth or manhood's prime
From earth took wing,
To join the fellowship sublime
Who, dead, yet sing

5

He, first, his earliest wreath who wove
Of laurel grown in Latman grove,
Conquered by pain and hapless love
Found calmer home,
Roofed by the heaven that glows above
Eternal Rome

10

A fierier soul, its own fierce prey
And cumbered with more mortal clay,
At Missolonghi flamed away,
And left the air
Reverberating to this day
Its loud despair.

15

Alike remote from Byron's scorn
And Keats's magic as of morn
Bursting forever newly-born
On forest old,
To wake a hoary world forlorn
With touch of gold,

20

Shelley, the cloud-begot, who grew
Nourished on air and sun and dew,
Into that Essence whence he drew
His life and lyre
Was fittingly resolved anew
Through wave and fire.

25

30

'Twas like his rapid soul! 'Twas meet
That he, who brooked not Time's slow feet,
With passage thus abrupt and fleet
Should hurry hence,
Eager the Great Perhaps to greet
With Why? and Whence?

35

Impatient of the world's fixed way,
He ne'er could suffer God's delay,
But all the future in a day
Would build divine,
And the whole past in ruins lay,
An emptied shrine.

40

Vain vision! but the glow, the fire,
The passion of benign desire,
The glorious yearning lift him higher
Than many a soul
That mounts a million paces higher
Its meaner goal

45

And power is his, if naught besides,
In that thin ether where he rides,
Above the roar of human tides
To ascend afar,
Lost in a storm of light that hides
His dizzy car.

50

Below, the unheasting world rolls on,
And here and there are victories won,
Some dragon slain, some justice done,
While, through the skies,
A meteor rushing on the sun,
He flares and dies.

55

60

But, as he cleaves yon ether clear
Notes from the unattempted sphere
He scatters to the enchanted ear
Of earth's dim throng,
Whose dissonance doth more endear
The showering song

65

In other shapes than he forecast
The world is moulded: his fierce blast,—
His wild assault upon the Past,—
These things are vain,
Revolt is transient what must last
Is that pure stain,

70

Which seems the wandering voices blent
Of every virgin element —
A sound from ocean caverns sent,—
An airy call
From the pavilioned firmament
O'erdoming all

75

And in this world of worldlings, where
Souls rust in apathy, and ne'er
A great emotion shakes the air,
And life flags tame,
And rare is noble impulse rare
The impassioned aim,

80

'Tis no mean fortune to have heard
A singer who, if errors blurred
His sight, had yet a spirit stirred
By vast desire,
And ardent fledging the swift word
With plumes of fire

85

90

A creature of impetuous breath
Our torpor deadlier than death
He knew not, whatso'er he saith
Flashes with life
He spurreth men, he quickeneth
To splendid strife.

95

And in his gusts of song he brings
Wild odors shaken from strange wings,
And unfamiliar whisperings
From far lips blown,
While all the rapturous heart of things
Throbs through his own,—

100

His own that from the burning pyre
One who had loved his wind-swept lyre
Out of the sharp teeth of the fire
Unmolted drew,
Beside the sea that in her ire
Smote him and slew

105

—William Watson

¹ From *Selected Poems of William Watson*, copyright 1902 by the John Lane Company

The second stanza refers to Keats and his poem on Endymion, the shepherd on Mount Latmian. Keats died and was buried in Rome, in 1821. The third stanza refers to Byron, who died at Missolonghi, Greece, in 1824, while fighting for the independence of the Greeks. Line 80 and the last stanza of the poem refer to the death of Shelley by drowning, in 1822, and to the cremation of his body. While the body was burning, Shelley's unconsumed heart was snatched from the flames by Shelley's faithful friend and admirer, E. J. Trevelyan.

From *Pauline*

Sun-treader—life and light be thine forever! 151
Thou art gone from us—years go by and spring
Gladdens, and the young earth is beautiful,
Let thy songs come not—other bards arise,
But none like thee,—they stand—thy majesty, 155
Like mighty works which tell some Spirit there
Hath sat regardless of neglect and scorn,
Fill, its long task completed, it hath risen
And left us, never to return and all 160
Rush in to peer and praise when all in vain
The air seems bright with thy past presence yet,
But thou art still for me, as thou hast been
When I have stood with thee, as on a throne
With all thy dim creations gathered round 165
Like mountains—and I felt of mould like them,
And with them creatures of my own were mixed,
Like things half-lived, catching and giving life
But thou art still for me, who have adored,
Thou' single, panting but to hear thy name, 170
Which I believed a spell to me alone
Scarce deeming thou wast as a star to men

—Robert Browning (1832)

"The poetic ecstasy took him constantly upwards, and, the higher he got, the more thoroughly did his thoughts and words become one exquisite and intense unit. With elevation of meaning, and splendor and beauty of perception, he combined the most searching, the most inimitable loveliness of verse-music, and he stands at this day, and perhaps will always remain, the poet who, by instinct of verbal selection and charm of sound, comes nearest to expressing the half inexpressible—the secret thing of beauty, the intolerable light of the arcane."—W. M. Rossetti, in *Lives of Famous Poets* (1878).

Shelley has been immortalized in the character of Skatthrop, in Thomas Love Peacock's *Nightmare Abbey*.

627.

QUEEN MAB

This is a philosophical poem in which Shelley expresses his radical opinion about the society and orthodox Christianity of his day. In a note on the poem Mrs. Shelley says of Shelley: "He was animated to greater zeal by compassion for his fellow-creatures. His sympathy was excited by the misery with which the world is burning. He witnessed the sufferings of the poor, and was aware of the evils of ignorance. He desired to induce every rich man to despoil himself of superfluity, and to create a brotherhood of property and service, and was ready to be the first to lay down the advantages of his birth. He was of too uncompromising a dis-

position to join any party. He did not in his youth look forward to gradual improvement, nay, in those days of intolerance, now almost forgotten, it seemed as easy to look forward to the sort of millennium of freedom and brotherhood which he thought the proper state of mankind as to the present reign of moderation and improvement. Ill-health made him believe that his race would soon be run, that a year or two was all he had of life. He desired that these years should be useful and illustrious. He saw, in a fervent call on his fellow-creatures to share alike the blessings of the creation, to love and serve each other, the noblest work that life and time permitted him. In this spirit he composed *Queen Mab*."

Shelley himself was not blind to the crudeness of the poem. In a letter to the Editor of *The Examiner*, dated June 22, 1821, he said: "A poem entitled *Queen Mab* was written by me at the age of eighteen, I dare say in a sufficiently intemperate spirit—but even then was not intended for publication, and a few copies only were struck off, to be distributed among my personal friends. I have not seen this production for several years. I doubt not but that it is perfectly worthless in point of literary composition, and that, in all that concerns moral and political speculation, as well as in the subtler discriminations of metaphysical and religious doctrine, it is still more crude and immature."

In the poem, *Ianthe*, the central figure, falls asleep and dreams that she is transported to the court of *Queen Mab*, conceived by Shelley as the ruler over men's thoughts. After showing *Ianthe* the visions of the past, present, and future, *Queen Mab* instructs her regarding the true doctrine of God and man. In connection with this poem, (cf the selections from *Godwin's An Enquiry Concerning Political Justice* (pp. 213 ff.)

628 93-94. *And statesmen boast of wealth!*—
"There is no real wealth but the labor of man. Were the mountains of gold and the valleys of silver, the world would not be one grain of corn the richer, no one comfort would be added to the human race. In consequence of our consideration for the precious metals, one man is enabled to heap to himself luxuries at the expense of the necessities of his neighbor, a system admirably fitted to produce all the varieties of disease and crime, which never fail to characterize the two extremes of opulence and penury. A speculator takes pride to himself as the promoter of his country's prosperity, who employs a number of hands in the manufacture of articles avowedly destitute of use, or subservient only to the unhallowed cravings of luxury and ostentation. The poor are set to labor,—for what? Not the food for which they famish, not the blankets for want of which their babes are frozen by the cold of their miserable hovels, not those

comforts of civilisation without which civilized man is far more miserable than the meanest savage, oppressed as he is by all its insidious evils, within the daily and taunting prospect of its innumerable benefits assiduously exhibited before him.—no, for the pride of power, for the miserable isolation of pride, for the false pleasures of the hundredth part of society. No greater evidence is afforded of the wide extended and radical mistakes of civilized man than this fact: those arts which are essential to his very being are held in the greatest contempt, employments are lucrative in an inverse ratio to their usefulness: the Jeweler, the toyman, the actor gains fame and wealth by the exercise of his useless and ridiculous art, whilst the cultivator of the earth, he without whom society must cease to subsist, struggles through contempt and penury, and perishes by that famine which but for his unceasing exertions would annihilate the rest of mankind"—Shelley's note

633. 166-166. Cf with this passage, Cowper's *The Task*, II, 1-47 (p. 147), and *The Negro's Complaint* (p. 148); also Southey's *Sonnet Concerning the Slave Trade* (p. 400)

211-12. "I hold that the depravity of the physical and moral nature of man originated in his unnatural habits of life. The origin of man, like that of the universe of which he is a part, is enveloped in impenetrable mystery. His generations either had a beginning, or they had not. The weight of evidence in favor of each of these suppositions seems tolerably equal, and it is perfectly unimportant to the present argument which is assumed. The language spoken, however, by the mythology of nearly all religions seems to prove that at some distant period man forsook the path of nature, and sacrificed the purity and happiness of his being to unnatural appetites. The date of this event seems to have also been that of some great change in the climates of the earth, with which it has an obvious correspondence. The allegory of Adam and Eve eating of the tree of evil, and entailing upon their posterity the wrath of God and the loss of everlasting life, admits of no other explanation than the disease and crime that have flowed from unnatural diet"—Shelley's note

Shelley then gives a long discussion of the necessity and the value of a vegetable diet. See Shelley's *Alastor*, 98-106 (p. 638)

634.

TO WORDSWORTH

Wordsworth was at one time an enthusiastic supporter of the French Revolution, but its excesses and failures led him finally to become a conservative. This poem indicates the contemporary feeling of the ardent radicals toward his change of politics. See Browning's *The Lost Leader*, which also was suggested by Wordsworth's action.

635.

ALASTOR

"The poem entitled *Alastor* may be considered as allegorical of one of the most interesting situations of the human mind. It represents a youth of uncorrupted feelings and adventurous genius led forth by an imagination inflamed and purified through familiarity with all that is excellent and majestic, to the contemplation of the universe. He drinks deep of the fountains of knowledge, and is still insatiate. The magnificence and beauty of the external world sinks profoundly into the frame of his conceptions, and affords to their modifications a variety not to be exhausted. So long as it is possible for his desires to point towards objects thus infinite and unmeasured, he is joyous, and tranquil, and self-possessed. But the period arrives when these objects cease to suffice. His mind is at length suddenly awakened and thirsts for intercourse with an intelligence similar to itself. He images to himself the being whom he loves. Con- versant with speculations of the sublimest and most perfect natures, the vision in which he embodies his own imaginations unites all of wonderful, or wise, or beautiful, which the poet, the philosopher, or the lover could depict. The intellectual faculties, the imagination, the functions of sense, have their respective requisitions on the sympathy of corresponding powers in other human beings. The poet is represented as uniting these requisitions, and attaching them to a single image. He seeks in vain for a prototype of his conception. Blasted by his disappointment, he descends to an untimely grave.

"The picture is not barren of instruction to actual men. The poet's self-centred seclusion was avenged by the furies of an irresistible passion pursuing him to speedy ruin. But that power which strikes the luminaries of the world with sudden darkness and extinction, by awakening them to too exquisite a perception of its influences, dooms to a slow and poisonous decay those meaner spirits that dare to abjure its dominion. Their destiny is more abject and inglorious as their delinquency is more contemptible and pernicious. They who, deluded by no generous error, instigated by no sacred thirst of doubtful knowledge, duped by no illustrious superstition, loving nothing on this earth, and cherishing no hopes beyond, yet keep aloof from sympathies with their kind, rejoicing neither in human joy nor mourning with human grief, these, and such as they, have their apportioned curse. They languish, because none feel with them their common nature. They are morally dead. They are neither friends, nor lovers, nor fathers, nor citizens of the world, nor benefactors of their country. Among those who attempt to exist without human sympathy, the pure and tender-hearted perish through the intensity and passion of their search after its communities,

when the vacancy of their spirit suddenly makes itself felt. All else, selfish, blind, and torpid, are those unforeseeing multitudes who constitute, together with their own, the lasting misery and loneliness of the world. Those who love not their fellow-beings live unfruitful lives, and prepare for their old age a miserable grave.

"The good die first,
And those whose hearts are dry as summer
dust,
Burn to the socket!"

—Shelley's Preface

The lines of verse quoted by Shelley are from Wordsworth's *The Excursion*, § 500-02 (p. 275). With respect to style and love of nature, *Alastor* should be compared with Wordsworth's *Lines Composed a Few Miles Above Tintern Abbey* (p. 238).

Alastor was written on Shelley's return from a trip up the Thames. Mrs. Shelley says in her note on the poem: "He spent his days under the oak-shades of Windsor Great Park, and the magnificent woodland was a fitting study to inspire the various descriptions of forest-scenery we find in the poem."

"None of Shelley's poems is more characteristic than this. The solemn spirit that reigns throughout, the worship of the majesty of nature, the broodings of a poet's heart in solitude—the mingling of the exulting joy which the various aspects of the visible universe inspires with the sad and struggling pangs which human passion imparts—give a touching interest to the whole. The death which he had often contemplated during the last months as certain and near he here represented in such colors as had, in his lonely musings, soothed his soul to peace. The verification sustains the solemn spirit which breathes throughout. It is peculiarly melodious. The poem ought rather to be considered didactic than narrative. It was the outpouring of his own emotions, embodied in the purest form he could conceive, painted in the ideal hues which his brilliant imagination inspired, and softened by the recent anticipation of death."

636. 101. *Bloodless food*—Shelley himself favored a vegetable diet. See *Queen Mab*, 211-12 (p. 633) and note, p. 1330a.

644. HINT TO INTELLECTUAL BEAUTY

Mrs. Shelley states in a note that this poem was conceived during Shelley's voyage around Lake Geneva, in Switzerland, with Lord Byron. Shelley's idea of the Eternal Beauty is borrowed from Plato's *The Symposium*, 211-12. Cf. the following passage as translated by Shelley (*Præse Works*, ed. Forman, Vol. 3, 210-222): "He who has been disciplined to this point in love, by contemplating beautiful objects gradually, and in their order, now arriving at the end of all that concerns love, on a sudden be-

holds a beauty wonderful in its nature. . . . It is eternal, unproduced, indestructible, neither subject to increase nor decay; not, like other things, partly beautiful and partly deformed; not at one time beautiful and at another time not; not beautiful in relation to one thing and deformed in relation to another, not here beautiful and there deformed; not beautiful in the estimation of one person and deformed in that of another, nor can this supreme beauty be figured to the imagination, like a beautiful face or beautiful hands or any portion of the body, nor like any discourse nor any science. Nor does it subsist in any other that lives or is, either in earth, or in heaven, or in any other place, but it is eternally uniform and consistent, and monoëdic with itself. All other things are beautiful through a participation of it, with this one condition, that, although they are subject to production and decay, it never becomes more or less, or endures any change. When any one, ascending from the correct system of love, begins to contemplate this supreme beauty, he already touches the consummation of his labor. For such as discipline themselves upon this system, or are conducted by another beginning to ascend through these transitory objects which are beautiful, toward that which is beauty itself, proceeding as on steps from the love of one form to that of two, and from that of two, to that of all forms which are beautiful, and from beautiful forms to beautiful habits and institutions, and from institutions to beautiful doctrines; until, from the meditation of many doctrines, they arrive at that which is nothing else than the doctrine of supreme beauty itself, in the knowledge and contemplation of which at length they repose. Such a life as this . . . spent in the contemplation of the beautiful, is the life for men to live, which if you chance ever to experience you will esteem far beyond gold and rich garments and even those lovely persons whom you and many others now gaze on with astonishment, and are prepared neither to eat nor drink so that you may behold and live forever with these objects of your love! What then shall we imagine to be the aspect of the supreme beauty itself, simple, pure, uncontaminated with the intermixture of human flesh and colors, and all other idle and unreal shapes attendant on mortality, the divine, the original, the supreme, the monoëdic beautiful itself? What must be the life of him who dwells with and gazes on that which it becomes us all to seek? Think you not that to him alone is accorded the prerogative of bringing forth, not images and shadows of virtue, for he is in contact not with a shadow but with reality, with virtue itself, in the production and nourishment of which he becomes dear to the gods, and, if such a privilege is conceded to any human being, himself immortal."

646. MONT BLANC

Mrs Shelley states that this poem was inspired by a view of Mont Blanc (the highest peak of the Alps) and its surrounding peaks and valleys as Shelley lingered on the Bridge of Arve on his way through the Valley of Chamouni. Shelley says, "It was composed under the immediate impression of the deep and powerful feelings excited by the objects which it attempts to describe, and, as an undisciplined overflowing of the soul, rests its claim to approbation on an attempt to imitate the untamable wildness and inaccessible solemnity from which those feelings sprang"—Quoted in Mrs Shelley's note.

Cf Coleridge's *Hymn before Sunrise in the Vale of Chamouni* (p. 362)

648. DEDICATION TO THE REVOLT OF ISLAM

The Revolt of Islam is a social-political poem embodying opinions similar to those expressed by Shelley in *Queen Mab*. See note on *Queen Mab*, p. 1329.

650. OZYMANDIAS

Ozymandias is an Egyptian statue reputed, according to the Greek historian Diodorus of Sicily (1st century B. C.), to be the largest in Egypt. It bore the following inscription: "I am Ozymandias, king of kings, if any one wishes to know what I am and where I lie, let him surpass me in some of my exploits." See Diodorus's *Bibliotheca Historica* (Lipsiae, 1853), I, 47.

651. ON A FADED VIOLET

This poem was sent in a letter to Miss Sophia Stacey, dated March 7, 1820, with the following comment: "I promised you what I cannot perform a song on singing—there are only two subjects remaining. I have a few old stanzas on one which, though simple and rude, look as if they were dictated by the heart—And so—if you tell no one *where* they are, you are welcome to them. Pardon these dull verses from one who is dull—but who is not the less, ever yours, P. B. S."

LINES WRITTEN AMONG THE EUGANEAN HILLS

Shelley states in the Preface that this poem "was written after a day's excursion among those lovely mountains which surround what was once the retreat, and where is now the sepulchre, of Petrarch. If any one is inclined to condemn the insertion of the introductory lines, which image forth the sudden relief of a state of deep despondency by the radiant visions disclosed by the sudden burst of an Italian sunrise in autumn, on the highest peak of those delightful mountains, I can only offer as my excuse, that they were not erased at the request of a dear friend, with whom added years of intercourse

only add to my apprehension of its value, and who would have had more right than any one to complain, that she has not been able to extinguish in me the very power of delineating sadness."

The Euganean Hills are a chain of volcanic hills in northeastern Italy, not far from Padua, where Petrarca (1304-74), the great Italian poet, once lived.

654. STANZAS WRITTEN IN DEJECTION, NEAR NAPLES

"At this time, Shelley suffered greatly in health. He put himself under the care of a medical man, who promised great things, and made him endure severe bodily pain, without any good results. Constant and poignant physical suffering exhausted him, and though he preserved the appearance of cheerfulness, and often greatly enjoyed our wanderings in the caverns of Naples, and our excursions on its sunny sea, yet many hours were passed when his thoughts, shadowed by illness, became gloomy,—and then he escaped to solitude, and in verses, which he hid from fear of wounding me, poured forth morbid but too natural bursts of discontent and sadness. One looks back with unspeakable regret and gnawing remorse to such periods; fancying that, had one been more alive to the nature of his feelings, and more attentive to soothe them, such would not have existed. And yet, enjoying as he appeared to do every sight or influence of earth or sky, it was difficult to imagine that any melancholy he showed was aught but the effect of the constant pain to which he was a martyr.

"We lived in utter solitude. And such is often not the nurse of cheerfulness; for then, at least with those who have been exposed to adversity, the mind broods over its sorrows too intently, while the society of the enlightened, the witty, and the wise, enables us to forget ourselves by making us the sharers of the thoughts of others, which is a portion of the philosophy of happiness. Shelley never liked society in numbers,—it harassed and wearied him; but neither did he like loneliness, and usually, when alone, sheltered himself against memory and reflection in a book. But, with one or two whom he loved, he gave way to wild and joyous spirits, or in more serious conversation expounded his opinions with vivacity and eloquence."—Mrs. Shelley's note.

655. LINES WRITTEN DURING THE CASTLEREAGH ADMINISTRATION

Robert Stewart (1769-1822), Viscount Castlereagh, and Earl of Londonderry (1796), had been Secretary for Ireland and Secretary of War before he was appointed Foreign Secretary in 1812. At the time of the Irish rebellion in 1798, he was charged with encouraging inhuman punishments of the rebels;

and during his whole administration he was noted for his contempt for all persons who did not belong to the aristocracy. In 1822 he committed suicide in a fit of insanity.

THE MASK OF ANARCHY

"Though Shelley's first eager desire to excite his countrymen to resist openly the oppressions existent during 'the good old times' had faded with early youth, still his warmest sympathies were for the people. He was a republican, and loved a democracy. He looked on all human beings as inheriting an equal right to possess the dearest privileges of our nature, the necessities of life when fairly earned by labor, and intellectual instruction. His hatred of any despotism that looked upon the people as not to be consulted, or protected from want and ignorance, was intense. He was residing near Leghorn, at Villa Valsovano, writing *The Cenci*, when the news of the Manchester Massacre reached us. It aroused in him violent emotions of indignation and compassion. The great truth that the many, if accordant and resolute, could control the few, as was shown some years after, made him long to teach his injured countrymen how to resist. Inspired by these feelings, he wrote *The Mask of Anarchy*, which he sent to his friend Leigh Hunt, to be inserted in *The Examiner*, of which he was then the Editor.

"I did not insert it," Leigh Hunt writes in his valuable and interesting preface to this poem, when he printed it in 1832, 'because I thought that the public at large had not become sufficiently discerning to do justice to the sincerity and kind heartedness of the spirit that walked in this flaming robe of verse.' Days of outrage have passed away, and with them the exasperation that would cause such an appeal to the many to be injurious. Without being aware of them, they at one time acted on his suggestions, and gained the day. But they rose when human life was respected by the Minister in power such was not the case during the Administration which excited Shelley's abhorrence.

"The poem was written for the people, and is therefore in a more popular tone than usual portions strike as abrupt and unpolished, but many stanzas are all his own. I heard him repeat, and admired, those beginning

'My Father Time is old and gray,'

before I knew to what poem they were to belong. But the most touching passage is that which describes the blessed effects of liberty. It might make a patriot of any man whose heart was not wholly closed against his humbler fellow-creatures."—Mrs. Shelley's note

The mask described in the poem is simply a procession with masks and disguises

659.

SONG TO THE MEN OF ENGLAND

This and the following poem, *England in 1819*, were inspired by Shelley's interest in the Manchester Massacre. See *The Mask of Anarchy* and note, above.

ENGLAND IN 1819

See note on preceding poem

660.

ODE TO THE WEST WIND

"This poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapors which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Alpine regions."—Shelley's note

O. *Sister of the Spring*—The south wind

38-42. "The phenomenon alluded to at the conclusion of the third stanza is well known to naturalists. The vegetation at the bottom of the sea, of rivers, and of lakes, sympathizes with that of the land in the change of seasons, and is consequently influenced by the winds which announce it."—Shelley's note

662.

PROMETHEUS UNBOUND

"*Prometheus Unbound* best combines the various elements of Shelley's genius in their most complete expression, and unites harmoniously his lyrically creative power of imagination and his 'passion for reforming the world.' It is the fruit of an outburst of poetic energy under the double stimulus of his enthusiastic Greek studies, begun under Peacock's influence, and of his delight in the beauty of Italy, whither he had removed for health and rest. It marks his full mastery of his powers. It is, not less than *Queen Mab* and *The Revolt of Islam*, a poem of the moral perfection of man, and, not less than *Alastor* and *Epipsychidion*, a poem of spiritual idealism. He was himself in love with it 'a poem of a higher character than anything I have yet attempted and perhaps less an imitation of anything that has gone before it,' he writes to Ollier, and again, 'a poem in my best style, whatever that may amount to, . . . the most perfect of my productions,' and 'the best thing I ever wrote.'—Woodberry, in prefatory note to the poem, in his edition of Shelley's *Complete Poetical Works* (Cambridge ed., 1901)

Shelley's Preface

"The Greek tragic writers, in selecting as their subject any portion of their national history or mythology, employed in their

treatment of it a certain arbitrary discretion. They by no means conceived themselves bound to adhere to the common interpretation or to imitate in story as in title their rivals and predecessors. Such a system would have amounted to a resignation of those claims to a preference over their competitors which incited the composition. The Agamemnonian story was exhibited on the Athenian theatre with as many variations as dramas.

"I have presumed to employ a similar license. The *Prometheus Unbound* of Æschylus supposed the reconciliation of Jupiter with his victim as the price of the disclosure of the danger threatened to his empire by the consummation of his marriage with Thetis. Thetis, according to this view of the subject, was given in marriage to Peleus, and Prometheus, by the permission of Jupiter, delivered from his captivity by Hercules. Had I framed my story on this model, I should have done no more than have attempted to restore the lost drama of Æschylus, an ambition which, if my preference to this mode of treating the subject had incited me to cherish, the recollection of the high comparison such an attempt would challenge might well abate. But, in truth, I was averse from a catastrophe so feeble as that of reconciling the champion with the oppressor of mankind. The moral interest of the fable, which is so powerfully sustained by the sufferings and endurance of Prometheus, would be annihilated if we could conceive of him as unswaying his high language and quailing before his successful and perfidious adversary. The only imaginary being resembling in any degree Prometheus, is Satan, and Prometheus is, in my judgment, a more poetical character than Satan, because, in addition to courage, and majesty, and firm and patient opposition to omnipotent force, he is susceptible of being described as exempt from the taints of ambition, envy, revenge, and a desire for personal aggrandisement, which, in the hero of *Paradise Lost*, interfere with the interest. The character of Satan engenders in the mind a pernicious casuistry which leads us to weigh his faults with his wrongs, and to excuse the former because the latter exceed all measure. In the minds of those who consider that magnificent fiction with a religious feeling it engenders something worse. But Prometheus is, as it were, the type of the highest perfection of moral and intellectual nature, impelled by the purest and the truest motives to the best and noblest ends.

"This poem was chiefly written upon the mountainous ruins of the Baths of Caracalla, among the flowery glades, and thickets of odoriferous blossoming trees, which are extended in ever winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of

Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of this drama.

"The imagery which I have employed will be found, in many instances, to have been drawn from the operations of the human mind, or from those external actions by which they are expressed. This is unusual in modern poetry, although Dante and Shakespeare are full of instances of the same kind. Dante indeed more than any other poet, and with greater success. But the Greek poets, as writers to whom no resource of awakening the sympathy of their contemporaries was unknown, were in the habitual use of this power, and it is the study of their works (since a higher merit would probably be denied, me) to which I am willing that my readers should impute this singularity.

"One word is due in candor to the degree in which the study of contemporary writings may have tinged my composition, for such has been a topic of censure with regard to poems far more popular, and indeed more deservedly popular, than mine. It is impossible that any one who inhabits the same age with such writers as those who stand in the foremost ranks of our own, can conscientiously assure himself that his language and tone of thought may not have been modified by the study of the productions of those extraordinary intellects. It is true that, not the spirit of their genius, but the forms in which it has manifested itself, are due less to the peculiarities of their own minds than to the peculiarity of the moral and intellectual condition of the minds among which they have been produced. Thus a number of writers possess the form, whilst they want the spirit of those whom, it is alleged, they imitate, because the former is the endowment of the age in which they live, and the latter must be the uncommunicated lightning of their own mind.

"The peculiar style of intense and comprehensive imagery which distinguishes the modern literature of England, has not been, as a general power, the product of the imitation of any particular writer. The mass of capabilities remains at every period materially the same; the circumstances which awaken it to action perpetually change. If England were divided into forty republics, each equal in population and extent to Athens, there is no reason to suppose but that, under institutions not more perfect than those of Athens, each would produce philosophers and poets equal to those who (if we except Shakespeare) have never been surpassed. We owe the great writers of the golden age of our literature to that fervid awakening of the public mind which shook to dust the oldest and most oppressive form

of the Christian religion. We owe Milton to the progress and development of the same spirit. the sacred Milton was, let it ever be remembered, a republican, and a bold inquirer into morals and religion. The great writers of our own age are, we have reason to suppose, the companions and forerunners of some unimagined change in our social condition or the opinions which cement it. The cloud of mind is discharging its collected lightning, and the equilibrium between institutions and opinions is now restoring, or is about to be restored.

"As to imitation, poetry is a mimetic art. It creates, but it creates by combination and representation. Poetical abstractions are beautiful and new, not because the portions of which they are composed had no previous existence in the mind of man or in nature, but because the whole produced by their combination has some intelligible and beautiful analogy with those sources of emotion and thought, and with the contemporary condition of them. one great poet is a masterpiece of nature which another not only ought to study but must study. He might as wisely and as easily determine that his mind should no longer be the mirror of all that is lovely in the visible universe, as exclude from his contemplation the beautiful which exists in the writings of a great contemporary. The pretence of doing it would be a presumption in any but the greatest, the effect, even in him, would be strained, unnatural, and ineffectual. A poet is the combined product of such internal powers as modify the nature of others, and of such external influences as excite and sustain these powers, he is not one, but both. Every man's mind is, in this respect, modified by all the objects of nature and art, by every word and every suggestion which he ever admitted to act upon his consciousness. it is the mirror upon which all forms are reflected, and in which they compose one form. Poets, not otherwise than philosophers, painters, sculptors, and musicians, are, in one sense, the creators, and, in another, the creations, of their age. From this subjection the loftiest do not escape. There is a similarity between Homer and Hesiod, between Æschylus and Euripides, between Virgil and Horace, between Dante and Petrarch, between Shakespeare and Fletcher, between Dryden and Pope, each has a generic resemblance under which their specific distinctions are arranged. If this similarity be the result of imitation, I am willing to confess that I have imitated.

"Let this opportunity be conceded to me of acknowledging that I have, what a Scotch philosopher characteristically terms, 'a passion for reforming the world' what passion incited him to write and publish his book, he omits to explain. For my part I had rather be damned with Plato and Lord Bacon,

than go to Heaven with Paley and Malthus.¹ But it is a mistake to suppose that I dedicate my poetical compositions solely to the direct enforcement of reform, or that I consider them in any degree as containing a reasoned system on the theory of human life. Didactic poetry is my abhorrence, nothing can be equally well expressed in prose that is not tedious and supererogatory in verse. My purpose has hitherto been simply to familiarize the highly refined imagination of the more select classes of poetical readers with beautiful idealisms of moral excellence, aware that until the mind can love, and admire, and trust, and hope, and endure, reasoned principles of moral conduct are seeds cast upon the highway of life which the unconscious passenger tramples into dust, although they would bear the harvest of his happiness. Should I live to accomplish what I purpose, that is, produce a systematical history of what appear to me to be the genuine elements of human society, let not the advocates of injustice and superstition flatter themselves that I should take Æschylus rather than Plato as my model.

"The having spoken of myself with unaffected freedom will need little apology with the candid, and let the uncandid consider that they injure me less than their own hearts and minds by misrepresentation. Whatever talents a person may possess to amuse and instruct others, be they ever so inconsiderable, he is yet bound to exert them. If his attempt be ineffectual, let the punishment of an unaccomplished purpose have been sufficient, let none trouble themselves to heap the dust of oblivion upon his efforts, the pile they raise will betray his grave which might otherwise have been unknown."

From Mrs Shelley's Note

"The first aspect of Italy enchanted Shelley, it seemed a garden of delight placed beneath a clearer and brighter heaven than any he had lived under before. He wrote long descriptive letters during the first year of his residence in Italy, which, as compositions, are the most beautiful in the world and show how truly he appreciated and studied the wonders of nature and art in that divine land.

"The poetical spirit within him speedily revived with all the power and with more than all the beauty of his first attempts. He meditated three subjects as the groundwork for lyrical dramas. One was the story of Tasso.

¹ William Paley (1743-1805) was an English orthodox theologian and philosopher, who preached the necessity of religion on the basis of logic. T. R. Malthus (1766-1834) was an English political economist, who advanced the idea that vice and crime are necessary checks upon population. Essentially, Shelley says that he would rather be damned with the heretical reformers than go to heaven with the orthodox.

of this a slight fragment of a song of Tasso remains. The other was one founded on the *Book of Job*, which he never abandoned in idea, but of which no trace remains among his papers. The third was the *Prometheus Unbound*. The Greek tragedians were now his most familiar companions in his wanderings, and the sublime majesty of Æschylus filled him with wonder and delight. The father of Greek tragedy does not possess the pathos of Sophocles, nor the variety and tenderness of Euripides: the interest on which he founds his dramas is often elevated above human vicissitudes into the mighty passions and throes of gods and demi-gods: such fascinated the abstract imagination of Shelley.

“At first he completed the drama in three acts. It was not till several months after, when at Florence, that he conceived that a fourth act, a sort of hymn of rejoicing in the fulfilment of the prophecies with regard to Prometheus, ought to be added to complete the composition.

“The prominent feature of Shelley’s theory of the destiny of the human species was that evil is not inherent in the system of the creation, but an accident that might be expelled. This also forms a portion of Christianity. God made earth and man perfect, till he, by his fall,

‘Brought death into the world and all
our woe.’ [*Paradise Lost*, 1, 3].

Shelley believed that mankind had only to will that there should be no evil, and there would be none. It is not my part in these notes to notice the arguments that have been urged against this opinion, but to mention the fact that he entertained it, and was indeed attached to it with fervent enthusiasm. That man could be so perfectionized as to be able to expel evil from his own nature, and from the greater part of the creation, was the cardinal point of his system. And the subject he loved best to dwell on was the image of One warring with the Evil Principle, oppressed not only by it, but by all—even the good, who were deluded into considering evil a necessary portion of humanity, a victim full of fortitude and hope and the spirit of triumph emanating from a reliance in the ultimate omnipotence of Good. Such he had depicted in his last poem [*The Revolt of Islam*] when he made Laon the enemy and the victim of tyrants. He now took a more idealized image of the same subject. He followed certain classical authorities in figuring Saturn as the good principle, Jupiter the usurping evil one, and Prometheus as the regenerator, who, unable to bring mankind back to primitive innocence, used knowledge as a weapon to defeat evil, by leading mankind, beyond the state wherein they are sinless through ignorance, to that in

which they are virtuous through wisdom. Jupiter punished the temerity of the Titan by chaining him to a rock of Caucasus, and causing a vulture to devour his still-renewed heart. There was a prophecy afloat in heaven portending the fall of Jove, the secret of averting which was known only to Prometheus; and the god offered freedom from torture on condition of its being communicated to him. According to the mythological story, this referred to the offspring of Thetis, who was destined to be greater than his father. Prometheus at last bought pardon for his crime of enriching mankind with his gifts, by revealing the prophecy. Hercules killed the vulture, and set him free; and Thetis was married to Peleus, the father of Achilles.

“Shelley adapted the catastrophe of this story to his peculiar views. The son greater than his father, born of the nuptials of Jupiter and Thetis, was to dethrone Evil, and bring back a happier reign than that of Saturn. Prometheus defies the power of his enemy, and endures centuries of torture; till the hour arrives when Jove, blind to the real event, but darkly guessing that some great good to himself will flow, espouses Thetis. At the moment, the Primal Power of the world drives him from his usurped throne, and Strength, in the person of Hercules, liberates Humanity, typified in Prometheus, from the tortures generated by evil done or suffered. Asia, one of the Oceanides, is the wife of Prometheus—she was, according to other mythological interpretations, the same as Venus and Nature. When the benefactor of mankind is liberated, Nature resumes the beauty of her prime, and is united to her husband, the emblem of the human race, in perfect and happy union. In the Fourth Act, the poet gives further scope to his imagination, and idealizes the forms of creation—such as we know them, instead of such as they appeared to the Greeks. Maternal Earth, the mighty parent, is superseded by the Split of the Earth, the guide of our planet through the realms of sky; while his fair and weaker companion and attendant, the Spirit of the Moon, receives bliss from the annihilation of Evil in the superior sphere.

“Shelley develops, more particularly in the lyrics of this drama, his abstruse and imaginative theories with regard to the Creation. It requires a mind as subtle and penetrating as his own to understand the mystic meanings scattered throughout the poem. They elude the ordinary reader by their abstraction and delicacy of distinction, but they are far from vague. It was his design to write prose metaphysical essays on the nature of man, which would have served to explain much of what is obscure in his poetry; a few scattered fragments of observations and remarks alone remain. He considered these

philosophical views of mind and nature to be instinct with the intensest spirit of poetry.

"More popular poets clothe the ideal with familiar and sensible imagery. Shelley loved to idealise the real—to gift the mechanism of the material universe with a soul and a voice, and to bestow such also on the most delicate and abstract emotions and thoughts of the mind. . . .

"Through the whole poem there reigns a sort of calm and holy spirit of love, it soothes the tortured, and is hope to the expectant, till the prophecy is fulfilled, and love, untainted by any evil, becomes the law of the world. . . .

"The charm of the Roman climate helped to clothe his thoughts in greater beauty than they had ever worn before. And, as he wandered among the ruins made one with nature in their decay, or gazed on the Praxitelean shapes that throng the Vatican, the Capitol, and the palaces of Rome, his soul imbibed forms of loveliness which became a portion of itself. There are many passages in the *Prometheus* which show the intense delight he received from such studies, and give back the impression with a beauty of poetical description peculiarly his own."

For the general form of the drama, including the choruses, for the situation and scenery of Act I, and for a few scattered phrases and passages, Shelley is indebted to *Æschylus*. There are echoes also from Milton, Shakspeare, and Goethe.

The characters in *Prometheus Unbound* are impersonations of abstract qualities—those which were the occasion of suffering and evil in society and those which through the power of the spirit of democracy were to usher in the Golden Age. Prometheus represents humanity in general. Jupiter represents evil and unrighteous power, he stands for civil and religious institutions, all of which interfere with progress. Thetis, the wife of Jupiter, is arrogance, display, and false ideal. Demogorgon, the child of Jupiter and Thetis, is necessity, fate, wisdom; the force that provides over the destinies of the universe. Asia is the spirit of ideal beauty and divine love. Panthea, the spirit of faith, love, the spirit of hope. Hercules is strength. The Furies are the various causes of pain and suffering among men. The Spirits sent by the Earth to comfort Prometheus are embodiments of the happiness which comes from good impulses and good actions. The scenery also is allegorical. In the intricacies of the symbolism of the drama, however, one should not lose sight of its lyric greatness. Shelley called it a lyrical drama, and as such it deals with thought and emotion rather than with action.

Shelley's approach to the world-problem as expressed in this drama should be compared with Byron's as expressed in *Manfred* (pp. 549 ff.).

670. 540-66; 590-631. These lines contain a vision of the crucifixion of Christ and of the development of Christianity. Lines 567-77, 648-54 contain a vision of the French Revolution. These events, good in themselves, are thought of as resulting in evil.

671. 672-751. These spirits of consolation suggest that evil is merely the occasion for greater good.

672. 737-51. This lyric has been regarded as the most complete expression of poetic idealism.

673. Scene II.—The forest scenery represents the ordinary experiences of human life, as concerns physical senses, emotions, and intellectual impulses.

674. Scene III.—The mountain scenery represents elevated heights of thought.

682. 72-81. Cf. Shelley's fragment entitled *To One Singing*, written in 1817:

My spirit like a charmed bark doth swim
Upon the liquid waves of thy sweet singing,
Far, far away into the regions dim

Of rapture—as a boat with swift sails winging

Its way adown some many-winding river,
Speeds through dark forests o'er the waters
Swinging

684. Scene II.—Ocean and Apollo have no allegorical significance, they are simply classical figures.

690. Act IV—This is simply a concluding chorus of rejoicing over the fulfillment of the prophecies in the other acts.

699.

THE SENSITIVE PLANT

"This is primarily a descriptive poem. The poet, with evident delight and exquisite power, produces his picture of the garden and its mistress, and enters into and sympathizes with the imagined life of the flowers. Secondly, this concrete picture is symbolic of other things. The Sensitive Plant, with its isolation, its intensity, its yearnings, is Shelley himself. The lady of the garden is the mystical Spirit of Beauty 'whose smile kindles the universe.' The change which comes over the garden and the Sensitive Plant at the approach of winter typifies the evil and ugly side of things,—death and the other ill which quench the joy of life. The Conclusion (as the close of *Adonais*) suggests that this change is transitory or unreal, that the Spirit of Beauty abides, and that the soul of man does not altogether pass away at death, but is united to the one spirit which is eternal"—W. J. Alexander, in *Select Poems of Shelley* (Athens Press ed., 1898).

703. Conclusion.—(Cf. these stanzas with *Adonais*, 39 (p. 735) and with the quotation from Plato's *Phædo*, p. 1370b.

THE CLOUD

"There are others, such as the *Ode to the Skylark* and *The Cloud*, which in the opinion of many critics bear a purer poetical stamp

than any other of his productions. They were written as his mind prompted, listening to the caroling of the bird, aloft in the azure sky of Italy, or marking the cloud as it sped across the heavens, while he floated in his boat on the Thames"—Mrs. Shelley, in Preface to Shelley's *Poetical Works* (1839).

704.

TO A SKYLARK

"It was on a beautiful summer evening, while wandering among the lanes, whose myrtle hedges were the bowers of the butterflies, that we heard the caroling of the skylark, which inspired one of the most beautiful of his poems"—Mrs. Shelley's note

See note on preceding poem

Cf. this poem with Wordsworth's poems on the same subject, pp. 297 and 312, and with Hogg's poem, p. 477.

706.

ARETHUSA

This poem was written to be inserted in *Proserpine*, a drama by Shelley's friend, Edward Williams. Arethusa was a fountain in the island of Orygia, near Syracuse, in Sicily. Alpheus is a river in the Peloponnesus which in part of its course flows underground. According to the legend, the wood nymph Arethusa, pursued by her lover Alpheus, the river god, was changed by Diana into a stream which ran under the sea and rose again as the fountain of Arethusa.

707.

HYMN OF APOLLO

This and the next poem, *Hymn of Pan*, were written to be inserted in *Midas*, a projected drama by Shelley's friend, Edward Williams. Apollo and Pan were represented as contending before Tmolus, the mountain-god, for a prize in music. Apollo was the sun-god.

HYMN TO PAN

See note on preceding poem. Pan was the god of flocks and shepherds. He invented the shepherd's flute which he made out of a reed.

710.

THE WITCH OF ATLAS

In her notes, Mrs. Shelley says of this poem and its author: "This poem is peculiarly characteristic of his taste—wildly fanciful, full of brilliant imagery, and discarding human interest and passion, to revel in the fantastic ideas that his imagination suggested."

"The surpassing excellence of *The Genci* had made me greatly desire that Shelley should increase his popularity, by adopting subjects that would more suit the popular taste than a poem conceived in the abstract and dreamy spirit of *The Witch of Atlas*. It was not only that I wished him to acquire popularity as redounding to his fame, but I believed that he would obtain a greater mastery over his own powers, and greater

happiness in his mind, if public applause crowned his endeavors. The few stanzas that precede the poem were addressed to me on my representing these ideas to him. Even now I believe that I was in the right. Shelley did not expect sympathy and approbation from the public; but the want of it took away a portion of the ardor that ought to have sustained him while writing. He was thrown on his own resources and on the inspiration of his own soul, and wrote because his mind overflowed, without the hope of being appreciated. I had not the most distant wish that he should truckle in opinion, or submit his lofty aspirations for the human race to the low ambition and pride of the many, but I felt sure that if his poems were more addressed to the common feelings of men, his proper rank among the writers of the day would be acknowledged; and that popularity as a poet would enable his countrymen to do justice to his character and virtues, which, in those days, it was the mode to attack with the most flagitious calumnies and insulting abuse. That he felt these things deeply cannot be doubted, though he armed himself with the consciousness of acting from a lofty and heroic sense of right. The truth burst from his heart sometimes in solitude, and he would write a few unfinished verses that showed that he felt the sting.

"I believed that all this morbid feeling would vanish, if the chord of sympathy between him and his countrymen were touched. But my persuasions were vain, the mind could not be bent from its natural inclination. Shelley shrunk instinctively from portraying human passion, with its mixture of good and evil, of disappointment and disquiet. Such opened again the wounds of his own heart, and he loved to shelter himself rather in the airiest flights of fancy, forgetting love and hate and regret and lost hope, in such imaginations as borrowed their hues from sunrise or sunset, from the yellow moonshine or paly twilight, from the aspect of the far ocean or the shadows of the woods, which celebrated the singing of the winds among the pines, the flow of a murmuring stream, and the thousand harmonious sounds which nature creates in her solitudes. These are the materials which form *The Witch of Atlas*, it is a brilliant congregation of ideas, such as his senses gathered, and his fancy colored, during his rambles in the sunny land he so much loved."

Atlas is the name of a mountain system in northwestern Africa.

720.

EPIPSYCHIDION

The meaning of the title of this poem, according to Stopford Brooke (*Publications of the Shelley Society*, 1887), is "this soul out of my soul" (1. 238). Forman (*Complete Poetical Works*) sees no meaning in it beyond "a little poem about the soul." The "noble

and unfortunate lady" who inspired the poem was Teresa Emilia Viviani, the beautiful and sentimental daughter of an Italian nobleman of Pisa. She had been placed by her family in the neighboring Convent of St. Anna, where Shelley met her in 1820, became interested in her, and idealized her as the embodiment of perfect love and beauty of which he was ever in search. Dowden says of her (*Life of Shelley*, 2, 378) "Emilia, beautiful, spiritual, sorrowing, became for him a type and symbol of all that is most radiant and divine in nature, all that is most remote and unattainable, yet ever to be pursued—the ideal of beauty, truth, and love. She was at once a breathing and living woman, young, lovely, ardent, afflicted, and the avatar of the Ideal." Shelley's interest in her, however, soon declined into that of mere sympathy.

In a letter to his friend Gisborne, dated Oct. 22, 1821, Shelley says of the poem: "The *Epipsychidion* is a mystery; as to real flesh and blood, you know that I do not deal in those articles, you might as well go to a gin-shop for a leg of mutton, as expect anything human or earthly from me." On June 18, 1822, he again wrote Gisborne: "The *Epipsychidion* I cannot look at, the person whom it celebrates was a cloud instead of a Juno, and poor Ixion¹ starts from the centaur that was the offspring of his own embrace. If you are curious, however, to hear what I am and have been, it will tell you something thereof. It is an idealized history of my life and feelings. I think one is always in love with something or other, the error, and I confess it is not easy for spirits caged in flesh and blood to avoid it, consists in seeking in a mortal image the likeness of what is, perhaps, eternal."

The poem represents the pursuit of an ideal, the nature of which may be gained from Shelley's prose fragment *On Love*, as follows:

"Thou demandest what is love? It is that powerful attraction towards all that we conceive, or fear or hope beyond ourselves, when we find within our own thoughts the charm of an insufficient void, and seek to awaken in all things that are, a community with what we experience within ourselves. If we reason, we would be understood, if we imagine, we would that the airy children of our brain were born anew within another's; if we feel, we would that another's nerves should vibrate to our own, that the beams of their eyes should kindle at once and mix and melt into our own, that lips of motionless ice should not reply to lips quivering and burning with the heart's best blood. This is love. This is the bond and the sanction which connects not only man with man, but with everything which exists. We are born into the world, and there is something within us which,

from the instant that we live, more and more thirsts after its likeness. It is probably in correspondence with this law that the infant drains milk from the bosom of its mother, this propensity develops itself with the development of our nature. We dimly see within our intellectual nature a miniature as it were of our entire self, yet deprived of all that we condemn or despise, the ideal prototype of everything excellent or lovely that we are capable of conceiving as belonging to the nature of man. Not only the portrait of our external being, but an assemblage of the minutest particles of which our nature is composed, a mirror whose surface reflects only the forms of purity and brightness, a soul within our soul that describes a circle around its proper paradise, which pain, and sorrow, and evil dare not overleap. To this we eagerly refer all sensations, thirsting that they should resemble or correspond with it. The discovery of its anti-type, the meeting with an understanding capable of clearly estimating our own, an imagination which should enter into and seize upon the subtle and delicate peculiarities which we have delighted to cherish and unfold in secret, with a frame whose nerves, like the chords of two exquisite lyres, strung to the accompaniment of one delightful voice, vibrate with the vibrations of our own, and of a combination of all these in such proportion as the type within demands, this is the invisible and unattainable point to which love tends, and to attain which, it urges forth the powers of man to arrest the faintest shadow of that without the possession of which there is no rest nor respite to the heart over which it rules. Hence in solitude, or in that deserted state when we are surrounded by human beings, and yet they sympathize not with us, we love the flowers, the grass, and the waters and the sky. In the motion of the very leaves of spring in the blue air, there is then found a secret correspondence with our heart. There is eloquence in the tongueless wind, and a melody in the flowing brooks and the rustling of the reeds beside them, which by their inconceivable relation to something within the soul, awaken the spirits to a dance of breathless rapture, and bring tears of mysterious tenderness to the eyes, like the enthusiasm of patriotic success, or the voice of one beloved singing to you alone. Sterne says that if he were in a desert he would love some cypress. So soon as this want or power is dead, man becomes the living sepulchre of himself, and what yet survives is the mere husk of what once he was."

The poem was first published anonymously in an Advertisement by Shelley describing the imaginary author.

723. 236. Cf. the prose fragment *On Love*, quoted above.

256-66. No satisfactory identification of the person here described has been made, nor

¹ See Glossary.

is any needed The passage describes sensual love.

271. *One was true*.—This is thought to refer to Harriet, Shelley's first wife.

277. *One stood on my path*.—This refers to Mary, Shelley's second wife.

724. 308-20. The reality of the incidents referred to here has not been determined

725. 368. The Comet, who is to be made the Evening Star, has not been satisfactorily identified.

729.

EMILIA VIVIANI

Shelley sent this poem to Emilia Viviani in return for a bouquet which he received from her. See note on *Epipsychidion*, above.

730.

ADONIS

The title of this poem is evidently derived from Adonis, the name of the beautiful youth who was loved by Venus and who was killed by a wild boar. Shelley's belief that Keats was killed by "savage criticism on his *Endymion*" makes the analogy clear.

Shelley and Keats first met at the house of their friend Leigh Hunt, in 1817, and in 1820 Shelley invited Keats to be his guest at Pisa, Italy; but Keats did not accept the invitation, and they never became intimate. Keats died in Rome on February 23, 1821, and soon afterwards Shelley wrote the poem, to which he later added the following Preface.

"It is my intention to subjoin to the London edition of this poem a criticism upon the claims of its lamented object to be classed among the writers of the highest genius who have adorned our age. My known repugnance to the narrow principles of taste on which several of his earlier compositions were modeled prove at least that I am an impartial judge. I consider the fragment of *Hyperion* as second to nothing that was ever produced by a writer of the same years.

"John Keats died at Rome of a consumption, in his twenty-fourth year, on the [23rd] of [Feb.], 1821; and was buried in the romantic and lonely cemetery of the Protestants in that city, under the pyramid which is the tomb of Cestius, and the massy walls and towers, now mouldering and desolate, which formed the circuit of ancient Rome. The cemetery is an open space among the ruins, covered in winter with violets and daisies. It might make one in love with death, to think that one should be buried in so sweet a place.

"The genius of the lamented person to whose memory I have dedicated these unworthy verses was not less delicate and fragile than it was beautiful; and where cankerworms abound, what wonder if its young flower was blighted in the bud? The savage criticism on his *Endymion*, which appeared

in *The Quarterly Review*,¹ produced the most violent effect on his susceptible mind, the agitation thus originated ended in the rupture of a blood-vessel in the lungs, a rapid consumption ensued, and the succeeding acknowledgments from more candid critics of the true greatness of his powers were ineffectual to heal the wound thus wantonly inflicted.

"It may be well said that these wretched men know not what they do. They scatter their insults and their slanders without heed as to whether the poisoned shaft lights on a heart made callous by many blows or one like Keats's composed of more penetrable stuff.² One of their associates is, to my knowledge, a most base and unprincipled calumniator. As to *Endymion*, was it a poem, whatever might be its defects, to be treated contemptuously by those who had celebrated, with various degrees of complacency and panegyric, *Paris*, and *Woman*, and a *Syrian Tale*, and Mrs. Lefanu, and Mr. Barrett, and Mr. Howard Payne, and a long list of the illustrious obscure? Are these the men who in their venal good nature presumed to draw a parallel between the Rev. Mr. Milman and Lord Byron? What gnat did they strain at here, after having swallowed all those camels? Against what woman taken in adultery dared the foremost of these literary prostitutes to cast his opprobrious stone? 'Miserable man! you, one of the meanest, have wantonly defaced one of the noblest specimens of the workmanship of God. Nor shall it be your excuse, that, murderer as you are, you have spoken daggers, but used none.'³

"The circumstances of the closing scene of poor Keats's life were not made known to me until the *Elgy* was ready for the press. I am given to understand that the wound which his sensitive spirit had received from the criticism of *Endymion* was exacerbated by the bitter sense of unrequited benefits; the poor fellow seems to have been hooted from the stage of life, no less by those on whom he had wasted the promise of his genius, than those on whom he had lavished his fortune and his care. He was accompanied to Rome, and attended in his last illness by Mr. Severn, a young artist of the highest promise, who, I have been informed, almost risked his own life, and sacrificed every prospect to unwearied attendance upon his dying friend. Had I known these circumstances before the completion of my poem, I should have been

¹ The criticism of *Endymion* referred to was written by J. W. Croker and published in *The Quarterly Review*, April, 1818 (see p. 613). Shelley thought it was written by H. H. Milman (1791-1868), an English clergyman. It was not responsible for the death of Keats. See Colvin's *Life of Keats*, ch. 6, and Rossetti's *Life of Keats*, ch. 5.

² See *Hamlet*, III, 4, 35-36.

³ And let me wring your heart; for so I shall, If it be made of penetrable stuff."

⁴ See *Matthew*, 23, 24.

⁵ See *John* 8, 3-7.

⁶ *Hamlet* III, 2, 414. Before going to meet his mother Hamlet says, "I will speak daggers to her but use none."

tempted to add my feeble tribute of applause to the more solid recompense which the virtuous man finds in the recollection of his own motives. Mr. Severn can dispense with a reward from 'such stuff as dreams are made of.' His conduct is a golden augury of the success of his future career—may the unextinguished spirit of his illustrious friend animate the creations of his pencil, and plead against Oblivion for his name!"

Adonais is based upon two Greek pastoral elegies of the 3rd cent. B. C.—Bion's *Lament for Adonis* and Moschus's *Epitaph on Bion*. Milton's *Lycidas* also was probably in Shelley's mind, and a number of ideas expressed in the poem go back to Plato. Cf. *Adonais* with the following fragments of Shelley's translation of the two Greek poems referred to.

Fragment of the Elegy on the Death of Adonis

I mourn Adonis dead—loveliest Adonis—
Dead, dead Adonis—and the Loves lament
Sleep no more, Venus, wrapped in purple
wool—
Wake violet-stoled queen, and weave the crown
Of Death—'tis Misery calls,—for he is
dead

The lovely one lies wounded in the moun-
tains,
His white thigh struck with the white tooth,
he scarce
Yet breathes, and Venus hangs in agony there.
The dark blood wanders o'er his snowy limbs,
His eyes beneath their lids are lustreless
The rose has fled from his wan lips, and there
That kiss is dead, which Venus gathers yet.

A deep, deep wound Adonis * * *
A deeper Venus bears upon her heart
See, his beloved dogs are gathering round—
The Oread nymphs are weeping—Aphrodite
With hair unbound is wandering through the
woods,
'Wildered, ungirt, unsandalled—the thorns
pierce
Her hastening feet and drink her sacred blood
Bitterly screaming out, she is driven on
Through the long vale; and her Assyrian
boy,
Her love, her husband, calls—the purple
blood
From his struck thigh stains her white navel
now,
Her bosom, and her neck before like snow

Alas for Cytherea—the Loves mourn—
The lovely, the beloved is gone!—and now
Her sacred beauty vanishes away.
For Venus whilst Adonis lived was fair—
Alas! her loveliness is dead with him
The oaks and mountains cry, Al! al!
Adonis!
The springs their waters change to tears and
weep—
The flowers are withered up with grief * * *

Al! al! Adonis is dead
Echo resounds Adonis dead
Who will weep not thy dreadful woe, O
Venus?
Soon as she saw and knew the mortal wound
Of her Adonis—saw the life-blood flow
From his fair thigh, now wasting,—wailing
loud
She clasped him, and cried "Stay, Adonis"
Stay, dearest one, * * *
and mix my lips with thine—

Wake yet a while, Adonis—oh, but once,
That I may kiss thee now for the last time—
But for as long as one short kiss may live—
Oh, let thy breath flow from thy dying soul
Even to my mouth and heart, that I may suck
Thee * * *

Fragment of the Elegy on the Death of Bion

Ye Dorian woods and waves, lament aloud,—
Augment your tide, O streams, with fruitless
tears,
For the beloved Bion is no more
Let every tender herb and plant and flower,
From each deflected bud and drooping bloom,
Shed dew of liquid sorrow, and with breath
Of melancholy sweetness on the wind
Diffuse its languid love, let roses blush,
Anemones grow paler for the loss
Their dells have known, and thou, O
hyacinth,
Utter thy legend now—yet more, dumb flower,
Than "Ah! alas!"—thine is no common
grief—
Bion the sweetest singer is no more

731. 10-11. Cf. Bion's *Lament for Adonis* (Lang's trans.) "He reclines, the delicate Adonis, in his raiment of purple, and around him the Loves are weeping, and groaning aloud, clipping their locks for Adonis. And one upon his shafts, another on his bow is treading, and one hath loosed the sandal of Adonis, and another hath broken his own feathered quiver, and one in a golden vessel bears water, and another laves the wound, and another from behind him with his wings is fanning Adonis."

14-17. Cf. Moschus's *Elegy on Bion* (Lang's trans.) "Ye flowers, now in sad clusters breathe yourselves away. Now reddened, ye roses, in your sorrow, and now wax red, ye wind-flowers, now, thou hyacinth, whisper the letters on thee graven, and add a deeper *ai ai* to thy petals, he is dead, the beautiful singer. . . Ye nightingales, that lament among the thick leaves of the trees, tell ye to the Sicilian waters of Arethusa the tidings that Bion the herdsman is dead. . . And Ekho in the rocks laments that thou art silent, and no more she mimics thy voice. And in sorrow for thy fall the trees cast down their fruit, and all the flowers have faded."

735. 39. Cf. the closing stanzas of *The Renattive Plant* (p. 703). See also Plato's *Phaedo*, 67-69.

736. 46, 0. Cf. Plato's epigram on *Aster*, thus translated by Shelley under the title of *To Stilla* and applied to Keats.

Thou wert the morning star among the living,
Ere thy fair light had fled,—
Now, having died, thou art as Hesperus,
giving
New splendor to the dead.

737.

HELLAS

Hellas is a lyrical drama inspired by the Greek war for independence from the Turks, fought in 1821. Shelley looked upon this manifestation of a free spirit as a prophecy of the dawning Golden Age of love and freedom. *Life May Change, But It May Fly*

Not occupies lines 34-45 of the drama, *Worlds on Worlds are Rolling Ever*, lines 197-238; *Darkness has Dawned in the East*, lines 1028-59, *The World's Great Age Begins Anew* is the closing chorus, lines 1090-1101

738b. 8. *The Evening land*.—A reference to America.

739. THE WORLD'S GREAT AGE BEGINS ANEW

At the end of the "great age" of the ancients, the sun, moon, and planets were to return to their original positions, and the history of the world would repeat itself, the Golden Age would return and be followed by ages of degradation and evil. Cf this chorus with Byron's *The Isles of Greece* (p 596).

THE EVENING

The Ponte al Mare is the seaward bridge of Pisa

740. REMEMBRANCE

This song was sent by Shelley with the following letter to his friend, Mrs. Williams "Dear Jane,—If this melancholy old song suits any of your tunes, or any that humor of the moment may dictate, you are welcome to it. Do not say it is mine to any one, even if you think so, indeed, it is from the torn leaf of a book out of date. How are you today, and how is Williams? Tell him that I dreamed of nothing but walling and fishing up coral. Your ever affectionate P. B. S."

TO EDWARD WILLIAMS

This poem was inspired by Mary Shelley's jealousy of Jane Williams, the wife of Edward Williams, both intimate friends of the Shelleys. The following letter from Shelley to Williams (Jan 26, 1822) refers to the poem "My dear Williams. Looking over the portfolio in which my friend used to keep his verses, and in which those I sent you the other day were found, I have lit upon these, which, as they are too dismal for me to keep, I send you. If any of the stanzas should please you, you may read them to Jane, but to no one else. And yet, on second thoughts, I had rather you would not. Yours ever affectionately, P. B. S."

742. WITH A GUITAR TO JANE

Woodberry gives the following note on the poem (Cambridge ed of Shelley's *Partial Works*) "The suggestion for the poem is found by Dr Garnett in the fact that 'the front portion of the guitar is made of Swiss pine.' He continues 'It is now clear how the poem took shape in Shelley's mind. The actual thought of the imprisonment of the Spirit of Music in the material of the instrument suggested Ariel's penance in the cloven pine, the identification of himself with Ariel and of Jane Williams with Miranda was the

easiest of feats to his brilliant imagination; and hence an allegory of unequalled grace and charm, which could never have existed if the instrument had not been partly made of pine wood. The back, it should be added, is of mahogany, the finger board of ebony, and minor portions, chiefly ornamental, of some wood not identified. It was made by Ferdinando Bottari of Pisa in 1816. Having been religiously preserved since Shelley's death, it is in as perfect condition as when made. The strings, it is said, are better than those that are produced now.

"This guitar is also in a measure the subject of another of Shelley's most beautiful lyrics, *The Keen Stars Were Twinkling*. In a letter dated June 18, 1822, speaking of his cruises 'in the evening wind under the summer moon,' he adds, 'Jane brings her guitar.' There is probably no other relic of a great poet so intimately associated with the arts of poetry and music, or ever will be, unless Milton's organ should turn up at a broker's or some excavating explorer should bring to light the lyre of Sappho."

TO JANE

This poem was sent in a letter to Mrs. Jane Williams. See note on preceding poem.

743.

CHARLES THE FIRST

This is an unfinished tragedy on the subject of Charles I, King of England, who was beheaded in 1649. The song given here is found in scene 5, ll 6-17. It is sung by the court fool.

A DEFENSE OF POETRY

In a letter to Peacock, dated March 21, 1821, Shelley states that this essay was written "as an antidote" to Peacock's *Four Ages of Poetry*. "You will see," he says, "that I have taken a more general view of poetry than you have."

743b. 22-27. Cf this sentence with Plato's *The Symposium*, 205 (Shelley's trans). "Poetry, which is a general name signifying every cause whereby anything proceeds from that which is not into that which is, so that the exercise of every inventive art is poetry, and all such artists poets. Yet they are not called poets, but distinguished by other names; and one portion or species of poetry, that which has relation to music and rhythm, is divided from all others, and known by the name belonging to all."

740b. 31ff. Cf this passage with Wordsworth's *Preface* (p 322a, 28ff) and with Aristotle's *Poetics* (Butcher's translation), 9, 1-3: "It is, moreover, evident from what has been said that it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in

prose. The work of Herodotus might be put into verse, and it would be still a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history, for poetry tends to express the universal, history the particular."

748a. 46. The passage omitted contains a historical review of European poetry and a discussion of the superiority of poetry to science and political philosophy.

749a. 32-33. Cf. with Plato's *Ion* 533-34 (Shelley's trans.): "For the authors of those great poems which we admire do not attain to excellence through the rules of any art, but they utter their beautiful melodies of verse in a state of inspiration, and, as it were, *possessed* by a spirit not their own. Thus the composers of lyrical poetry create those admired songs of theirs in a state of divine insanity, like the Corybantes, who lose all control over their reason in the enthusiasm of the sacred dance, and during this supernatural possession are excited to the rhythm and harmony which they communicate to men. . . . For a poet is indeed a thing ethereally light, winged, and sacred, nor can he compose anything worth calling poetry until he becomes inspired and, as it were mad, or whilst any reason remains in him. For whilst a man retains any portion of the thing called reason, he is utterly incompetent to produce poetry, or to vaticinate. Thus, those who declaim various and beautiful poetry upon any subject, as for instance upon Homer, are not enabled to do so by art or study, but every rhapsodist or poet, whether dithyrambic, encomiastic, choral, epic or fambic, is excellent in proportion to the extent of his participation in the divine influence and the degree in which the Muse itself has descended on him. In other respects, poets may be sufficiently ignorant and incapable. For they do not compose according to any art which they have acquired, but from the impulse of the divinity within them, for did they know any rules of criticism, according to which they could compose beautiful verses upon one subject, they would be able to exert the same faculty with respect to all or any other. The God seems purposely to have deprived all poets, prophets, and soothsayers of every particle of reason and understanding, the better to adapt them to their employment as his ministers and interpreters; and that we, their auditors, may acknowledge that those who write so beautifully are possessed, and address us inspired by the God. A presumption in favor of this opinion may be drawn from the circumstance of Tynichus the Chalcidian having composed no other poem worth mention-

ing except the famous poem which is in everybody's mouth,—perhaps the most beautiful of all lyrical compositions, and which he himself calls a gift of the Muses. I think you will agree with me that examples of this sort are exhibited by the God himself to prove that those beautiful poems are not human nor from man, but divine and from the Gods, and that poets are only the inspired interpreters of the Gods, each excellent in proportion to the degree of his inspiration. This example of the most beautiful of lyrics having been produced by a poet in other respects the worst seems to have been afforded as a divine evidence of the truth of this opinion."

WILLIAM SHENSTONE (1714-1763), p. 40

EDITIONS

- Poetical Works*, ed., with a Critical Dissertation, by G. Gilfillan (London, Nisbet, 1854)
Poetical Works, ed. by C. C. Clarke (London, Cassell, 1880)

BIOGRAPHY AND CRITICISM

- Howitt, W. *Homes and Haunts of the Most Eminent British Poets*, 2 vols. (London and New York, Routledge, 1846)
Johnson, S. *The Lives of the English Poets 1779-81*, 3 vols., ed. by G. B. Hill (London, Clarendon Press, 1905)
Saintsbury, G. In Ward's *The English Poets*, Vol. 3 (London and New York, Macmillan, 1880, 1909)

CRITICAL NOTES

40.

THE SCHOOLMISTRESS

One of the unmistakable signs of Romanticism was the reawakened interest in English literature of the past, especially in ballads, Spenser, and Milton. Although Spenser and Milton were never completely forgotten, it was not until late in the eighteenth century that their influence became a real quickening force in English poetry, by the time of Keats. English poets had caught the spirit of these masters, and had reproduced it successfully.

The early eighteenth century poets did not take Spenser very seriously. They copied his language, his meter, and his stanza, all of which they used in comic verses, parodies, and mild satires. Of the numerous Spenserian imitations which appeared between 1735 and 1775, Shenstone's *The Schoolmistress* and Thomson's *The Castle of Indolence* are the best. Neither poem was written in any serious vein, although both were admired for their own sake.

"The inimitable *Schoolmistress* of Shenstone is one of the felicities of genius, but the purpose of this poem has been entirely

¹ Tynichus is unknown except for this reference in Plato

misconceived. *The Schoolmistress* of Shenstone has been admired for its simplicity and tenderness, not for its exquisitely ludicrous turn. This discovery I owe to the good fortune of possessing the original edition of *The Schoolmistress*, which the author printed under his own directions, and to his own fancy. To this piece of LUDICROUS ROMANCE, as he calls it, 'lest it should be mistaken,' he added a LUDICROUS INDEX, 'purely to show fools that I am in jest.' But 'the fool,' his subsequent editor, who I regret to say, was Robert Doddsley, thought proper to suppress this amusing 'ludicrous index,' and the consequence is, as the poet foresaw, that his aim has been 'mistaken.'—Dyce, *in Curiosities of Literature* (1791-1823)

CRITICISM

- Blackwood's Magazine*, "Life and Correspondence," March and April, 1851 (69 349, 385)
 Dawson, W. J. *The Makers of English Poetry* (New York and London, Revell, 1906).
 Dennis, J. *Studies in English Literature* (London, Stanford, 1876)
 Dowden, E. "Early Revolutionary Group and Antagonists," *The French Revolution and English Literature* (New York, Scribner, 1897, 1908).
Edinburgh Review, The "A Vision of Judgment," July, 1821 (35 422), "Madoc," Oct., 1805 (7 1), "Roderick," June, 1815 (25 1), "Thalaba," Oct., 1802 (1 68); "The Curse of Kehama," Feb., 1811 (17 429); "Wat Tyler," March, 1817 (28 151).
 Hazlitt, W. *The Spirit of the Age* (London, 1825), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 4, 202.
 Lockhart, J. G.: *Memoirs of the Life of Sir Walter Scott, Baronet*, 10 vols (Edinburgh, 1839), 3 vols (Boston, Houghton, 1881); abridged ed., 1 vol. (New York, Crowell, 1871, London, Black, 1880, Boston, Houghton, 1901).
 Macaulay, T. B.: "Southey's Colloquies on Society," *The Edinburgh Review*, Jan., 1830, *Critical and Historical Essays* (London and New York, Longmans, 1898)
Quarterly Review, The, "Roderick," April, 1815 (13 83); "The Curse of Kehama," Feb., 1811 (5 40).
 Rawnley, H. D. *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLachlan, 1894, 1906).
 Robinson, H. C.: *Diary, Reminiscences, and Correspondence*, 3 vols., ed. by T. Sadler (London, Macmillan, 1869), 2 vols (1872, Boston, Fields, 1899, 1874)
 Saintsbury, G. *Essays in English Literature, 1780-1860*, Second Series (London, Dent, 1895, New York, Scribner).
 Stephen, L. "Southey's Letters," *Studies of a Biographer*, 4 vols (London, Duckworth, 1898-1902, New York, Putnam).
 Symonds, A. *The Romantic Movement in English Poetry* (London, Constable, 1900, New York, Putnam)

ROBERT SOUTHEY (1774-1843), p. 400

EDITIONS

- Poetical Works*, collected by himself, 10 vols (London, Longmans, 1837-38)
Poetical Works, with a Memoir by H. T. Tuckerman, 10 vols (Boston, Little, 1860), 10 vols in 5 (British Poets ed. Boston, Houghton, 1860).
Poems, ed. by M. H. Fitzgerald (Oxford Univ Press, 1909).
Selections from the Poems, ed. by S. R. Thompson (Canterbury Poets ed. London, Scott, 1888)
Poems, selections, ed. by E. Dowden (Golden Treasury ed. London, Macmillan, 1895)
Ballads and Other Poems, ed. by C. J. Battersby (London, Blackie, 1899)
Correspondence with Caroline Bowles, ed. by E. Dowden (London and New York, Longmans, 1881).
Letters, ed., with a Preface, by J. Dennis (New York, Macmillan, 1881)
Letters, selected and edited, with an Introduction, by M. H. Fitzgerald (World's Classics ed. Oxford Univ Press, 1912).
Select Prose, ed., with an Introduction, by J. Zeitlin (New York, Macmillan, 1916)
The Life of Nelson, ed., with an Introduction, by H. B. Butler (London, Frowde, 1911)

BIOGRAPHY

- Cottle, J. S. *Reminiscences of S. T. Coleridge and Robert Southey* (London, Houlston, 1847)
 De Quincey, T. "The Lake Poets," *Tait's Magazine*, July and August, 1839, *Collected Writings*, ed. Masson (London, Black, 1889-90, 1896-97), 2, 303, 335
 Dowden, E. *Southey* (English Men of Letters Series. London, Macmillan, 1876; New York, Harper).
 Southey, C. C. *Life and Correspondence of Robert Southey*, ed. in 6 vols (London, Longmans, 1849-50).

CRITICAL NOTES

"Poetical criticism, whether of his own writings or of those of others, was one of Southey's weakest points. But while egregiously deceived as to the absolute worth of his epic, he obeyed a happy instinct in selecting epic as his principal field in poetry. The gifts which he possessed—ornate description, stately diction, invention on a large scale—required an ample canvas for their display. Although the concise humor and simplicity of his lines on *The Battle of Blenheim* ensure it a place among the best known short poems in the language, there are not half a dozen of his lyrical pieces, some of his racy ballads excepted, that have any claim to poetic distinction.

tion."—Garnett, in *Dictionary of National Biography* (1898).

See Byron's *English Bards and Scotch Reviewers*, 189-234 (p. 488), *Don Juan*, Dedication (p. 377), *The Vision of Judgment* (p. 613), and note, p. 1226b.

Southey is caricatured in Mr Sackbut in Thomas Love Peacock's *Nightmare Abbey*

400. THE BATTLE OF BLENHEIM

In the Battle of Blenheim, fought at Blenheim, Bavaria, 1704, British and German allies under the Duke of Marlborough and the Austrian Prince Eugene inflicted a severe defeat upon the French and Bavarians.

401. THE OLD MAN'S COMFORTS

This poem is chiefly notable as the original of Lewis Carroll's brilliant parody in *Alice's Adventures in Wonderland*. Carroll's poem is as follows

"'You are old, Father William,' the young man said,
'And your hair has become very white
And yet you incessantly stand on your head—
Do you think, at your age, it is right?'

"'In my youth,' Father William replied to his son,
'I feared it would injure the brain,
But now that I'm perfectly sure I have none,
Why, I do it again and again'

"'You are old,' said the youth, 'as I mentioned before,
And have grown most uncommonly fat,
Yet you turned a back somersault in at the door—
Pray, what is the reason of that?'

"'In my youth,' said the sage, as he shook his grey locks,
'I kept all my limbs very supple
By the use of this ointment—one shilling the box—
Allow me to sell you a couple'

"'You are old,' said the youth, 'and your jaws are too weak
For anything tougher than suet,
Yet you finished the goose, with the bones and the beak
Pray, how did you manage to do it?'

"'In my youth,' said his father, 'I took to the law,
And argued each case with my wife,
And the muscular strength, which it gave to my jaw,
Has lasted the rest of my life'

"'You are old,' said the youth, 'one would hardly suppose
That your eye was as steady as ever,
Yet you balanced an eel on the end of your nose—
What made you so awfully clever?'

"'I have answered three questions, and that is enough,'
Said his father, 'don't give yourself airs'
Do you think I can listen all day to such stuff?
Be off, or I'll kick you downstairs''"

GOD'S JUDGMENT ON A WICKED BISHOP

"'Here followeth the History of Hatto, Archbishop of Mentz

"'It hapned in the year 914, that there was an exceeding great famine in Germany, at what time Otho, surnamed the Great, was Emperor, and one Hatto, once Abbot of Fulda, was Archbishop of Mentz, of the Bishops after Crescens and Crescentius the two and thirtieth, of the Archbishops after St Bonifacius the thirteenth. This Hatto, in the time of this great famine afore-mentioned, when he saw the poor people of the country exceedingly oppressed with famine, assembled a great company of them together into a barne, and, like a most accursed and merciless cattife, burnt up those poor innocent souls, that were so far from doubting any such matter, that they rather hoped to receive some comfort and relief at his hands. The reason that moved the prelat to commit that execrable impiety was, because he thought the famine would the sooner cease, if those unprofitable beggars that consumed more bread than they were worthy to eat, were dispatched out of the world. For he said that those poor folks were like to mice, that were good for nothing but to devour corne. But God Almighty, the just avenger of the poor folks' quarrel, did not long suffer this heinous tyranny, this most detestable fact, unpunished. For he mustered up an army of mice against the Archbishop, and sent them to persecute him as his furious Alastors,¹ so that they afflicted him both day and night, and would not suffer him to take his rest in any place. Whereupon the Prelate, thinking that he should be secure from the injury of mice if he were in a certain tower, that standeth in the Rhine near to the towne betook himself unto the said tower as to a safe refuge and sanctuary from his enemies, and locked himself in. But the innumerable troupes of mice chased him continually very eagerly, and swumme unto him upon the top of the water to execute the just judgment of God, and so at last he was most miserably devoured by those sillie creatures, who pursued him with such bitter hostility, that it is recorded they scraped and knawed out his very name from the walls and tapistry wherein it was written, after they had so cruelly devoured his body. Wherefore the tower wherein he was eaten up by the mice is shewn to this day, for a perpetual monument to all succeeding ages of the barbarous and inhuman tyranny of this impious Prelate, being situate in a little green island in the midst of the Rhine near to the towne of Bingen, and is commonly called in the German tongue the MOWSE-TURN.'—*Coryat's Crudities*, pp. 571, 572.

"Other authors who record this tale say that the Bishop was eaten by rats"—Southey's introductory note

¹ avenging spirits

403. THE CURSE OF KEHAMA

"In the religion of the Hindoos, which of all false religions is the most monstrous in its fables, and the most fatal in its effects, there is one remarkable peculiarity. Prayers, penances, and sacrifices are supposed to possess an inherent and actual value, in no degree depending upon the disposition or motive of the person who performs them. They are drafts upon Heaven, for which the Gods cannot refuse payment. The worst men, bent upon the worst designs, have in this manner obtained power which has made them formidable to the Supreme Deities themselves, and rendered an Avatar, or Incarnation of Veeshnoo the Preserver, necessary. This belief is the foundation of the following poem. The story is original, but, in all its parts, consistent with the superstition upon which it is built, and however startling the fictions may appear, they might almost be called credible when compared with the genuine tales of Hindoo mythology."—From Southey's Preface.

The poem takes its name from the following curse which Kehama, an Indian rajah, or king, pronounces upon the murderer of his son Arvalan

"I charm thy life
From the weapons of strife,
From stone and from wood,
From fire and from flood,
From the serpent's tooth,
And the beasts of blood
From Sickness I charm thee,
And Time shall not harm thee,
But Earth which is mine,
Its fruits shall deny thee,
And Water shall hear me,
And know thee and fly thee,
And the Winds shall not touch thee
When they pass by thee,
And the Dews shall not wet thee,
When they fall nigh thee
And thou shalt seek Death
To release thee, in vain,
Thou shalt live in thy pain
While Kehama shall reign,
With a fire in thy heart,
And a fire in thy brain,
And Sleep shall obey me,
And visit thee never,
And the Curse shall be on thee
For ever and ever"

—Section 2, ll 144-69

The funeral of Arvalan is celebrated in Section 1

405. THE MARCH TO MOSCOW

In this poem Southey treats satirically Napoleon's famous march to Moscow in 1812, and his unfortunate retreat after the burning of the city. The names used in the poem are said to indicate real persons. For a similar use of Russian names, cf. the following stanzas from Byron's *Don Juan* (7, 14-17)

The Russians now were ready to attack,
But oh, ye goddesses of War and Glory!
How shall I spell the name of each Cossack
Who were immortal, could one tell their story?

Alas! what to their memory can lack?

Achilles' self was not more grim and gory
Than thousands of this new and polished
nation,
Whose names want nothing but—pronunciation

Still I'll record a few, if but to increase
Our euphony, there was Mtrongenoff, and
Strokonoff,
Meknop, Serge Lwow, Arseniew of modern
Greece,
And Tschitshakoff, and Roguenoff, and
Chokenoff
And others of twelve consonants apiece,
And more might be found if I could poke
enough
Into gazettes, but Fame (capricious strumpet),
It seems, has got an ear as well as trumpet,

And cannot tune those discords of narration,
Which may be names at Moscow, into
rhyme,
Yet there were several worth commemoration,

As e'er was virgin of a nuptial chime,
Soft words too, fitted for the peroration
Of Londonderry! dawning against time
Ending in "ischkin, "ouskin, "ifskchy,"
"ouski,"
Of whom we can insert but Roussamowski

Scherematooff and Chrematooff, Koklophiti,
Koclobski Kourakin, and Mouskin Pou-kin,
All proper men of weapons, as e'er we offed high
Against a foe, or ran a sabre through skin

The poem, which Southey wrote to amuse his children, should be read as complementary to the *Ode Written During the Negotiations with Buonaparte* (p 406). At an early date, Southey was an ardent supporter of the French Revolution, but its excesses and failures led him finally to become a Tory.

406. ODE WRITTEN DURING THE NEGOTIATIONS WITH BUONAPARTE

Dowden characterizes this ode as "perhaps the loftiest chant of political invective, inspired by moral indignation, which our literature possesses." Southey stood erect in the presence of power which he believed to be immoral, defied it and execrated it. That he did not perceive how, in driving the ploughshare of Revolution across Europe of the old régime Napoleon was terribly accomplishing an inevitable and a beneficent work, may have been an error, but it was an error to which no blame attaches, and in his fierce indictment he states, with ample support of facts, one entire side of the case. The ode is indeed more than a poem; it is a historical document expressing the passion which filled many of the highest minds in England, and which at a later date was the justification of Saint Helena."—In Introduction to *Poems by Robert Southey* (Golden Treasury ed.).

¹ Robert Stewart (1769-1822), Viscount Castlereagh and Earl of Londonderry, a British statesman. See note on *Lines Written during the Castlereagh Administration*, p 1832b

408. MY DAYS AMONG THE DEAD ARE PAST

This poem is sometimes entitled *The Scholar and In a Library*. According to Cuthbert Southey (*Life and Correspondence of Robert Southey*, 1849), Wordsworth once remarked that these lines possessed a peculiar interest as a most true and touching representation of Southey's character. Southey's library contained nearly 14,000 volumes. His son Cuthbert says (work cited) "On some authors, such as the old divines, he 'fed,' as he expressed it, slowly and carefully, dwelling on the page, and taking in its contents deeply and deliberately, like an epicure with his wine, 'searching the subtle flavor' . . . For a considerable time after he had ceased to compose, he took pleasure in reading, and the habit continued after the power of comprehension was gone. His dearly prized books, indeed, were a pleasure to him almost to the end, and he would walk slowly round his library, looking at them and taking them down mechanically."

409. A VISION OF JUDGMENT

This is the poem which inspired Byron's more famous *The Vision of Judgment* (See p. 613 and note p. 1226b.) Southey's poem was written as a tribute to the memory of George III, who died in 1820. In two respects Southey stirred the wrath of the critics: he gave unstinted praise to George III as sovereign and man, and he wrote the poem in dactylic hexameter measure. The incidents of the poem appear to the author in a trance. In the portion of the poem omitted before the selection given here, George III is summoned before the Judgment throne where testimony is heard from his accusers and his abolvers. The Spirit of Washington has just stated that George III

"didst act with upright heart, as befitting a sovereign
True to his sacred trust, to his crown, his kingdom, and people"

410. THE (ATA)RACT OF LODORÉ

Lodore is a famous cascade in the Derwent River, Cumberlandshire, England. See Gray's description of it in his *Journal in the Lakes*, Oct. 3, 1769 (p. 74a, 16-16).

The origin of this poem is thus given in a letter by Southey to his brother Thomas, dated Oct. 18, 1800: "I hope . . . you will approve of a description of the water at Lodore, made originally for Edith, and greatly admired by Herbert. In my mind it surpasses any that the tourists have yet printed. Thus it runs—'Tell the people how the water comes down at Lodore? Why it comes thundering, and floundering, and thumping, and bumping, and bumping, and jumping, and hissing, and whizzing, and dripping, and skipping, and grumbling, and rumbling, and tumbling, and falling, and bawling, and dashing, and clashing, and splashing, and pouring, and roaring,

and whirling, and curling, and leaping, and creeping, and sounding, and bounding, and clattering, and chattering, with a dreadful uproar,—and that way the water comes down at Lodore!'"

411. THE LIFE OF NELSON

Southey's *The Life of Nelson* was written to furnish young seamen with a simple narrative of the exploits of England's greatest naval hero. It is usually regarded not only as the best of Southey's works, but as the best biography of its day, and as a model of directness and simplicity.

JAMES THOMSON (1700-1748), p. 18

EDITIONS

- Poetical Works*, 2 vols., ed. by B. Dobell (London, Reeves, 1885)
Poetical Works, 2 vols., ed. by D. C. Tovey (Aldine ed. London, Bell, 1897; New York, Macmillan)
Complete Poetical Works, ed. by J. L. Robertson (Oxford Univ. Press, 1908)
The Seasons, The Castle of Indolence, and Other Poems, 2 vols., ed. with a Critical Study by E. Gosse, by H. D. Roberts (Muses' Library ed. London, Routledge, 1906; New York, Dutton)

BIOGRAPHY

- Bayne, W. *James Thomson* (Famous Scots Series, Edinburgh, Oliphant, 1898)
 Johnson, S. *The Lives of the English Poets* (1779-81), 3 vols., ed. by G. B. Hill (London, Clarendon Press, 1905)
 Macaulay, G. C. *James Thomson* (English Men of Letters Series, London and New York, Macmillan, 1908).
 Morel, Léon. *James Thomson sa vie et ses œuvres* (Paris, Hachette, 1895)

CRITICISM

- Cory, H. E. "Spenser, Thomson, and Romanticism," *Publications of the Modern Language Association*, March, 1911 (n. s. 19: 51)
 Douglas, G. B. S. *Scottish Poetry* (New York, Macmillan, 1911)
 Hazlitt, W. *Lectures on the English Poets* (London, 1818), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06; New York, McClure), 5, 85
 Shairp, J. C. "Return to Nature Begun by Allan Ramsay and Thomson," *On Poetic Interpretation of Nature* (Edinburgh, Douglas, 1877; New York, Hurd, 1878; Boston, Houghton, 1885)

CRITICAL NOTES

"Thomson was blessed with a strong and copious fancy, he hath enriched poetry with a variety of new and original images, which he painted from nature itself and from his own actual observations:

his descriptions have therefore a distinctness and truth, which are utterly wanting to those of poets who have only copied from each other and have never looked abroad on the objects themselves. Thomson was accustomed to wander away into the country for days and for weeks, attentive to 'each rural sight, each rural sound,' while many a poet who has dwelt for years in the Strand has attempted to describe fields and rivers and generally succeeded accordingly. Hence that nauseous repetition of the same circumstances, hence that disgusting impropriety of introducing what may be called a set of hereditary images, without proper regard to the age or climate or occasion in which they were formerly used. Though the diction of *The Seasons* is sometimes harsh and inharmonious, and sometimes turgid and obscure, and though in many instances the numbers are not sufficiently diversified by different pauses, yet is this poem on the whole, from the numberless strokes of nature in which it abounds, one of the most captivating and amusing in our language, and which, as its beauties are not of a transitory kind, as depending on particular customs and manners, will ever be perused with delight"—Joseph Warton, in *his Essay on the Genius and Writings of Pope* (1756).

18.

THE SEASONS

"*The Seasons* shows that as far as intrinsic worth is concerned the poems are marked with a strange mingling of merits and defects, but that considered in their historical place in the development of the poetry of nature their importance and striking originality can hardly be overstated. Though Thomson talked the language of his day, his thought was a new one. He taught clearly, though without emphasis, the power of nature to quiet the passions and elevate the mind of man, and he intimated a deeper thought of divine immanence in the phenomena of nature. But his great service to the men of his day was that he shut up their books, led them out of their parks, and taught them to look on nature with enthusiasm."—Myra Reynolds, in *The Treatment of Nature in English Poetry between Pope and Wordsworth* (1896).

The parts of this poem were first published separately in the order—Winter, Summer, Spring, Autumn. They were afterwards arranged in logical order. The poem is reminiscent of Milton and Spenser. That Thomson was consciously at variance with the prevailing school of early 18th century poetry may be seen from the following extract from his Preface to the second edition of *Winter* (1726). "Nothing can have a better influence towards the revival of poetry than the choosing of great and serious subjects, such as at once amuse the fancy, enlighten the head, and warm the heart. These give a weight and dignity to the poem; nor is the pleasure—I should say rapture—both the writer and the reader feels unwarranted by reason or followed by repentant disgust. To

be able to write on a dry, barren theme is looked upon by some as the sign of a happy, fruitful genius—fruitful indeed! like one of the pendant gardens in Cheapside, watered every morning by the hand of the Alderman himself. And what are we commonly entertained with on these occasions save forced unaffecting fancies, little glittering prettinesses, mixed turns of wit and expression, which are as widely different from native poetry as buffoonery is from the perfection of human thinking? A genius fired with the charms of truth and nature is tuned to a sublimer pitch, and scorns to associate with such subjects . . .

"I know no subject more elevating, more amusing, more ready to awake the poetical enthusiasm, the philosophical reflection, and the moral sentiment, than the works of nature. Where can we meet with such variety, such beauty, such magnificence? All that enlarges and transports the soul! What more inspiring than a calm, wide survey of them? In every dress nature is greatly charming—whether she puts on the crimson robes of the morning, the strong effulgence of noon, the sober suit of the evening, or the deep shades of blackness and tempest! How gay looks the spring! how glorious the summer! how pleasing the autumn! and how venerable the winter!—But there is no thinking of these things without breaking out into poetry, which is, by-the-by, a plain and undeniable argument of their superior excellence.

"For this reason the best, both ancient, and modern, poets have been passionately fond of retirement, and solitude. The wild romantic country was their delight. And they seem never to have been more happy, than when, lost in unfrequented fields, far from the little busy world, they were at leisure, to meditate, and sing the works of nature."

19a. Note. For an account of the conditions in jails and prisons in the early 18th century, see Lecky's *A History of England in the Eighteenth Century* (New York, Appleton, 1887), 6, 255ff.

22. 1004-29. With these lines of the following lyric from Tennyson's *The Princess*, 4, 21-40.

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy autumn-fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more

Dear as remember'd kisses after death
And sweet as those by hopeless fancy feign'd
On lips that are for others, deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

24.

THE CASTLE OF INDOLENCE

"This poem being writ in the manner of Spenser, the obsolete words, and a simplicity of diction in some of the lines which borders on the ludicrous, were necessary to make the imitation more perfect. And the style of that admirable poet, as well as the measure in which he wrote, are as it were appropriated by custom to all allegorical poems writ in our language—just as in French the style of Marot, who lived under Francis I, has been used in tales and familiar epistles by the politest writers of the age of Louis XIV"—Thomson's prefatory Advertisement.

"The last piece that he lived to publish was *The Castle of Indolence*, which was many years under his hand but was at last finished with great accuracy. The first canto opens a scene of lazy luxury that fills the imagination"—Samuel Johnson, in "Thomson," *The Lives of the English Poets* (1770-81).

"It is an exquisite masterpiece, with not a grain of perishable matter in it. Completely free from all of Thomson's usual faults and less pleasing peculiarities, it is fresh, terse, and natural, perfectly melodious, and has a charming humor rarely displayed by the author in his other pieces"—F J Child, in Advertisement to *Poetical Works of James Thomson* (1863).

See note on Shenstone's *The Schoolmistress*, p. 1343b.

25. 10-19. Cf this stanza with the following from *The Fair Quene*, I, 1, 34

A little lowly hermitage it was,
Downe in a dale, hard by a forest's side,
Far from resort of people that did pas
In travell to and froe a little wyde
There was an holv chappell edifyde,
Wherin the hermite dewly wont to say
His holv thinges each morne and eventyde,
Therby a cristall streame did gently play,
Which from a sacred fountaine welled forth
allway.

29. 261. This line is a typical example of the 18th century habit of circumlocution
262-70. "I cannot at present recollect any solitude so romantic, or peopled with beings so proper to the place and the spectator. The mind naturally loves to lose itself in one of these wildernesses, and to forget the hurry, the noise, and splendor of more polished life"—Joseph Warton, in *An Essay on the Genius and Writings of Pope* (1750)

32.

TO AMANDA

Amanda was Miss Elizabeth Young, daughter of Captain Gilbert Young of Dumfriesshire, Scotland. Thomson was devoted to her for several years, but she finally married a Mr. Campbell.

HORACE WALPOLE (1717-1797), p. 100

* EDITIONS

- Works*, 9 vols (1798 1825)
The Castle of Otranto (1705, London, Cassell, 1886).
The Castle of Otranto (New York, Alden, 1889)
The Castle of Otranto, in The English Novel before the Nineteenth Century, ed by Anette Hopkins and Helen Hughes (Boston, Ginn, 1915)
Last Journals Memoirs of the Reign of George IV from 1771 to 1783, 2 vols, ed by A F Stewart (London and New York, Lane, 1909)
Letters, 9 vols, ed by P Cunningham (London, Bohn, 1857-59, Bentley, 1880)
Letters, 10 vols, ed by Mrs Paget Toynbee (Oxford, Clarendon Press, 1903)
Letters, selections, 2 vols, ed by C D Yonge (London, Unwin, 1889; Sonnenschein, 1891)
Some Unpublished Letters, ed by Sir S Walpole (London, Longmans, 1902)
Letters, selections, ed by C B Lucas (London, Newnes, 1904, New York, Scribner)

BIOGRAPHY

- Bellot-Lowndes, M "Madame Du Deffand and Horace Walpole," *The Quarterly Review*, April, 1913 (218 513).
Dobson, A *Horace Walpole, A Memoir* (New York, Harper, 1890, 1910)
Greenwood, Alice D *Horace Walpole's World* (London, Bell, 1913, New York, Macmillan).
Havens, M A *Horace Walpole and the Strawberry Hill Press* (Canton, Penn, Kirgate Press, 1901)
Morley, J *Walpole* (Twelve English Statesmen Series London, Macmillan, 1889)

CRITICISM

- Becker, C "Walpole's Memoirs of the Reign of George the Third," *American Historical Review*, Jan and April, 1911 (10 255, 490)
Dobson, A "A Day at Strawberry Hill," *Eighteenth Century Vignettes*, First Series (London, Chatto, 1892, New York, Dodd)
Dobson, A "Officina Arbuteana," *Eighteenth Century Vignettes*, Third Series (New York, Dodd, 1896).
Macaulay, T B *The Edinburgh Review*, Oct, 1833, *Critical and Historical Essays* (London and New York, Longmans, 1898)
More, P E "The Letters of Horace Walpole," *Shelburne Essays*, Fourth Series (New York and London Putnam, 1906).
Pearson, N "Neglected Aspects of Walpole," *The Fortnightly Review*, Sept, 1909 (92 482).

CRITICAL NOTES

100.

THE CASTLE OF OTRANTO

On the Title-Page of the first edition, Walpole stated that *The Castle of Otranto* was "a Story, translated by William Marshal, Gent, from the original Italian of Onuphrio Muralto, Canon of the Church of St. Nicholas at Otranto."

The following account of the story is from Walpole's Preface to the first edition (1765):

"The following work was found in the library of an ancient Catholic family in the north of England. It was printed at Naples, in the black letter, in the year 1529. How much sooner it was written does not appear. The principal incidents are such as were believed in the darkest ages of Christianity, but the language and conduct have nothing that savors of barbarism. The style is the purest Italian. . .

"If the story was written near the time when it is supposed to have happened, it must have been between 1095, the era of the first Crusade, and 1248, the date of the last, or not long afterwards. There is no other circumstance in the work that can lead us to guess at the period in which the scene is laid, the names of the actors are evidently fictitious, and probably disguised on purpose. . .

"Miracles, visions, necromancy, dreams, and other preternatural events, are exploded now even from romances. That was not the case when our author wrote, much less when the story itself is supposed to have happened. Belief in every kind of prodigy was so established in those dark ages, that an author would not be faithful to the manners of the times, who would omit all mention of them. He is not bound to believe them himself, but he must represent his actors as believing them.

"If this air of the miraculous is excused, the reader will find nothing else unworthy of his perusal. Allow the possibility of the facts, and all the actors comport themselves as persons would do in their situation. There is no bombast, no similes, flowers, digressions, or unnecessary descriptions. Everything tends directly to the catastrophe. Never is the reader's attention relaxed. The rules of the drama are almost observed throughout the conduct of the piece. The characters are well drawn, and still better maintained. Terror, the author's principal engine, prevents the story from ever languishing, and it is so often contrasted by pity, that the mind is kept up in a constant vicissitude of interesting passions. . .

"Though the machinery is invention, and the names of the actors imaginary, I cannot but believe that the groundwork of the story is founded on truth. The scene is undoubtedly laid in some real castle. The author seems frequently, without design, to describe particular parts. 'The chamber,' says he, 'on the right hand,' 'the door on the left hand,' 'the distance from the chapel to Conrad's apartment,' these and other passages are strong presumptions that the author had some certain building in his eye. Curious persons, who have leisure to employ in such researches, may possibly discover in the Italian writers the foundation on which our author has built. If a catastrophe, at all

resembling that which he describes, is believed to have given rise to this work, it will contribute to interest the reader, and will make *The Castle of Otranto* a still more moving story."

Walpole acknowledged the authorship of the story, in the Preface to the second edition (1765), and gave further comment on the work, as follows: "It was an attempt to blend the two kinds of romance, the ancient and the modern. In the former, all was imagination and improbability; in the latter, nature is always intended to be, and sometimes has been, copied with success. Invention has not been wanting, but the great resources of fancy have been dammed up by a strict adherence to common life."

The origin of the romance is given by Walpole in a Letter to the Rev. William Cole, dated March 9, 1765. "I had time to write but a short note with *The Castle of Otranto*, as your messenger called on me at four o'clock, as I was going to dine abroad. Your partiality to me and Strawberry have, I hope, inclined you to excuse the wildness of the story. You will even have found some traits to put you in mind of this place. When you read of the picture quitting its panel, did not you recollect the portrait of Lord Falkland, all in white, in my gallery? Shall I even confess to you, what was the origin of this romance? I waked one morning, in the beginning of last June, from a dream, of which, all I could recover was that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story), and that on the uppermost bannister of a great staircase I saw a gigantic hand in armor. In the evening I sat down, and began to write, without knowing in the least what I intended to say or relate. The work grew on my hand, and I grew fond of it—add that I was very glad to think of anything, rather than politics. In short, I was so engrossed with my tale, which I completed in less than two months, that one evening I wrote from the time I had drunk my tea, about six o'clock, till half an hour after one in the morning, when my hand and fingers were so weary that I could not hold the pen to finish the sentence, but left Matilda and Isabella talking, in the middle of a paragraph. You will laugh at my earnestness, but if I have amused you by retracing with any fidelity the manners of ancient days, I am content, and give you leave to think me as idle as you please."

JOSEPH WARTON (1722-1800), p. 80

EDITIONS

Essay on the Genius and Writings of Pope, 2 vols. (1765-82, London, Cadell, 1800)

BIOGRAPHY AND CRITICISM

Chalmers, A. *The Life of Dr. Joseph Warton*, in *Chalmers's English Poets* (London, 1810),

Dennis, J.: "The Wartons," *Studies in English Literature* (London, Stanford, 1876)

Pattison, M.: "Pope and His Editors," *Essays*, 1854-88, 2 vols., ed. by H. Nettlehip (Oxford, Oxford Warehouse, 1889)

CRITICAL NOTES

See Gray's Letter to Wharton, Dec 27, 1746, in note on Collins, p 1244b

84.

ODE TO FANCY

"The public has been so much accustomed of late to didactic poetry alone, and essays on moral subjects, that any work where the imagination is much indulged, will perhaps not be relished or regarded. The author therefore of these pieces is in some pain lest certain austere critics should think them too fanciful or descriptive. But as he is convinced that the fashion of moralizing in verse has been carried too far, and as he looks upon invention and imagination to be the chief faculties of a poet, so he will be happy if the following odes may be looked upon as an attempt to bring back poetry into its right channel."—From Warton's prefatory Advertisement to *Odes*, published in 1746

The *Ode to Fancy* is imitative of *Il Penseroso*

THOMAS WARTON (1728-1790), p. 75

EDITIONS

Poetical Works, 2 vols., ed. with a Memoir, by R. Mant (Oxford, Rivington, 1802)

Observations on the Fairy Queen of Spenser, 2 vols. (1754, 1807)

The History of English Poetry, 3 vols. (1774-81, London, Ward and Lock, 1870); 4 vols., ed. by W. C. Hazlitt (London, Tegg, 1871, 1875)

BIOGRAPHY AND CRITICISM

Chalmers, A. *The Life of Thomas Warton, B. D.*, in Chalmers's *British Poets* (London, 1810)

Dennis, J. "The Wartons," *Studies in English Literature* (London, Stanford, 1876)

Ker, W. P. *Thomas Warton* (Oxford Univ. Press, 1911)

Binaker, Clarissa. "Thomas Warton and the Historical Method in Literary Criticism," *Publications of the Modern Language Association*, March, 1915 (n. s. 23 79).

Binaker, Clarissa. *Thomas Warton. A Biographical and Critical Study* (Univ. of Illinois Press, 1916).

CRITICAL NOTES

"Warton's work is of interest because of the many attractive details scattered through his poems, but there is little unity of effect. The general impression is that he saw Nature first through Milton's eyes, and that when he afterward made many charming discoveries for himself

he tried to express them in the *Il Penseroso* manner.—Myra Reynolds, in *The Treatment of Nature in English Poetry between Pope and Wordsworth* (1896).

75.

THE PLEASURES OF MELANCHOLY

With regard to title and subject, cf. this poem with Akenside's *The Pleasures of the Imagination* (p 44), Rogers's *The Pleasures of Memory* (p 207), and Campbell's *The Pleasures of Hope* (p 417). With regard to subject it should be compared with *Il Penseroso*.

76

ODE ON THE APPROACH OF SUMMER

In form and language, this poem is a close imitation of *L'Allegro*

77.

THE CRUSADE

"King Richard the First, celebrated for his achievements in the Crusades, was no less distinguished for his patronage of the Provençal minstrel, and his own compositions in their species of poetry. Returning from one of his expeditions in the Holy Land, in disguise, he was imprisoned in a castle of Leopold, Duke of Austria. His favorite minstrel, Blondel de Nesle, having traversed all Germany in search of his master, at length came to a castle, in which he found there was only one prisoner, and whose name was unknown. Suspecting that he had made the desired discovery, he seated himself under a window of the prisoner's apartment, and began a song, or ode, which the King and himself had formerly composed together. When the prisoner, who was King Richard, heard the song, he knew that Blondel must be the singer, and when Blondel paused about the middle, the King began the remainder and completed it. The following ode is supposed to be this joint composition of the minstrel and King Richard."—Warton's prefatory Advertisement

WRITTEN IN A BLANK LEAF OF DUGDALE'S MONASTICON

The *Monasticon Anglicanum* of Sir William Dugdale (1605-86) is a treatise on English Monasteries. It was published in three volumes (1655-73).

78.

WRITTEN AT STONEHENGE

In this sonnet, Warton summarizes several legends concerning the origin and meaning of Stonehenge, the celebrated prehistoric stone monument on Salisbury Plain, Wiltshire, England.

79.

OBSERVATIONS ON THE FAIRY QUEEN OF SPENSER

The selections here printed are taken from the second edition, 1762.

JOHN WILSON ("Christopher North") (1785-1854), p. 1153

EDITIONS

- Works*, 12 vols., ed. by J. F. Ferrier (Edinburgh, Blackwood, 1865-68)
Essays, Critical and Imaginative, 4 vols., ed. by J. F. Ferrier (Edinburgh, Blackwood, 1866)
Noctes Ambrosianæ, 4 vols., ed. by J. F. Ferrier (Edinburgh, Blackwood 1864), 5 vols., ed. by R. S. Mackenzie (New York, Widdleton, 1872)
The Recreations of Christopher North, 2 vols (Edinburgh, Blackwood, 1864)

BIOGRAPHY

- Douglas, G. P. S. *The Blackwood Group* (Famous Scots Series) Edinburgh, Oliphant, 1897)
 Gordon, Mary. *Christopher North 4 Memoir*, 2 vols (Edinburgh, Edmonstone, 1862)

CRITICISM

- Le Fèvre Deumier, J. *Célébrités Anglaises* (Paris, Didot, 1895).
 McCosh, J. *The Scottish Philosophy* (London, Macmillan, 1874, New York, Carter, 1875)
 Rawnsley, H. D. *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLehose, 1894, 1906)
 Saintsbury, G. *Essays in English Literature, 1780-1860*, First Series (London, Percival, 1890, New York, Scribner)
 Thomson, James. *Biographical and Critical Studies* (London, Reeves, 1896)
 Walker, H. *The English Essay and Essayists*, ch. 9 (London, Dent, 1915, New York, Dutton)
 Winchester, C. T. *A Group of English Essayists of the Early Nineteenth Century* (New York, Macmillan, 1910)

CRITICAL NOTES

"Poetry, sport, and revelry were three fountains of inexhaustible inspiration; and it was from an intimate blending of the most vivid joys of all three that his most original and lasting work proceeded. Tavern meetings with good cheer and good society, long tramps among the heathery glens—"glorious guffawing," as the Wilsonian Hogg put it, "all night, and immeasurable murder all day,"—were the elements which, sung across the rich refracting medium of his imagination, evolved those unique compounds of poetry, wit, humor, drama, high spirits, and balderdash—the *Noctes Ambrosianæ*—Herford, in *The Age of Wordsworth* (1897)

ANNE FINCH, COUNTESS OF WINCHILSEA (1661-1720), p. 1

EDITIONS

- Poems*, ed., with an Introduction, by Myra Reynolds (Univ. of Chicago Press, 1908).

BIOGRAPHY AND CRITICISM

- Dowden, E. "Noble Authoress," *Essays, Modern and Elizabethan* (New York, Dutton, 1910)
 Gosse, E. "Lady Winchilsea's Poems," *Gossip in a Library* (London, Heinemann, 1891)
 Reynolds, Myra. *The Treatment of Nature in English Poetry between Pope and Wordsworth* (Univ. of Chicago Press, 1896, 1909).

BIBLIOGRAPHY

- Reynolds, Myra. In her edition of *The Poems of Anne, Countess of Winchilsea* (1908).

CRITICAL NOTES

"It is remarkable that, excepting the *Nocturnal Reverie* of Lady Winchilsea and a passage or two in the *Windsor Forest* of Pope, the poetry of the period intervening between the publication of the *Paradise Lost* and *The Mænons* does not contain a single new image of external nature, and scarcely presents a familiar one from which it can be inferred that the eye of the poet had been steadily fixed upon his object, much less that his feelings had urged him to work upon it in the spirit of genuine imagination."—Wordsworth, in *Essay, Supplementary to the Preface* (1815)

"In general feeling an Augustan, with an undercurrent of real love for nature. It is in her fondness for country life, her love of outdoor beauty, and her accurate descriptions of nature, that she differs from her contemporaries. In these important points, she may certainly be classed as reactionary in tendency. Her octosyllabic ode *To the Nightingale* has true lyric quality, and her short poems *The Tree* and *A Nocturnal Reverie* are notable expressions of nature-worship"—Phipps, in *The Beginning of the English Romantic Movement* (1898).

1.

THE TREE

This poem was first published by Miss Reynolds in *The Poems of Anne, Countess of Winchilsea* (1903)

THE PETITION FOR AN ABSOLUTE RETREAT

- The meter of this poem is that of *L'Allegro*
 2. 59. "Josephus says that every Monday Solomon went to the House of Lebanon in an open chariot, cloth'd in a robe most dazzling white, which makes that allusion not improper, and may give us grounds to believe that the lily mention'd by our Savior (compar'd to Solomon in his glory) might really be the common white lily, altho' the commentators seem in doubt what flowers are truly meant by the lilies, as thinking the plain lily not gay enough for the comparison, whereas this garment is noted by Josephus to be wonderfully beautiful tho' only white, nor can any flower, I believe, have a greater lustre than the common white lily."—Lady Winchilsea's note
 89. "These circumstances are related by Plutarch in his *Life of Sylla*."—Lady Win-

children's note The passage referred to is as follows.

"At Fidentia, also, Marcus Lucullus, one of Sylla's commanders, reposed such confidence in the forwardness of the soldiers as to dare to face fifty cohorts of the enemy with only sixteen of his own, but because many of them were unarmed, delayed the onset. As he stood thus waiting and considering with himself, a gentle gale of wind, bearing along with it from the neighboring meadows a quantity of flowers, scattered them down upon the army, on whose shields and helmets they settled and arranged themselves spontaneously so as to give the soldiers, in the eyes of the enemy, the appearance of being crowned with chaplets. Upon this, being yet further animated, they joined battle and victoriously slaying eight thousand men, took the camp"—See 27, 10 20, Dryden's translation

For other marvels attending the campaign of Lucullus, see Plutarch's *Life of Lucullus*.

TO THE NIGHTINGALE

12-13. Cf Shelley's *To a Skylark*, 90 (p. 70). "Our sweetest songs are those that tell of saddest thought" See also Lamb's Letter to Wordsworth, quoted in notes, p 1290b, line 6

CHARLES WOLFE (1791-1823), p. 432

EDITIONS

Remains of the Rev Charles Wolfe, 2 vols., ed by J A Russell (Dublin, Watson, 1825, 1829)
The Burial of Sir John Moore, and Other Poems, ed., with an Introductory Memoir, by C I. Falkiner (London, Sidgwick, 1909)

CRITICAL NOTES

432. THE BURIAL OF SIR JOHN MOORE

Sir John Moore (1761-1809) was a British general who was killed in the Battle of Corunna (Spain) against the French. He had the reputation of being the best trainer of men that the British army ever had. Wolfe's poem is said to be based on the following paragraph, which appeared in *The Edinburgh Annual Register*, 1808

"Sir John Moore had often said that if he was killed in battle he wished to be buried where he fell. The body was removed at midnight to the citadel of Corunna. A grave was dug for him on the rampart there, by a party of the 9th Regiment, the Alde de Camp attending by turns. No coffin could be procured, and the officers of his staff wrapped his body, dressed as it was, in a military cloak and blankets. The interment was hastened for, about eight in the morning, some firing was heard, and the officers feared that if a serious attack was made, they should be ordered away, and not suffered to

pay him their last duty. The officers of his regiment bore him to the grave, the funeral service was read by the chaplain; and the corpse was covered with earth."

WILLIAM WORDSWORTH (1770-1850), p. 223

EDITIONS

- Poetical Works*, 6 vols. (Centenary ed. London, Moxon, 1870)
Poetical Works, 11 vols., ed., with a Life by W Knight (London, Simpkin, 1882-89), 8 vols. (London, Paterson, 1896, New York, Macmillan)
Complete Poetical Works, with an Introduction by J Morley (Globe ed. London and New York, Macmillan, 1888, 1905)
Poetical Works, 7 vols., ed., with a Memoir, by E Dowden (Aldine ed. London, Bell, 1892-93, New York, Macmillan)
Poetical Works, 5 vols., ed., with an Introduction, by T. Hutchinson (Oxford, Clarendon Press, 1895)
Poetical Works, ed. by T. Hutchinson (Oxford Univ. Press, 1896, 1911)
Complete Poetical Works, ed., with a Biographical Sketch, by A J George (Cambridge ed. Boston, Houghton, 1904)
Poems, 3 vols., ed., with an Introduction, by N C Smith (London, Methuen, 1908)
Selections, ed. by W Knight (London, Paul, 1889)
Poems, selections, ed. by E Dowden (Athenaeum Press ed. Boston, Ginn, 1897)
Poems, selections, ed., with an Introduction by S A Brooke, illustrated by E H New (London, Methuen, 1907)
Lyrical Ballads, a Reprint ed. by E Dowden (London, Nutt, 1891, 1894), ed. by T Hutchinson (London, Duckworth, 1898, 1907), ed. by H Littledale (Oxford Univ. Press, 1911)
Poems of 1807, a Reprint, ed. by T Hutchinson (London, Nutt, 1897)
Prose Works, 3 vols., ed. by A B Gossart (London, Moxon, 1876)
Prose Works, 2 vols., ed. by W. Knight (Eversley ed. London and New York, Macmillan, 1896)
Prefaces and Essays on Poetry, ed., with an Introduction, by A J George (Boston, Heath, 1892)
Prefaces, with Coleridge's Chapters on Wordsworth in *Biographia Literaria*, ed. by A J George (Belles Lettres ed.: Boston, Heath, 1906)
Literary Criticism, ed., with an Introduction by N C Smith (London, Frowde, 1906)
Guide to the Lakes, ed., with an Introduction, by E de Sélingourt (Oxford Univ. Press, 1906, 1908)
Letters of the Wordsworth Family from 1787 to 1855, 3 vols., ed. by W A Knight (Boston and London, Ginn, 1907)
The Prelude, ed., with a Preface by A J George (Boston, Heath, 1888, 1900)

BIOGRAPHY

- Bensusan, S. L. *William Wordsworth His Homes and Haunts* (New York, Dodge, 1912)
- Cottle, J. *Early Recollections of S T Coleridge*, 2 vols. (London, Houlston, 1837, 1847)
- De Quincey, T. "The Lake Poets," *Tait's Magazine*, Jan.-Aug., 1839; *Collected Writings*, ed. Masson (London, Black, 1889-90, 1896-97), 2, 229, 303, 335
- Eagleton, A. J. "Wordsworth, Coleridge, and the Spy," *The Nineteenth Century*, Aug., 1908 (64 300)
- Fields, J. T. *Yesterdays With Authors* (Boston, Houghton, 1872)
- Harper, G. M. *William Wordsworth*, 2 vols (New York, Scribner, 1916)
- Hazlitt, W. "My First Acquaintance with Poets," *The Liberal*, 1823, *Collected Works*, ed Waller and Glover (London, Dent, 1902-06, New York, McClure), 12, 259
- Howitt, W. *Homes and Haunts of the Most Eminent British Poets* (London, 1847, 1856, Routledge, 1894, New York, Dutton).
- Knight, W. A. *Coleridge and Wordsworth in the West Country* (New York, Scribner, 1914)
- Knight, W. A. *The Life of William Wordsworth*, 3 vols (London, Paterson, 1889, New York, Macmillan, 1896).
- Knight, W. A. *Through the Wordsworth Country* (London, Allen, 1906).
- Lee, E. *Dorothy Wordsworth* (New York, Dodd, 1887)
- Legouis, E. *La Jeunesse de William Wordsworth, 1770-98* (Paris, 1896). English translation by J. W. Mathews, as *The Early Life of William Wordsworth* (London, Dent, 1897)
- Moorhouse, E. H. *Wordsworth* (Chicago, Browne, 1913).
- Myers, F. W. H. *Wordsworth* (English Men of Letters Series: London, Macmillan, 1861; New York, Harper).
- Punch, C. *Wordsworth An Introduction to his Life and Works* (London, Allman, 1907)
- Rannie, D. W. *Wordsworth and His Circle* (New York, Putnam, 1907)
- Rawnsley, H. D. *Literary Associations of the English Lakes*, 2 vols (Glasgow, MacLehose, 1894, 1906).
- Robinson, H. C. *Diary, Reminiscences, and Correspondence*, 3 vols, ed. by T. Sadler (London, Macmillan, 1869); 2 vols. (1872, Boston, Fields, 1869, 1874).
- Southey, C. C. *The Life and Correspondence of Robert Southey*, ed. in 6 vols. (London, Longmans, 1849-50).
- Stephen, L. "Wordsworth's Youth," *Studies of a Biographer*, 4 vols (London, Duckworth, 1898-1902, New York, Putnam).
- Wordsworth, C. *Memoirs of William Wordsworth*, 2 vols. (London, Moxon, 1851).
- Wordsworth, Dorothy: *Journals*, 2 vols., ed by W. A. Knight (London and New York, Macmillan, 1897).
- Wordsworth, D. *Recollections of a Tour Made in Scotland*, ed by J. C. Shairp (Edinburgh, Douglas, 1875, 1894).
- Wordsworth, W.: *Letters, Prefaces, The Prelude*.

CRITICISM

- Arnold, M. *Essays in Criticism*, Second Series (London and New York, Macmillan, 1888)
- Bagehot, W. "Wordsworth, Tennyson, and Browning," *The National Review*, Nov., 1864, *Literary Studies*, 3 vols, ed. by H. H. Hutton (London, Longmans, 1878-79, 1895).
- Bonig, K. *William Wordsworth im Urteil seiner Zeit* (Leipzig, 1906).
- Bradley, A. C. *English Poetry and German Philosophy in the Age of Wordsworth* (Manchester, Sherratt, 1909)
- Bradley, A. C. *Oxford Lectures on Poetry* (London, Macmillan, 1909, 1911)
- Brandes, G. *Main Currents in Nineteenth Century Literature*, Vol 4 (London, Heinemann, 1905, New York, Macmillan, 1906)
- Brimley, G. *Essays* (London, Macmillan, 1858, 1882).
- Brooke, S. A. *Theology in the English Poets* (London, King, 1874, New York, Dutton, 1910).
- Buck, P. M. "The Beginnings of Romanticism in England—Wordsworth," *Social Forces in Modern Literature* (Boston, Ginn, 1913)
- Burroughs, J. *Fresh Fields* (Boston, Houghton, 1885)
- Caird, E. *Essays on Literature and Philosophy* (New York, Macmillan, 1892, 1909)
- Church, R. W. *Dante and Other Essays* (New York, Macmillan, 1888).
- Coleridge, S. T. *Biographia Literaria* (1817), 2 vols., ed by J. Shawcross (Oxford, Clarendon Press, 1907), chaps 5, 14, 17-22
- Cooper, L. "A Glance at Wordsworth's Reading," *Modern Language Notes*, March and April, 1907 (22 83, 110).
- Dawson, W. J. *The Makers of English Poetry* (New York and London, Revell, 1906)
- De Quincey, T. "On Wordsworth's Poetry," *Tait's Magazine*, 1845, *Collected Writings*, ed Masson (London, Black, 1889-90, 1896-97), 11, 204.
- De Vere, A. *Essays, Chiefly on Poetry*, 2 vols (London and New York, Macmillan, 1887).
- Dicey, A. V. "Wordsworth and the War," *The Nineteenth Century*, May, 1915 (77 1041)
- Dowden, E. "Recovery and Reaction," *The French Revolution and English Literature* (New York and London, Scribner, 1897, 1908).
- Dowden, E. "The Prose Works of Wordsworth," *Studies in Literature, 1789-1877* (London, Paul, 1878, 1906)
- Dowden, E. "The Text of Wordsworth's Poems," *Transcripts and Studies* (London, Paul, 1888, 1910).
- Dunne, M. A.: "Wordsworthian Theory of Solitude," *American Catholic Quarterly*, Oct., 1911 (36 610)
- Gingerich, S. F.: *Wordsworth, Tennyson, and Browning a Study in Human Freedom* (Ann Arbor, Wahr, 1911)
- Harper, G. M. "Rousseau, Godwin, and Wordsworth," *The Atlantic Monthly*, May, 1912 (109 639).

- Haslitt, W. "On the Living Poets," *Lectures on the English Poets* (London, 1818), "Mr. Wordsworth," *The Spirit of the Age* (London, 1825): *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 5, 156, 4, 270.
- Horne, R. H. "William Wordsworth and Leigh Hunt," *A New Spirit of the Age* (London, Smith, 1844).
- Hudson, H. N. *Studies in Wordsworth* (Boston, Little, 1884).
- Hutton, R. H. "Dorothy Wordsworth's Scotch Journal," "Mr Morley on Wordsworth," "Wordsworth the Man," *Brief Literary Criticisms* (London, Macmillan, 1906).
- Hutton, R. H. "The Genius of Wordsworth," *Literary Essays* (London, Strahan, 1871; Macmillan, 1888, 1908).
- Jack, A. A. "Wordsworth (Basic or Elemental Poetry)," *Poetry and Prose* (London, Constable, 1911).
- Jeffrey, F. Criticisms in *The Edinburgh Review*: "Memorials of a Tour on the Continent," Nov., 1822 (37 449), "Poems," Oct., 1807 (11 214), "The Excursion," Nov., 1814 (24 1), "The White Doe of Rylstone," Oct., 1815 (25 355).
- Johnson, C. F. *Three Americans and Three Englishmen* (New York, Whitaker, 1886).
- Ker, W. P. In Chambers's *Cyclopædia of English Literature*, 3 vols. (Philadelphia, Lippincott, 1902-04).
- Knight, W. "Nature as Interpreted by Wordsworth," *Studies in Philosophy and Literature* (London, Paul, 1879).
- Knight, W. *The English Lake District* (Edinburgh, Douglas, 1891).
- Lienemann, K. *Die Belesenheit von W. Wordsworth* (Berlin, Mayer, 1908).
- Lowell, J. R. *Among My Books*, Second Series (Boston, Houghton, 1876, 1884).
- Lowell, J. R. *Democracy and Other Addresses* (Boston, Houghton, 1886).
- Mable, H. W. "The Lake Country and Wordsworth," *Backgrounds of Literature* (New York, Outlook, 1903).
- Macdonald, G. *The Imagination and Other Essays* (Boston, Lothrop, 1883).
- Mackie, A. *Nature Knowledge in Modern Poetry* (London and New York, Longmans, 1906).
- Magnus, L. *A Primer of Wordsworth* (London, Methuen, 1897).
- Masson, D. *Wordsworth, Shelley, Keats, and Other Essays* (London and New York, Macmillan, 1874).
- Masson, Rosaline. "An 'Inspired Little Creature' and the Poet Wordsworth," *The Fortnightly Review*, Nov., 1910 (88 874).
- Minchin, H. C. "Browning and Wordsworth," *The Fortnightly Review*, May, 1912 (91 813).
- Minto, W. "Wordsworth's Great Failure," *The Nineteenth Century*, Sept., 1889 (26 435).
- More, P. E. *Shelburne Essays*, Seventh Series (New York and London, Putnam, 1910).
- Morley, J. *Studies in Literature* (London, Macmillan, 1891).
- Myers, F. W. H., *Wordsworth* (English Men of Letters Series London, Macmillan, 1881, New York, Harper).
- Olcott, C. S. "A Day in Wordsworth's Country," *The Outlook*, Nov. 20, 1910 (96 682).
- Pater, W. *Appreciations* (London and New York, Macmillan, 1889, 1895).
- Paul, H. W. "The Permanence of Wordsworth," *The Nineteenth Century*, June, 1908 (63 987).
- Payne, W. M. *The Greater English Poets of the Nineteenth Century* (New York, Holt, 1907, 1909).
- Quarterly Review*, The "The Excursion," Oct., 1814 (12 100); "Poems" and 'The White Doe of Rylstone,' Oct., 1815 (14 201).
- Raleigh, W. A. *Wordsworth* (London, Arnold, 1903, New York, Longmans, 1913).
- Rickett, A. "The Poet—William Wordsworth," *Personal Forces in Modern Literature* (London, Dent, 1906; New York, Dutton).
- Roberts, E. C. "The Ascendancy of Wordsworth," *The Contemporary Review*, May, 1913 (103 708).
- Robertson, F. W. *Lectures on the Influence of Poetry, and Wordsworth* (London, Paul, 1906).
- Scherer, E. *Études Critiques*, English translation by G. Saintsbury, as *Essays on English Literature* (London, Low, 1891; New York, Scribner).
- Scudder, V. D. "Wordsworth and the New Democracy," *The Life of the Spirit in Modern English Poets* (Boston, Houghton, 1895).
- Shalrp, J. C. "The Three Yairrows," "The White Doe of Rylstone," *Aspects of Poetry* (Oxford, Clarendon Press, 1881, Boston, Houghton).
- Shalrp, J. C. "Wordsworth as an Interpreter of Nature," *On Poetic Interpretation of Nature* (Edinburgh, Douglas, 1877, New York, Hurd, 1878, Boston, Houghton, 1885).
- Shalrp, J. C. "Wordsworth, the Man and the Poet," *Studies in Poetry and Philosophy* (Edinburgh, Douglas, 1888, 1886, Boston, Houghton, 1880, 1887).
- Sneath, E. H. *Wordsworth Poet of Nature and Poet of Man* (Boston and London, Ginn, 1912).
- Stephen, L. "Wordsworth's Ethics," *Hours in a Library*, 3 vols. (London, Smith, 1874-79, New York and London, Putnam, 1899), 4 vols. (1907).
- Stephen, L. "Wordsworth's Youth," *Studies of a Biographer*, 4 vols. (London, Duckworth, 1898-1902, New York, Putnam).
- Stork, C. W. "The Influence of the Popular Ballad on Wordsworth and Coleridge," *Publications of the Modern Language Association*, Sept., 1914 (n. s. 22 209).
- Swinburne, A. C. "Wordsworth and Byron," *Miscellanies* (London, Chatto, 1886, 1911, New York, Scribner).
- Symonds, A. *The Romantic Movement in English Poetry* (London, Constable, 1909; New York, Dutton).
- Whipple, E. P. *Essays and Reviews*, 2 vols. (Boston, Osgood, 1849, 1878).

White, W. H.: *An Examination of the Charge of Apostasy Against Wordsworth* (London, Longmans, 1898)

Wilson, John *Essays, Critical and Imaginative*, 4 vols (Edinburgh, Blackwood, 1866)

Winchester, C. T. *William Wordsworth* (Indianapolis, Bobbs, 1916)

Woodberry, G. E. "Sir George Beaumont, Coleridge, and Wordsworth," *Studies in Letters and Life* (Boston, Houghton, 1890. *Makers of Literature*, New York, Macmillan, 1901)

Woodberry, G. E. *The Torch* (New York, Macmillan, 1905, 1912)

Wordsworthiana, a Selection from Papers read to the Wordsworth Society, ed by W. A. Knight (London, Macmillan, 1889)

CONCORDANCE

Cooper, L. *A Concordance to the Poems of William Wordsworth* (New York, Dutton, 1911)

BIBLIOGRAPHY

Dowden, E. In his edition of Wordsworth's *Poetical Works*, Vol 7 (1892-93)

Knight, W. In his edition of Wordsworth's *Poetical Works*, Vol 8 (1890)

Tutin J. R. In the Globe ed of Wordsworth's *Complete Poetical Works* (1888, 1905)

CRITICAL NOTES

From *Memorial Verses*
April, 1850

Goethe in Welmar sleeps, and Greece,
Long since, saw Byron's struggle cease
But one such death remain'd to come,
The last poetic voice is dumb—
We stand today by Wordsworth's tomb

And Wordsworth—"Ah, pale ghosts, rejoice!"
For never has such soothing voice
Been to your shadowy world convey'd,
Since erst, at morn, some wandering shade
Heard the clear song of Orpheus come
Through Hades, and the mournful gloom

Wordsworth has gone from us—and ye,
Ah, may ye feel his voice as we!
He too upon a wintry clime
Had fallen—on this Iron time
Of doubts, disputes, distractions, fears
He found us when the age had bound
Our souls in its benumbing round,
He spoke, and loosed our heart in tears.
He laid us as we lay at birth
On the cool flowery lap of earth,
Smiles broke from us and we had ease,
The hills were round us, and the breeze
Went o'er the sun-lit fields again,
Our foreheads felt the wind and rain
Our youth returned, for there was shed
On spirits that had long been dead,
Spirits dried up and closely furl'd,
The freshness of the early world

Ah! since dark days still bring to light
Man's prudence and man's fiery might,
Time may restore us in his course
Goethe's sage mind and Byron's force,
But where will Europe's latter hour
Again find Wordsworth's healing power?
Others will teach us how to dare,
And against fear our breast to steel,
Others will strengthen us to bear—
But who, ah! who, will make us feel?

The cloud of mortal destiny,
Others will front it fearlessly—
But who, like him, will put it by?

Keep fresh the grass upon his grave
O Rotha, with thy living wave!
Sing him thy best! for few or none
Hears thy voice right, now he is gone
—Matthew Arnold

Rotha is a river near the Grasmere churchyard,
in which Wordsworth is buried

From Wordsworth's *Grave*¹

Post who sleepest by this wandering wave! 25
When thou wast born, what birth-gift hadst
thou then?

To thee what wealth was that the Immortals gave,
The wealth thou gavest in thy turn to men?

Not Milton's keen, translucent music thine;
Not Shakespeare's cloudless, boundless human 30
view

Not Shelley's flush of rose on peaks divine,
Nor yet the wizard twilight Coleridge knew

What hadst thou that could make such large
amends

For all thou hadst not and thy peers possessed,
Motion and fire, swift means to radiant ends?— 35
Thou hadst, for weary feet, the gift of rest.

From Shelley's dazzling glow or thunderous haze,
From Byron's tempest-anger, tempest-mirth,
Men turned to thee and found—not blank and
blank,

Tumult of tottering heavens, but peace on
earth. 40

Nor peace that grows by Lethe, scentless flower,
There in white languors to decline and cease,
But peace whose names are also rapture, power,
Clear sight, and love for these are parts of
peace.

A hundred years ere he to manhood came 65
Song from celestial heights had wandered down,
Put off her robe of sunlight, dew and flame,
And donned a modish dress to charm the town

Thenceforth she but festooned the porch of things,
Apt at life's lore, incurious what life meant! 70
Deatrous of hand, she struck her lutes few
strings.

Ignobly perfect, barrenly content
Unflushed with ardor and unblanched with awe,
Her lips in pointless derision curled,
She saw with dull emotion—if she saw— 75
The vision of the glory of the world

The human masque she watched, with dreamless
eyes

In whose clear shallows lurked no trembling
shade

The stars, unkennered by her, might set and rise,
Unmarked by her, the daisies bloom and 80
fade.

The age grew sated with her sterile wit
Herself waxed weary on her loveless throne

Men felt life's tide, the sweep and surge of it,
And craved a living voice, a natural tone

For none the less, though song was but half
true, 85

The world lay common, one abounding theme
Man joyed and wept, and fate was ever new

And love was sweet, life real, death no dream
In sad stern verse the rugged scholar-sage

Bemoaned his toil unvalued, youth uncheered, 90
His numbers wore the vesture of the age,

But, 'neath it beating, the great heart was
heard.

From dewy pastures, uplands sweet with thyme,
A virgin breeze freshened the faded day

It wafted Collins' lonely vesper-chime, 95
It breathed abroad the frugal note of Gray

¹ From *Selected Poems of William Watson*, copy
right 1902 by The John Lane Company.

It fluttered here and there, nor swept in vain
The dusty haunts where futile echoes dwell,—
Then, in a cadence soft as summer rain,
And sad from Auburn voiceless, dropped and
fell 100

It dropped and fell, and one 'neath northern skies,
With southern heart, who tilled his father's
field,
Found Poesy a-dying, bade her rise
And touch quick Nature's hem and go forth
healed

On life's broad plain the ploughman's conquering
share 105
Upturned the fallow lands of truth anew,
And o'er the formal garden's trim parterre
The peasant's team a ruthless furrow drew

Bright was his going forth, but clouds ere long
Whelmed him, in gloom his radiance set, and
those 110
Twin morning stars of the new century's song,
Those morning stars that sang together, rose

In elvish speech the *Dreamer* told his tale
Of marvellous oceans swept by fateful wings—
The *Scer* strayed not from earth's human pale, 115
But the mysterious face of common things

He mirrored as the moon in Rydal Mere
Is mirrored, when the breathless night hangs
blue
Strangely remote she seems and wondrous near,
And by some nameless difference born anew 120
.

—William Watson

The "scholar-sage" of l 89 is Thomas Gray. The reference in ll 99-100 is to Goldsmith, whose *The Deserted Village* begins "Sweet Auburn! loveliest village of the plain." The reference in ll 100-110 is to Burns. The "morning stars" of l 111 are Coleridge, the *Dreamer*, and Wordsworth, the *Scer*. Cf the aim of the *Lyrical Ballads* as expressed in Coleridge's *Biographia Literaria*, 14 (p. 372b). On l. 104 see *Matthieu*, v 20-22.

For further comments and criticisms on Wordsworth in this text see the following:
Coleridge's *To A Gentleman* (p. 365) and *Biographia Literaria*, 14, 17, 18, 22 (pp. 372-95).
Byron's *English Bards and Scotch Reviewers*, 235-54 (p. 489).

Shelley's *To Wordsworth* (p. 634).

Jeffrey's reviews of Crabbe's poems (p. 884), and Wordsworth's *The Excursion* (p. 892) and *The White Doe of Rylstone* (p. 902).

Lamb's *Letter to Wordsworth* (p. 918).

Landon's *To Wordsworth* (p. 968).

Hood's *False Poets and True* (p. 1137).

223.

EXTRACT

These lines are sometimes entitled *Dear Native Regions*. They were later recast and incorporated in *The Prelude*, 8, 468-75 (p. 256).

AN EVENING WALK

This poem was addressed to Wordsworth's sister Dorothy. "There is not an image in it which I have not observed. . . . The plan of it has not been confined to a particular walk or an individual place,—a proof (of which I was unconscious at the time) of my unwillingness to submit the poetic spirit to the chains of fact and real circumstance. The

country is idealised rather than described in any one of its local aspects."—Wordsworth's note.

LINES LEFT UPON THE SEAT IN A YEW-TREE

"Composed in part at school at Hawkshead. The tree has disappeared, and the slip of 'common on which it stood, that ran parallel to the lake and lay open to it, has long been enclosed, so that the road has lost much of its attraction. This spot was my favorite walk in the evenings during the latter part of my school-time"—Wordsworth's note.

The poem was published in Wordsworth and Coleridge's *Lyrical Ballads*, issued anonymously in 1798. The volume contained nineteen poems by Wordsworth and four by Coleridge. For a list of these poems see note p. 1374b. For statements of the occasion and object of the poems, see Wordsworth's Preface to the second edition (p. 317), Wordsworth's note on *We Are Seven*, below, and Coleridge's *Biographia Literaria*, 14 (p. 372).

224.

THE REVERIE OF POOR SUSAN

"This arose out of my observation of the affecting music of these birds hanging in this way in the London streets during the freshness and stillness of the spring morning"—Wordsworth's note.

225.

WE ARE SEVEN

"Written at Alfoxden in the spring of 1798, under circumstances somewhat remarkable. The little girl who is the heroine I met within the area of Goodrich Castle in the year 1793. Having left the Isle of Wight and crossed Salisbury Plain, as mentioned in the Preface to *Guilt and Sorrow*, I proceeded by Bristol up the Wye, and so on to North Wales, to the Vale of Clwydd, where I spent my summer under the roof of the father of my friend, Robert Jones. In reference to this poem I will here mention one of the most remarkable facts in my own poetic history and that of Mr. Coleridge. In the spring of the year 1798, he, my sister, and myself, started from Alfoxden, pretty late in the afternoon with a view to visit Lenton and the valley of Stoney near it; and as our united funds were very small, we agreed to defray the expense of the tour by writing a poem, to be sent to *The New Monthly Magazine* set up by Phillips the bookseller, and edited by Dr. Aikin. Accordingly we set off and proceeded along the Quantock Hills towards Watchet, and in the course of this walk was planned the poem of *The Ancient Mariner*, founded on a dream, as Mr. Coleridge said, of his friend, Mr. Cruikshank. Much the greatest part of the story was Mr. Coleridge's invention; but certain parts I myself suggested—for example, some crime was to be committed which should bring upon the old navigator, as Coleridge afterwards delighted to call him, the spectral persecution,

as a consequence of that crime, and his own wanderings. I had been reading in Shelvock's *Voyages* a day or two before that while doubling Cape Horn they frequently saw albatrosses in that latitude, the largest sort of sea-fowl, some extending their wings twelve or fifteen feet. 'Suppose,' said I, 'you represent him as having killed one of these birds on entering the South Sea, and that the tutelary Spirits of those regions take upon them to avenge the crime.' The incident was thought fit for the purpose and adopted accordingly. I also suggested the navigation of the ship by the dead men, but do not recollect that I had anything more to do with the scheme of the poem. The Glows with which it was subsequently accompanied was not thought of by either of us at the time; at least, not a hint of it was given to me, and I have no doubt it was a gratuitous afterthought. We began the composition together on that, to me, memorable evening. I furnished two or three lines at the beginning of the poem, in particular —

'And listened like a three years' child,
The Mariner had his will'

These trifling contributions, all but one (which Mr C has with unnecessary scrupulosity recorded) slipped out of his mind as they well might. As we endeavored to proceed conjointly (I speak of the same evening) our respective manners proved so widely different that it would have been quite presumptuous in me to do anything but separate from an undertaking upon which I could only have been a clog. We returned after a few days from a delightful tour, of which I have many pleasant, and some of them droll-enough, recollections. We returned by Dulverton to Alfoxden. *The Ancient Mariner* grew and grew till it became too important for our first object, which was limited to our expectation of five pounds, and we began to talk of a volume, which was to consist, as Mr Coleridge has told the world, of poems chiefly on supernatural subjects taken from common life, but looked at, as much as might be, through an imaginative medium. Accordingly I wrote *The Idiot Boy*, *Her Eyes Are Wild*, etc., *We Are Seven*, *The Thorn*, and some others. To return to *We Are Seven*, the piece that called forth this note, I composed it while walking in the grove at Alfoxden. My friends will not deem it too trifling to relate that while walking to and fro I composed the last stanza first, having begun with the last line. When it was all but finished, I came in and recited it to Mr Coleridge and my sister, and said, 'A prefatory stanza must be added, and I should sit down to our little tea-meal with greater pleasure if my task were finished.' I mentioned in substance what I wished to be expressed, and Coleridge immediately threw off the stanza thus —

'A little child, dear brother Jem,'—

I objected to the rhyme, 'dear brother Jem,' as being ludicrous, but we all enjoyed the joke of hitching-in our friend, James T[obin]'s name, who was familiarly called Jem. He was the brother of the dramatist,¹ and this reminds me of an anecdote which it may be worth while here to notice. The said Jem got a sight of the *Lyrical Ballads* as it was going through the press at Bristol, during which time I was residing in that city. One evening he came to me with a grave face, and said, 'Wordsworth, I have seen the volume that Coleridge and you are about to publish. There is one poem in it which I earnestly entreat you to cancel, for, if published, it will make you everlastingly ridiculous.' I answered that I felt much obliged by the interest he took in my good name as a writer, and begged to know what was the unfortunate piece he alluded to. He said, 'It is called *We Are Seven*.'—'Nay,' said I, 'that shall take its chance, however,' and he left me in despair.'—Wordsworth's note.

See Coleridge's comment on this poem, p. 389a, 30 ff.

The utter simplicity of some of Wordsworth's early poems lent itself easily to imitation and ridicule. The following poem serves as an illustration. It was written by James Smith (1775-1839) and published in his *Rejected Addresses* (1812), a collection of imitative poems and other pieces purported to have been rejected as unsuitable for speaking at the opening of Drury Lane Theater, Oct. 10, 1812.

The Baby's Debut

My brother Jack was nine in May,
And I was eight on New Year's Day;
So in Kate Wilson's shop
Papa (he's my papa and Jack's)
Bought me, last week, a doll of wax, 5
And brother Jack a top.
Jack's in the pouts, and thus it is,
He thinks mine came to more than his,
So to my drawer he goes,
Takes out the doll, and, O my stars! 10
He pokes her head between the bars,
And melts off half her nose!
Quite cross, a bit of string I beg,
And tie it to his peg-top's peg,
And bang, with might and main, 15
Its head against the parlor-door,
O! flies the head, and hits the floor,
And breaks a window-pane.
This made him cry with rage and spite;
Well, let him cry, it serves him right. 20
A pretty thing forsooth!
If he's to melt, all scalding hot,
Half my doll's nose, and I am not
To draw his peg-top's tooth!
Aunt Hannah heard the window break, 25
And cried, "O naughty Nancy Lake,
Thus to distress your aunt,
No Drury Lane for you today!"
And while papa said, "Pooh, she may!"
Mamma said, "No, she shan't!" 30
Well, after many a sad reproach,
They got into a hackney coach,
And trotted down the street

¹ John Tobin (1770-1804), author of *The Honey-Moon*, *The Curfew*, and other plays.

I saw them go: one horse was blind,
The tails of both hung down behind,
Their shoes were on their feet 35

The chaise in which poor brother Bill
Used to be drawn to Pentonville,
Stood in the lumber-room.
I wiped the dust from off the top, 40
While Molly mopped it with a mop,
And brushed it with a broom.

My uncle's porter, Samuel Hughes,
Came in at six to black the shoes
(I always talk to Sam) 45
So what does he, but takes and drags
Me in the chaise along the flags,
And leaves me where I am

My father's walls are made of brick,
But not so tall, and not so thick
As those, and, goodness me! 50
My father's beams are made of wood,
But never, never half so good
As those that now I see.

What a large floor! 'tis like a town!
The carpet, when they lay it down,
Won't hide it, I'll be bound 55
And there's a row of lamps, my eye!
How they do blaze! I wonder why
They keep them on the ground. 60

At first I caught hold of the wing,
And kept away, but Mr Thing-
umbob, the prompter man,
Gave with his hand my chaise a shove,
And said 'Go on, my pretty love, 65
Speak to 'em, little Nan

"You've only got to courtsey, whis-
per, hold your chin up, laugh and lip,
And then you're sure to take 70
I've known the day when brats, not quite
Thirteen got fifty pounds a night,
Then why not Nancy Lake?"

But while I'm speaking, where's papa?
And where's my aunt! and where's mamma?
Where's Jack? O, there they sit! 75
They smile, they nod, I'll go my ways,
And order round poor Billy's chaise,
To join them in the pit

And now, good gentlefolks, I go
To join mamma, and see the show; 80
So bidding you adieu
I courtsey, like a pretty miss,
And if you'll blow to me a kiss,
I'll blow a kiss to you

THE THORN

"Written at Alfoxden Arose out of my
observing, on the ridge of Quantock Hill, on a
stormy day, a thorn which I had often past,
in calm and bright weather, without noticing
it. I said to myself, 'Cannot I by some inven-
tion do as much to make this thorn perma-
nently an impressive object as the storm
has made it to my eyes at this moment?' I
began the poem accordingly, and composed it
with great rapidity"—Wordsworth's note

The poem was printed in *Lyrical Ballads*.

"This poem ought to have been preceded
by an introductory poem, which I have been
prevented from writing by never having felt
myself in a mood when it was probable that
I should write it well. The character which
I have here introduced speaking is sufficiently
common. The reader will perhaps have a
general notion of it, if he has ever known a
man, a captain of a small trading vessel, for

example, who being past the middle age of
life, had retired upon an annuity or small
independent income to some village or country
town of which he was not a native, or in
which he had not been accustomed to live.
Such men, having little to do, become credu-
lous and talkative from indolence; and from
the same cause, and other predisposing causes
by which it is probable that such men may
have been affected, they are prone to super-
stition. On which account it appeared to me
proper to select a character like this to ex-
hibit some of the general laws by which
superstition acts upon the mind. Supersti-
tious men are almost always men of slow
faculties and deep feelings; their minds are
not loose, but adhesive, they have a reason-
able share of imagination, by which word I
mean the faculty which produces impressive
effects out of simple elements, but they are
utterly destitute of fancy, the power by which
pleasure and surprise are excited by sudden
varieties of situation and by accumulated
imagery.

"It was my wish in this poem to show the
manner in which such men cleave to the same
ideas, and to follow the turns of passion,
always different, yet not palpably different,
by which their conversation is swayed. I had
two objects to attain; first, to represent a
picture which should not be unimpressive,
yet consistent with the character that should
describe it; secondly, while I adhered to the
style in which such persons describe, to take
care that words, which in their minds are
impregnated with passion, should likewise
convey passion to readers who are not accus-
tomed to sympathize with men feeling in that
manner or using such language. It seemed
to me that this might be done by calling in
the assistance of lyrical and rapid metre. It
was necessary that the poem, to be natural,
should in reality move slowly, yet I hoped
that, by the aid of the metre, to those who
should at all enter into the spirit of the
poem, it would appear to move quickly. The
reader will have the kindness to excuse this
note, as I am sensible that an introductory
poem is necessary to give the poem its full
effect

"Upon this occasion I will request permis-
sion to add a few words closely connected
with *The Thorn* and many other poems in
these volumes. There is a numerous class of
readers who imagine that the same words
cannot be repeated without tautology. This
is a great error: virtual tautology is much
oftener produced by using different words
when the meaning is exactly the same. Words,
a poet's words more particularly, ought to be
weighed in the balance of feeling, and not
measured by the space which they occupy
upon paper. For the reader cannot be too
often reminded that poetry is passion. It is
the history or science of feelings. Now every
man must know that an attempt is rarely

made to communicate impassioned feelings 220. without something of an accompanying consciousness of the inadequateness of our own powers, or the deficiencies of language. During such efforts there will be a craving in the mind, and as long as it is unsatisfied the speaker will cling to the same words, or words of the same character. There are also various other reasons why repetition and apparent tautology are frequently beauties of the highest kind. Among the chief of these reasons is the interest which the mind attaches to words, not only as symbols of the passion, but as *things*, active and efficient, which are of themselves part of the passion. And further, from a spirit of fondness, exultation, and gratitude, the mind luxuriates in the repetition of words which appear successfully to communicate its feelings. The truth of these remarks might be shown by innumerable passages from the Bible, and from the impassioned poetry of every nation. 'Awake, awake, Deborah' &c *Judges*, chap. v, verses 12th, 27th, and part of 28th. See also the whole of that tumultuous and wonderful poem—"Wordsworth's Preface, ed of 1800.

See Coleridge's comment on this poem, p. 378b, 29ff; also Jeffrey's comment, p. 887a, 13ff

228.

GOODY BLAKE AND HARRY GILL

The source of this poem was the following passage in Erasmus Darwin's *Zoonomia* (1801), 4, 68-69 "I received good information of the truth of the following case, which was published a few years ago in the newspapers. A young farmer in Warwickshire, finding his hedges broke, and the sticks carried away during a frosty season, determined to watch for the thief. He lay many cold hours under a haystack, and at length an old woman, like a witch in a play, approached, and began to pull up the hedge, he waited till she had tied up her bottle of sticks, and was carrying them off, that he might convict her of the theft, and then springing from his concealment, he seized his prey with violent threats. After some altercation, in which her load was left upon the ground, she kneeled upon her bottle of sticks, and, raising her arms to Heaven beneath the bright moon then at the full, spoke to the farmer already shivering with cold, 'Heaven grant, that thou mayest never know again the blessing to be warm.' He complained of cold all the next day, and wore an upper coat, and in a few days another, and in a fortnight took to his bed, always saying nothing made him warm, he covered himself with many blankets, and had a sieve over his face, as he lay; and from this one insane idea he kept his bed above twenty years for fear of the cold air, till at length he died."

This poem was printed in *Lyrical Ballads*. See Coleridge's comment on it, p. 378a, 50ff.

HER EYES ARE WILD

"The subject was reported to me by a lady of Bristol, who had seen the creature."—Wordsworth's note.

The poem was first entitled *The Mad Mother*. It was printed in *Lyrical Ballads*. See Coleridge's comment on the poem, p. 393a, 8ff.

230.

SIMON LEE

"This old man had been huntsman to the squires of Alfoxden, which, at the time we occupied it, belonged to a minor. The old man's cottage stood upon the common, a little way from the entrance to Alfoxden Park. But it had disappeared. Many other changes had taken place in the adjoining village, which, I could not but notice with a regret more natural than well-considered. Improvements but rarely appear such to those who, after long intervals of time, revisit places they have had much pleasure in. It is unnecessary to add, the fact was as mentioned in the poem, and I have, after an interval of forty-five years, the image of the old man as fresh before my eyes as if I had seen him yesterday. The expression when the hounds were out, 'I dearly love their voice,' was word for word from his own lips."—Wordsworth's note

The poem was printed in *Lyrical Ballads*

231.

LINES WRITTEN IN EARLY SPRING

"Actually composed while I was sitting by the side of the brook that runs down from the Comb, in which stands the village of Alford, through the grounds of Alfoxden. It was a chosen resort of mine. The brook fell down a sloping rock so as to make a waterfall considerable for that country, and across the pool below had a fallen a tree, an ash, if I rightly remember, from which rose perpendicularly, boughs in search of the light intercepted by the deep shade above. The boughs bore leaves of green that for want of sunshine had faded into almost lily-white; and from the underside of this natural sylvan bridge depended long and beautiful tresses of ivy which waved gently in the breeze that might poetically speaking be called the breath of the waterfall. This motion varied of course in proportion to the power of water in the brook. When, with dear friends, I revisited this spot, after an interval of more than forty years, this interesting feature of the scene was gone. To the owner of the place I could not but regret that the beauty of this retired part of the grounds had not tempted him to make it more accessible by a path, not broad or obtrusive, but sufficient for persons who love such scenes to creep along without difficulty."—Wordsworth's note.

The poem was printed in *Lyrical Ballads*. The dell described is now known as Wordsworth's Glen.

See Coleridge's *This Lime-Tree Bower My Prison* (p. 384) and note, p. 1235b.

TO MY SISTER

"Composed in front of Alfoxden House My little boy-messenger on this occasion was the son of Basil Montagu. The larch mentioned in the first stanza was standing when I revisited the place in May, 1841, more than forty years after."—Wordsworth's note.

The poem was printed in *Lyrical Ballads* under the title *Lines Written at a Small Distance from My House and Sent by My Little Boy to the Person to Whom They are Addressed*.

Dorothy Wordsworth was her brother's most intimate companion during the years 1795-1802. She was not only the inspiration of many of his verses, but a most hallowing influence in his life. That she possessed a fine poetic instinct may be observed in her *Journals*, in which she wrote entertainingly of what she saw about her. See Wordsworth's *Lines Composed a Few Miles above Tintern Abbey*, 111-59 (p. 284), *It Was an April Morning*, 38-47 (p. 273), *The Prelude*, 11, 333-56 (p. 261), *The Sparrow's Nest* (p. 281); and *It is a Beautiful Evening, Calm and Free* (p. 256).

232. A WHIRL BLAST FROM BEHIND THE HILL

"Observed in the holly-grove at Alfoxden. . . I had the pleasure of again seeing, with dear friends, this grove in unimpaired beauty forty-one years after"—Wordsworth's note.

EXPOSTULATION AND REPLY

"This poem is a favorite among the Quakers, as I have learnt on many occasions"—Wordsworth's note.

This poem and the next, *The Tables Turned*, were published in *Lyrical Ballads*.

233. LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY

"No poem of mine was composed under circumstances more pleasant for me to remember than this. I began it upon leaving Tintern, after crossing the Wye, and concluded it just as I was entering Bristol, in the evening, after a ramble of four or five days, with my sister. Not a line of it was altered, and not any part of it written down till I reached Bristol"—Wordsworth's note.

The poem was printed in *Lyrical Ballads*. Tintern Abbey is a celebrated and beautiful ruin in Monmouthshire, England.

234. 97. Tennyson greatly praised this line, he spoke of it as giving the sense of "the permanent in the transitory"—See *Alfred Lord Tennyson: A Memoir by His Son* (New York, Macmillan, 1905), 2, 70.

104-07. Wordsworth noted the resemblance

of these lines to Young's *Night Thoughts*, 6, 426-27.

Our senses, as our reason, are divine
And half create the wondrous world they see

115. *My dearest friend*—See note on *To My Sister*, above.

THE OLD CUMBERLAND BEGGAR

"Observed, and with great benefit to my own heart, when I was a child written at Racedown and Alfoxden in my twenty-third year. The political economists were about that time beginning their war upon mendicancy in all its forms, and by implication, if not directly, on alms-giving also. This heartless process has been carried as far as it can go by the AMENDED poor-law bill, though the inhumanity that prevails in this measure is somewhat disguised by the profession that one of its objects is to throw the poor upon the voluntary donations of their neighbors, that is, if rightly interpreted, to force them into a condition between relief in the Union poor-house, and alms robbed of their Christian grace and spirit, as being forced rather from the benevolent than given by them, while the avaricious and selfish, and all in fact but the humane and charitable, are at liberty to keep all they possess from their distressed brethren.

"The class of beggars, to which the old man here described belongs, will probably soon be extinct. It consisted of poor, and mostly, old and infirm persons, who confined themselves to a stated round in their neighborhood, and had certain fixed days, on which, at different houses, they regularly received alms, sometimes in money, but mostly in provisions"—Wordsworth's note.

See Lamb's comment on this poem, p. 916b, 11f.

For Wordsworth's views on pauperism, see his *Postscript*, 1835.

237. NUTTING

"Written in Germany, intended as part of a poem on my own life, but struck out as not being wanted there. Like most of my school-fellows I was an impassioned nutter. For this pleasure, the vale of Esthwaite, abounding in coppice-wood, furnished a very wide range. These verses arose out of the remembrance of feelings I had often had when a boy, and particularly in the extensive woods that still [1843] stretch from the side of Esthwaite Lake towards Graythwaite, the seat of the ancient family of Sandys"—Wordsworth's note.

238. STRANGE FITS OF PASSION HAVE I KNOWN

This and the four following poems belong to what is known as the "Lucy poems," written in Germany in 1799. Nothing is known of the beautiful maiden immortalized in these verses. Wordsworth says nothing about them in his autobiographical notes.

239.

A POET'S EPITAPH

See Lamb's comment on this poem, p 919a, 3-8

MATTHEW

"In the School of [Hawkshead] is a tablet, on which are inscribed, in gilt letters, the names of the several persons who have been schoolmasters there since the foundation of the school, with the time at which they entered upon and quitted their office. Opposite to one of those names the author wrote the following lines

"Such a tablet as is here spoken of continued to be preserved in Hawkshead School, though the inscriptions were not brought down to our time. This and other poems connected with Matthew would not gain by a literal detail of facts. Like the Wanderer in *The Excursion*, this schoolmaster was made up of several both of his class and men of other occupations. I do not ask pardon for what there is of untruth in such verses, considered strictly as matters of fact. It is enough if, being true and consistent in spirit, they move and teach in a manner not unworthy of a poet's calling"—Wordsworth's note

Some details of the character of Matthew are drawn from the Rev William Taylor, Wordsworth's teacher at Hawkshead, 1782-86. This and the next two poems are known as the "Matthew poems"

241.

LUCY GRAY

"Written at Goslar in Germany. It was founded on a circumstance told me by my sister, of a little girl who, not far from Halifax in Yorkshire, was bewildered in a snow-storm. Her footsteps were traced by her parents to the middle of the lock of a canal, and no other vestige of her, backward or forward, could be traced. The body however was found in the canal. The way in which the incident was treated and the spiritualizing of the character might furnish hints for contrasting the imaginative influences which I have endeavored to throw over common life with Crabbe's matter of fact style of treating subjects of the same kind. This is not spoken to his disparagement, far from it, but to direct the attention of thoughtful readers, into whose hands these notes may fall, to a comparison that may both enlarge the circle of their sensibilities, and tend to produce in them a catholic judgment"—Wordsworth's note.

42.

THE PRELUDE

The design and occasion of *The Prelude* are thus described by Wordsworth in the Preface to *The Excursion*, written in 1814:

"Several years ago, when the author retired to his native mountains with the hope of being enabled to construct a literary work that might live, it was a reasonable thing that

he should take a review of his own mind, and examine how far nature and education had qualified him for such an employment. As subsidiary to this preparation, he undertook to record, in verse, the origin and progress of his own powers, as far as he was acquainted with them. That work, addressed to a dear friend, most distinguished for his knowledge and genius, and to whom the author's intellect is deeply indebted, has been long finished, and the result of the investigation which gave rise to it, was a determination to compose a philosophical poem, containing views of man, nature, and society, and to be entitled *The Recluse*, as having for its principal subject the sensations and opinions of a poet living in retirement.

"The preparatory poem is biographical, and conducts the history of the author's mind to the point when he was emboldened to hope that his faculties were sufficiently matured for entering upon the arduous labor which he had proposed to himself, and the two works have the same kind of relation to each other, if he may so express himself, as the antechapel has to the body of a Gothic church. Continuing this allusion, he may be permitted to add, that his minor pieces, which have been long before the public, when they shall be properly arranged, will be found by the attentive reader to have such connection with the main work as may give them claim to be likened to the little cells, oratories, and sepulchral recesses, ordinarily included in those edifices."

The Excursion was to be the second part of *The Recluse*.

The Prelude is addressed to Coleridge, who at the time of writing was in Malta for his health.

248. 364-38. These lines are sometimes entitled *The Boy of Winander*. They were written in Germany in 1799, and published in 1800. Wordsworth sent them to Coleridge, who wrote in reply "That

'uncertain heaven received
Into the bottom of the steady lake'

I should have recognized anywhere, and had I met these lines running wild in the deserts of Arabia, I should have instantly screamed out, "Wordsworth!"

The name of the Boy is unknown. He has been wrongly identified with Wordsworth's school-fellow, William Raineck of Raylrigg, who Wordsworth said took the lead of all the boys in the art of making a whistle of his fingers.

249. 52-65. See Wordsworth's *Personal Talk*, 51-56 (p 301), and of with Milton's ambition to leave behind him "something the world would not willingly let die."

254. 600-64. These lines are quoted, with slight variation, from *Paradise Lost*, 11, 203-07.

261. 335. *Beloved sister*—See note on *To My Sister*, p 1361a.

264. 142-51. Cf. the following passage from Carlyle's *Haritor Resartus*, II, 2, 10 "In a like sense worked the *Postwagen* (Stage-coach), which, slow-rolling under its mountains of men and luggage, wended through our Village, northwards, truly, in the dead of night, yet southwards visibly at eventide. Not till my eighth year did I reflect that this *Postwagen* could be other than some terrestrial Moon, rising and setting by mere Law of Nature, like the heavenly one, that it came on made high-ways, from far cities toward far cities, weaving them like a monstrous shuttle into closer and closer union. It was then that, independently of Schiller's *Wilhelm Tell*, I made this not quite insignificant reflection (no true also in spiritual things): 'Any road, this simple *Entepfuhr* road, will lead you to the end of the World!'"

180-85. For a reverse view, see Crabbe's *The Village* (p. 154).

221-78. "This passage is the finest in thought, and the most perfect in expression, of any of *The Prelude*. It illustrates the courage of the man who dared thus, in an age of superficiality and pride, to fly in the face of all the poetical creeds, and make the joys and sorrows that we encounter on the common highroad of life the subjects of his song"—George, in *The Complete Poetical Works of William Wordsworth* (Cambridge ed., 1904)

Independent *proprietors* of land, here called statesmen, men of respectable education, who daily labor on their own little properties. The domestic affections will always be strong amongst men who live in a country not crowded with population, if these men are placed above poverty. But if they are proprietors of small estates which have descended to them from their ancestors, the power which these affections acquire amongst such men is inconceivable by those who have only had an opportunity of observing hired laborers, farmers, and the manufacturing poor. Their little tract of land serves as a kind of permanent rallying point for their domestic feelings, as a tablet on which they are written, which makes them objects of memory in a thousand instances, when they would otherwise be forgotten. It is a fountain fitted to the nature of social man, from which supplies of affection, as pure as his heart was intended for, are daily drawn. This class of men is rapidly disappearing. The two poems which I have mentioned were written with a view to show that men who do not wear fine clothes can feel deeply. The poems are faithful copies from Nature."

270. 258. *Richard Bateman*—"The story alluded to is well known in the country"—Wordsworth's note

273. IT WAS AN APRIL MORNING

"Written at Grasmere. This poem was suggested on the banks of the brook that runs through Easedale, which is, in some parts of its course, as wild and beautiful as brook can be. I have composed thousands of verses by the side of it"—Wordsworth's note

The poem is the first of a group of five poems on the Naming of Places, to which Wordsworth prefaced this Advertisement. "By persons resident in the country and attached to rural objects, many places will be found unnamed or of unknown names, where little incidents must have occurred, or feelings been experienced, which will have given to such places a private and peculiar interest. From a wish to give some sort of record to such incidents, and renew the gratification of such feelings, names have been given to places by the author and some of his friends, and the following poems written in consequence."

39. *My Emma*—See note on *To My Sister*, p. 1301a.

274. 51. *Emma's Voice*—See note above.

THE EXCURSION

"The Title page announces that this is only a portion of a poem, and the reader must be here apprised that it belongs to the second part of a long and laborious work, which is to consist of three parts.—The author will candidly acknowledge that, if the first of these had been completed, and in such a manner as to satisfy his own mind, he should

260. MICHAEL

"Written at Town-end, Grasmere, about the same time as *The Brothers*. The sheepfold, on which so much of the poem turns, remains, or rather the ruins of it. The character and circumstances of Luke were taken from a family to whom had belonged, many years before, the house we lived in at Town-end, along with some fields and woodlands on the eastern shore of Grasmere. The name of the Evening Star was not in fact given to this house, but to another on the same side of the valley, more to the north"—Wordsworth's note

In a letter to his friend Thomas Poole, Wordsworth wrote of the poem (1801) "I have attempted to give a picture of a man, of strong mind and lively sensibility, agitated by two of the most powerful affections of the human heart the parental affection, and the love of property (*landed property*), including the feelings of inheritance, home, and personal and family independence. In writing it I had your character often before my eyes, and sometimes thought that I was delineating such a man as you yourself would have been under the same circumstances." In a letter to Charles James Fox, dated Jan. 14, 1801, he said "In the two poems, *The Brothers* and *Michael*, I have attempted to draw a picture of the domestic affections, as I know they exist amongst a class of men who are now almost confined to the north of England. They are small

have preferred the natural order of publication, and have given that to the world first; but, as the second division of the work was designed to refer more to passing events, and to an existing state of things, than the others were meant to do, more continuous exertion was naturally bestowed upon it, and greater progress made here than in the rest of the poem, and as this part does not depend upon the preceding to a degree which will materially injure its own peculiar interest, the author, complying with the earnest entreaties of some valued friends, presents the following pages to the public"—From Wordsworth's Preface to the ed of 1814.

See note on *The Prelude*, the first part of the "long and laborious work" referred to, p 1362a.

The selection from *The Excursion* printed here is usually referred to as *The Ruined Cottage*. The portion omitted after line 87 gives an account of the pedlar's boyhood, education, and manner of life.

See Jeffery's review of this poem, p. 892.

281.

PELION AND OSSA

This is Wordsworth's first sonnet. It is interesting for study in comparison with his more mature work in the same form. Pelion, Ossa, and Olympus were mountains in Thessaly, Greece, famous in Greek mythology.

THE SPARROW'S NEST

"Written in the orchard, Town-end, Grasmere. At the end of the garden of my father's house at Cockermouth was a high terrace that commanded a fine view of the River Derwent and Cockermouth Castle. This was our favorite play-ground. The terrace-wall, a low one, was covered with closely-clipt privet and roses, which gave an almost impervious shelter to birds that built their nests there. The latter of these *stanzae* alludes to one of those nests."—Wordsworth's note.

9. *My Sister Emmeline*.—See note on *To My Sister*, p 1361a.

TO A BUTTERFLY

"Written in the orchard, Town-end, Grasmere. My sister and I were parted immediately after the death of our mother, who died in 1778, both being very young."—Wordsworth's note. See note on l 9 above.

Dorothy Wordsworth writes thus of the poem in her *Journal* (March, 1802): "While we were at breakfast . . . he wrote the poem *To a Butterfly*. . . . The thought first came upon him as we were talking about the pleasure we both always felt at the sight of a butterfly. I told him that I used to chase them a little, but that I was afraid of brushing the dust off their wings, and did not catch them. He told me how he used to kill all the white ones when he went to school, because they were Frenchmen."

MY HEART LEAPS UP

The last three lines of this poem were adopted as the motto to the *Ode Intimations of Immortality* (p 808).

Pity (l 9) is used here in the sense of reverence, affection.

WRITTEN IN MARCH

This poem is sometimes entitled *Brother's Water*. Wordsworth states that it was composed extempore. Dorothy Wordsworth writes thus about the poem in her *Journal* (April 16, 1802): "When we came to the foot of Brother's Water, I left William sitting on the bridge. . . . When I returned I found William writing a poem descriptive of the sights and sounds we saw and heard. There was the gentle flowing of the stream, the glittering, lively lake, green fields without a living creature to be seen on them, behind us, a flat pasture with forty-two cattle feeding, to our left, the road leading to the hamlet. No smoke there, the sun shone on the bare roofs. The people were at work ploughing, harrowing, and sowing; lasses working, a dog barking now and then; cocks crowing, birds twittering, the snow in patches at the top of the highest hills, yellow palms, purple and green twigs on the birches, ashes with their glittering spikes, stems quite bare. The hawthorn a bright green, with black stems under the oak. The moss of the oak glows."

William finished the poem before we got to the foot of Kirkstone."

TO THE SMALL CELANDINE

"Written at Town-end, Grasmere. It is remarkable that this flower, coming out so early in the spring as it does, and so bright and beautiful, and in such profusion, should not have been noticed earlier in English verse. What adds much to the interest that attends it is its habit of shutting itself up and opening out according to the degree of light and temperature of the air."—Wordsworth's note.

283.

RESOLUTION AND INDEPENDENCE

"Written at Town-end, Grasmere. This old man I met a few hundred yards from my cottage; and the account of him is taken from his own mouth. I was in the state of feeling described in the beginning of the poem, while crossing over Barton Fell from Mr. Clarkson's, at the foot of Ullawater, towards Askham. The image of the hare I then observed on the ridge of the Fell."—Wordsworth's note.

Dorothy Wordsworth gives in her *Journal* (Oct. 3, 1800) the following account of the origin of the poem: "When William and I returned, we met an old man almost double. He had on a coat, thrown over his shoulders,

above his waistcoat and coat Under this he carried a bundle, and had an apron on and a night-cap His face was interesting He had dark eyes and a long nose. John [Wordsworth's brother], who afterwards met him at Wytheburn, took him for a Jew He was of Scotch parents, but had been born in the army He had had a wife, and 'she was a good woman, and it pleased God to bless us with ten children.' All these were dead but one, of whom he had not heard for many years, a sailor His trade was to gather leeches, but now leeches were scarce, and he had not strength for it. He lived by begging, and was making his way to Carlisle, where he should buy a few godly books to sell He said leeches were very scarce, partly owing to this dry season, but many years they have been scarce. He supposed it owing to their being much sought after, that they did not breed fast, and were of slow growth Leeches were formerly 2s 6d per 100; they are now 30s He had been hurt in driving a cart, his leg broken, his body driven over, his skull fractured He felt no pain till he recovered from his first insensibility . It was then late in the evening when the light was just going away "

In a letter to friends, probably Mary and Sara Hutchinson, dated June 14, 1802, Wordsworth writes "I will explain to you in prose my feelings in writing *that* poem . . . I describe myself as having been exalted to the highest pitch of delight by the joyousness and beauty of nature, and then as depressed, even in the midst of those beautiful objects, to the lowest dejection and despair A young poet in the midst of the happiness of nature is described as overwhelmed by the thoughts of the miserable reverses which have befallen the happiest of all men, viz, poets I think of this till I am so deeply impressed with it, that I consider the manner in which I was rescued from my dejection and despair almost as an interposition of Providence. A person reading the poem with feelings like mine will have been awed and controlled, expecting something spiritual or supernatural What is brought forward? A lonely place, 'a pond by which an old man *was*, far from all house or home' not *stood*, nor *sat*, but *was*—the figure presented in the most naked simplicity possible This feeling of spirituality or supernaturalness is again referred to as being strong in my mind in this passage How came he here? thought I, or what can he be doing? I then describe him, whether ill or well is not for me to judge with perfect confidence, but this I *can* confidently affirm, that though I believe God has given me a strong imagination, I cannot conceive a figure more impressive than that of an old man like this, the survivor of a wife and ten children, travelling alone among the mountains and all lonely places, carrying with him his own fortitude, and the necessities which an unjust state of society has laid upon him."—Quoted

from C. Wordsworth's *Memoirs of William Wordsworth* (1851), I, 172-73.

See Coleridge's comment on this poem, p 388b, 47x.

285.

I GRIEVED FOR BUONAPARTE

"In the cottage, Town-end, Grasmere, one afternoon in 1801, my sister read to me the sonnets of Milton I had long been well acquainted with them, but I was particularly struck on that occasion with the dignified simplicity and majestic harmony that runs through most of them,—in character so totally different from the Italian, and still more so from Shakspeare's fine sonnets. I took fire, if I may be allowed to say so, and produced three sonnets the same afternoon, the first I ever wrote except an irregular one at school Of these three, the only one I distinctly remember is—I *grieved for Buonaparte*! One was never written down the third, which was, I believe, preserved, I cannot particularize"—Wordsworth's note.

COMPOSED UPON WESTMINSTER BRIDGE

"We left London on Saturday morning at half-past five or six, the 30th of July We mounted the Dover coach at Charing Cross It was a beautiful morning. The city, St Paul's, with the river, and a multitude of little boats, made a most beautiful sight as we crossed Westminster Bridge The houses were not overhung by their cloud of smoke, and they were spread out endlessly; yet the sun shone so brightly, with such a fierce light, that there was even something like the purity of one of nature's own grand spectacles"—Dorothy Wordsworth, in *Journal*, July 1802

Westminster Bridge is next to the oldest bridge over the Thames at London It was built in 1750. It was replaced by the present structure in 1802

286. COMPOSED BY THE SEA-SIDE, NEAR CALAIS

"We had delightful walks after the heat of the day was passed—being far off in the west the coast of England like a cloud crested with Dover Castle, which was but like the summit of the cloud—the evening star and the glory of the sky, the reflections in the water were more beautiful than the sky itself, purple waves brighter than precious stones, forever melting away upon the sands. . . . Nothing in romance was ever half so beautiful Now came in view, as the evening star sunk down, and the colors of the west faded away, the two lights of England."—Dorothy Wordsworth, in *Journal*, August, 1802

IT IS A BEAUTIFUL EVENING, CALM AND FREE

"This was composed on the beach near Calais, in the autumn of 1802."—Wordsworth's note.

The last six lines are addressed to Wordsworth's sister Dorothy. See note on *To My Sister*, p. 1361a.

TO TOUSSAINT L'OUVREURE

Toussaint (surnamed L'Ouvreure, the Opener, because he broke through the enemy's lines) was the noted negro liberator of San Domingo. In 1801 he attempted to free the Island from the control of Napoleon, but was captured and imprisoned for life. The sonnet was written while he was lying in the dungeon at Fort de Joux, France. He died in 1803.

287. WRITTEN IN LONDON, SEPTEMBER, 1802

"This was written immediately after my return from France to London, when I could not but be struck, as here described, with the vanity and parade of our own country, especially in great towns and cities, as contrasted with the quiet, and I may say the desolation, that the revolution had produced in France. This must be borne in mind, or else the reader may think that in this and the succeeding sonnets I have exaggerated the mischief engendered and fostered among us by undisturbed wealth. It would not be easy to conceive with what a depth of feeling I entered into the struggle carried on by the Spaniards for their deliverance from the usurped power of the French. Many times have I gone from Allan Bank in Grasmere Vale, where we were then residing, to the top of the Raise-gap as it is called, so late as two o'clock in the morning, to meet the carrier bringing the newspaper from Keswick. Imperfect traces of the state of mind in which I then was may be found in my Tract on the Convention of Cintra, as well as in these sonnets."—Wordsworth's note.

The Convention of Cintra, concluded between the French and the English in 1808, provided that the French should evacuate Portugal. They were taken to France in English vessels.

288. TO THE DAISY

"This poem and two others to the same flower, were written in the year 1802, which is mentioned, because in some of the ideas, though not in the manner in which those ideas are connected, and likewise even in some of the expressions, there is a resemblance to passages in a poem (late published) of Mr. Montgomery's, entitled *A Field Flower*. This being said, Mr. Montgomery will not think any apology due to him; I cannot, however, help addressing him in the words of the father of English poets.

"Though it happe me to reherald
That ye han in your freshe songs saied,
Forberith me, and beth not ill apaled,
With that ye se I doe it in the honour
Of Love, and eke in service of the Flour."

—Wordsworth's note (1807).

The lines quoted are from Chaucer's Prologue to *The Legend of Good Women*, B 13, 78-82.

James Montgomery's *A Field Flower*, was written before the publication of Wordsworth's poems. It is as follows.

A Field Flower

On Finding One in Full Bloom on Christmas Day, 1803

There is a flower, a little flower,
With silver crest and golden eye,
That welcomes every changing hour,
And weathers every sky

The prouder beauties of the field
In gay but quick succession shine,
Race after race their honours yield,
They flourish and decline

But this small flower, to Nature dear,
While moon and stars their courses run
Wreathes the whole circle of the year,
Companion of the Sun

It smiles upon the lap of May
To sultry August spreads its charms,
Lights pale October on his way,
And twines December's arms

The purple heath and golden broom
On moory mountains catch the gale,
O'er lawns the lily beds perfume,
The violet in the vale

But this bold floweret climbs the hill,
Hides in the forest, haunts the glen,
Plays on the margin of the rill,
Peeps round the fox's den

Within the garden's cultured round
It shares the sweet carnation's bed,
And blooms on consecrated ground
In honor of the dead

The lambkin crops its crimson gem,
The wild-bee murmurs on its breast,
The blue-fly bends its pensile stem,
Light o'er the sky-lark's nest

'Tis Flora's page—in every place,
In every season fresh and fair,
It opens with perennial grace,
And blossoms every where

On waste and woodland rock and plain,
Its humble buds unheeded lie,
The Rose has but a summer reign,
The Daisy never dies

Flora (l. 33) was the Roman goddess of flowers.

290. TO THE DAISY (*Bright Flower*)

"This and the other poems addressed to the same flower were composed at Town-end, Grasmere, during the earlier part of my residence there. I have been censured for the last line but one—'thy function apostolical'—as being little less than profane. How could it be thought so? The word is adopted with reference to its derivation, implying something sent on a mission, and assuredly this little flower, especially when the subject of verse, may be regarded, in its humble degree, as administering both to moral and to spiritual purposes."—Wordsworth's note.

YEW TREES

"Written at Grasmere. These yew-trees are still standing, but the spread of that at Lorton is much diminished by mutilation. I will here mention that a little way up the hill, on the road leading from Bosthwaite to Stonethwaite (in Borrowdale), lay the trunk of a yew-tree, which appeared as you approached, so vast was its diameter, like the entrance of a cave, and not a small one. Calculating upon what I have observed of the slow growth of this tree in rocky situations, and of its durability, I have often thought that the one I am describing must have been as old as the Christian era. The tree lay in the line of a fence. Great masses of its ruins were strewn about, and some had been rolled down the hillside and lay near the road at the bottom. As you approached the tree, you were struck with the number of shrubs and young plants, ashes, etc., which had found a bed upon the decayed trunk and grew to no inconsiderable height, forming as it were, a part of the hedgerow. In no part of England, or of Europe, have I ever seen a yew-tree at all approaching this in magnitude, as it must have stood. By the bye, Hutton, the old guide, of Keswick, had been so impressed with the remains of this tree that he used gravely to tell strangers that there could be no doubt of its having been in existence before the flood."—Wordsworth's note

Ruskin (*Modern Painters*, Part III, sec. 2, ch. 4) considers this poem as "the most vigorous and solemn bit of forest landscape ever painted." He calls attention especially to "the pure touch of color in l. 22." Coleridge quotes from it (p. 393b) to illustrate Wordsworth's high imaginative faculty.

201

AT THE GRAVE OF BURNS

This and the next four poems belong to a group of fifteen poems entitled *Memorials of a Tour in Scotland*. Wordsworth, his sister Dorothy, and Coleridge started the tour together on August 15, 1803. Coleridge, at that time in ill health, left them at Loch Lomond. See Dorothy Wordsworth's *Recollections of a Tour Made in Scotland*.

202.

TO A HIGHLAND GIRL

"This delightful creature and her demeanor are particularly described in my sister's *Journal*. The sort of prophecy with which the verses conclude has, through God's goodness, been realized, and now, approaching the close of my 73d year, I have a most vivid remembrance of her and the beautiful objects with which she was surrounded. She is alluded to in the poem of *The Three Cottage Girls* among my *Continental Memorials*. In illustration of this class of poems I have scarcely anything to say beyond what is anticipated

in my sister's faithful and admirable *Journal*."
—Wordsworth's note

Dorothy Wordsworth writes thus in her *Recollections of a Tour Made in Scotland* (Aug. 28, 1803): "When beginning to descend the hill toward Loch Lomond, we overtook two girls, who told us we could not cross the ferry till evening, for the boat was gone with a number of people to church. One of the girls was exceedingly beautiful, and the figures of both of them, in gray plaids falling to their feet, their faces only being uncovered, excited our attention before we spoke to them, but they answered us so sweetly that we were quite delighted, at the same time that they stared at us with an innocent look of wonder. I think I never heard the English language sound more sweetly than from the mouth of the elder of these girls, while she stood at the gate answering our inquiries, her face flushed with the rain, her pronunciation was clear and distinct without difficulty, yet slow, like that of a foreign speech. They told us we might sit in the ferry-house till the return of the boat, went in with us, and made a good fire as fast as possible to dry our wet clothes. We learnt that the taller one was the sister of the ferryman, and had been left in charge with the house for the day that the other was his wife's sister, and was come with her mother on a visit,—an old woman, who sat in a corner beside the cradle, nursing her little grand-child. We were glad to be housed, with our feet upon a warm hearth-stone, and our attendants were so active and good humored that it was pleasant to have to desire them to do anything. The younger was a delicate and unhealthy-looking girl, but there was an uncommon meekness in her countenance, with an air of premature intelligence, which is often seen in sickly young persons. The other made me think of Peter Bell's Highland Girl:

'As light and beauteous as a squirrel,
As beauteous and as wild
[Wordsworth's *Peter Bell*, 889-90]

She moved with unusual activity, which was chastened very delicately by a certain hesitation in her looks when she spoke, being able to understand us but imperfectly . . .

"The hospitality we had met with . . . gave us very favorable impressions on this our first entrance into the Highlands, and at this day the innocent merriment of the girls, with their kindness to us, and the beautiful figure and face of the elder, come to my mind whenever I think of the ferry-house and waterfall of Loch Lomond, and I never think of the two girls but the whole image of that romantic spot is before me, a living image, as it will be to my dying day."

STEPPING WESTWARD

"While my fellow-traveller and I were walking by the side of Loch Ketterline, one fine

evening after sunset, in our road to a hut where, in the course of our tour, we had been hospitably entertained some weeks before, we met, in one of the loneliest parts of that solitary region, two well-dressed women, one of whom said to us, by way of greeting, 'What, you are stepping westward?'—Wordsworth's note

Dorothy Wordsworth writes thus in her *Recollections of a Tour Made in Scotland* (Sept 11, 1808) "We have never had a more delightful walk than this evening Ben Lomond and the three pointed-topped mountains of Loch Lomond, which we had seen from the garrison, were very majestic under the clear sky, the lake perfectly calm, the air sweet and mild I felt that it was much more interesting to visit a place where we have been before than it can possibly be the first time, except under peculiar circumstances The sun had been set for some time, when, being within a quarter of a mile of the ferryman's hut, our path having led us close to the shore of the calm lake, we met two neatly dressed women, without hats, who had probably been taking their Sunday evening's walk One of them said to us in a friendly, soft tone of voice, 'What! you are stepping westward?' I cannot describe how affecting this simple expression was in that remote place, with the western sky in front, yet glowing with the departed sun William wrote the following poem long after, in remembrance of his feelings and mine"

In connection with this poem, see Wordsworth's *The Trowachs* (p 314), composed on the same spot 27 years later.

293.

THE SOLITARY REAPER

"As we descended, the scene became more fertile, our way being pleasantly varied—through coppices or open fields, and passing farm-houses, though always with an intermixture of uncultivated ground It was harvest-time, and the fields were quietly—might I be allowed to say pensively?—enlivened by small companies of reapers It is not uncommon in the more lonely parts of the Highlands to see a single person so employed The following poem was suggested to William by a beautiful sentence in Thomas Wilkinson's *Tour in Scotland*"—Dorothy Wordsworth, in *Recollections of a Tour Made in Scotland*, Sept 13, 1808

The sentence from Wilkinson is as follows: "Passed a female who was reaping alone; she sung in Erse, as she bended over her sickle; the sweetest human voice I ever heard her strains were tenderly melancholy, and felt delicious, long after they were heard no more"

YARROW UNVISITED

The River Yarrow, in southern Scotland, was a favorite scene of ballads and songs

by the poets. See Child's *English and Scottish Popular Ballads*, Vol. 4, 160-84.

Of *Yarrow Unvisited*, Dorothy Wordsworth wrote thus in her *Recollections of a Tour Made in Scotland*, Sept 8, 1808 "At Clovenford, being so near to the Yarrow, we could not but think of the possibility of going thither, but came to the conclusion of reserving the pleasure for some future time, in consequence of which, after our return, William wrote the poem" Upon receiving a copy of the poem from Wordsworth, Scott wrote "I by no means admit your apology, however, ingeniously and artfully stated, for not visiting the bonny holms of Yarrow, and certainly will not rest until I have prevailed upon you to compare the ideal with the real stream"—Wordsworth visited the Yarrow in 1814 and again in 1831. See his *Yarrow Visited* (p. 308) and *Yarrow Revisited* (p 312)

294.

OCTOBER, 1808

This sonnet and the two following were inspired by fears of an expected invasion of England by the French in 1808

295.

SHE WAS A PHANTOM OF DELIGHT

"Written at Town-end, Grasmere. The germ of this poem was four lines composed as a part of the verses on the Highland Girl Though beginning in this way, it was written from my heart, as is sufficiently obvious"—Wordsworth's note

The poem refers to Wordsworth's wife.

I WANDERED LONELY AS A CLOUD

"Written at Town-end, Grasmere The daffodils grew and still grow on the margin of Ullswater, and probably may be seen to this day as beautiful in the month of March, nodding their golden heads beside the dancing and foaming waves"—Wordsworth's note

Dorothy Wordsworth writes thus in her *Journal*, April 15, 1802 "When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the water-side . . . As we went along there were more, and yet more; and, at last, under the boughs of the trees, we saw there was a long belt of them along the shore. . . I never saw daffodils so beautiful. They grew among the mossy stones, about and above them, some reared their heads on these stones as on a pillow for weariness, and the rest tossed, and reeled, and danced, and seemed as if they verily laughed with the wind that blew upon them over the lake They looked so gay, ever glancing, ever changing. . . There was here and there a little knot, and a few stragglers higher up; but they were so few as not to disturb the simplicity, unity, and life of that one busy highway."

See Coleridge's comment on the poem, p. 387b, 27f.

21-22. These two lines were written by Wordsworth's wife.

THE AFFLICTION OF MARGARET

"Written at Town-end, Grasmere This was taken from the case of a poor widow who lived in the town of Penrith Her sorrow was well known to Mrs. Wordsworth, to my sister, and, I believe, to the whole town She kept a shop, and when she saw a stranger passing by, she was in the habit of going out into the street to enquire of him after her son"—Wordsworth's note

See Coleridge's comment on this poem, p. 393a, 2 f.

296.

ODE TO DUTY

"This ode is on the model of Gray's *Ode to Adversity* [p. 58], which is copied from Horace's *Ode to Fortune* Many and many a time have I been twitted by my wife and sister for having forgotten this dedication of myself to the stern lawgiver Transgressor indeed I have been, from hour to hour, from day to day I would fain hope, however, not more flagrantly or in a worse way than most of my tuneful brethren But these last words are in a wrong strain We should be rigorous to ourselves and forbearing, if not indulgent, to others, and, if we make comparisons at all, it ought to be with those who have morally excelled us"—Wordsworth's note.

297.

TO A SKYLARK

Cf this poem with Wordsworth's *To a Skylark* (p. 312), with Shelley's *To a Skylark* (p. 704), and with Hogg's *The Skylark* (p. 479).

ELEGIAC STANZAS

Sir George Beaumont painted two pictures of this subject, one of which he gave to Mrs. Wordsworth, saying she ought to have it; but Lady Beaumont interfered, and after Sir George's death she gave it to Sir Uvedale Price, in whose house at Foxley I have seen it.—Wordsworth's note

The Peele Castle here described is in Lancashire, England. Wordsworth visited his cousin in the vicinity of Peele Castle during one of his summer vacations This poem should be read in connection with *Character of the Happy Warrior* (p. 298), and *Elegiac Verses in Memory of My Brother*

298.

CHARACTER OF THE HAPPY WARRIOR

"The course of the great war with the French naturally fixed one's attention upon the military character, and, to the honor of our country, there were many illustrious instances of the qualities that constitute its highest excellence Lord Nelson carried most of the virtues that the trials he was exposed to in his department of the service necessarily call forth and sustain, if they do not produce the contrary vices. But his public life was

stained with one great crime, so that, though many passages of these lines were suggested by what was generally known as excellent in his conduct, I have not been able to connect his name with the poem as I could wish, or even to think of him with satisfaction in reference to the idea of what a warrior ought to be For the sake of such of my friends as may happen to read this note I will add, that many elements of the character here portrayed were found in my brother John, who perished by shipwreck as mentioned elsewhere His messmates used to call him the Philosopher, from which it must be inferred that the qualities and dispositions I allude to had not escaped their notice He often expressed his regret, after the war had continued some time, that he had not chosen the naval, instead of the East India Company's service, to which his family connection had led him He greatly valued moral and religious instruction for youth, as tending to make good sailors The best, he used to say, came from Scotland, the next to them, from the North of England, especially from Westmoreland and Cumberland, where, thanks to the piety and local attachments of our ancestors, endowed, or, as they are commonly called, free, schools abound"—Wordsworth's note

The "crime" of Nelson was his relations to Lady Hamilton, a noted adventurer See Southey's *The Life of Nelson* (p. 416a, 10 f)

299.

POWER OF MUSIC

Wordsworth spent two months in London in the spring of 1806 The poem, he says, was "taken from life"

300.

YEA, IT WAS THE MOUNTAIN ECHO

"Written at Town-end, Grasmere The echo came from Nab-sai, when I was walking on the opposite side of Rydal Mere I will here mention, for my dear sister's sake, that, while she was sitting alone one day high up on this part of Loughrigg Fell, she was so affected by the voice of the cuckoo heard from the crags at some distance that she could not suppress a wish to have a stone inscribed with her name among the rocks from which the sound proceeded On my return from my walk I recited these verses to Mrs. Wordsworth"—Wordsworth's note

PERSONAL TALK

"Written at Town-end, Grasmere The last line but two stood, at first, better and more characteristically, thus

'By my half-kitchen and half-parlor fire.'

My sister and I were in the habit of having the tea-kettle in our little sitting-room, and we toasted the bread ourselves, which reminds me of a little circumstance not unworthy of being set down among these minutiae Happening both of us to be engaged a few minutes one morning when we had a young prig of a

Scotch lawyer to breakfast with us, my dear sister, with her usual simplicity, put the toasting-fork with a slice of bread into the hands of this Edinburgh genius. Our little book-case stood on one side of the fire. To prevent loss of time, he took down a book, and fell to reading, to the neglect of the toast, which was burnt to a cinder. Many a time have we laughed at this circumstance, and other cottage simplicities of that day. By the bye, I have a spite at one of this series of sonnets (I will leave the reader to discover which) as having been the means of nearly putting off forever our acquaintance with dear Miss Fenwick, who has always stigmatised one line of it as vulgar, and worthy only of having been composed by a country squire"—Wordsworth's note

301. 25-26. Cf these lines with Keats's *Ode on a Grecian Urn*, 11-12 (p 827).

51-54. These lines are carved upon the pedestal of Wordsworth's statue in Westminster Abbey

- 51-56. Cf with Wordsworth's *The Prelude*, 6, 52-65 (p 249)

ADMONITION

"Intended more particularly for the perusal of those who may have happened to be enamored of some beautiful place of retreat, in the country of the Lakes."—Wordsworth's note

302. COMPOSED BY THE SIDE OF GRASMERE LAKE

Grasmere Lake is in the county of Westmoreland, England

303. ODE INTIMATIONS OF IMMORTALITY

"This was composed during my residence at Town-end, Grasmere. Two years at least passed between the writing of the four first stanzas and the remaining part. To the attentive and competent reader the whole sufficiently explains itself, but there may be no harm in adverting here to particular feelings or *experiences* of my own mind on which the structure of the poem partly rests. Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. I have said elsewhere—

"A simple child,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?"
[*We Are Seven*, 1-4 (p 225)]

But it was not so much from feelings of animal vivacity that my difficulty came as from a sense of the indomitableness of the spirit within me. I used to brood over the stories of Enoch and Elijah, and almost to persuade myself that, whatever might become of others, I should be translated, in something of the same way, to heaven. With a feeling congenial to this, I was often unable to think

of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality. At that time I was afraid of such processes. In later periods of life I have deplored, as we have all reason to do, a subjugation of an opposite character, and have rejoiced over the remembrances, as is expressed in the lines—

"Obstinate questionings
Of sense and outward things,
Fallings from us, vanishings," etc.
[*l.* 141-43]

To that dream-like vividness and splendor which invest objects of sight in childhood, every one, I believe, if he would look back, could bear testimony, and I need not dwell upon it here. But having in the poem regarded it as presumptive evidence of a prior state of existence, I think it right to protest against a conclusion, which has given pain to some good and pious persons, that I meant to inculcate such a belief. It is far too shadowy a notion to be recommended to faith, as more than an element in our instincts of immortality. But let us bear in mind that, though the idea is not advanced in revelation, there is nothing there to contradict it, and the fall of man presents an analogy in its favor. Accordingly, a pre-existent state has entered into the popular creeds of many nations, and, among all persons acquainted with classic literature, is known as an ingredient in Platonic philosophy. Archimedes said that he could move the world if he had a point whereon to rest his machine. Who has not felt the same aspirations as regards the world of his own mind? Having to wield some of its elements when I was impelled to write this poem on the Immortality of the Soul, I took hold of the notion of pre-existence as having sufficient foundation in humanity for authorizing me to make for my purpose the best use of it I could as a poet"—Wordsworth's note

Cf with Wordsworth's idea the following extract from Plato's *Phaedo*, 72-76 (Jowett's trans.) "Your favorite doctrine, Socrates, that knowledge is simply recollection, if true, also necessarily implies a previous time in which we learned that which we now recollect. But this would be impossible unless our soul was in some place before existing in the human form, here then is another argument of the soul's immortality. . . . And if we acquired this knowledge before we were born and were born having it, then we also knew before we were born and at the instant of birth not only the equal or the greater or the less, but all other ideas, for we are not speaking only of equality absolute, but of beauty, good, justice, holiness, and all which we stamp with the name of essence in the

dialectal process, when we ask and answer questions . . . But if, after having acquired, we have not forgotten that which we acquired, then we must always have been born with knowledge, and shall always continue to know as long as life lasts—for knowing is the acquiring and retaining knowledge and not forgetting . . . But if the knowledge which we acquired before birth was lost by us at birth, and if afterwards by the use of the senses we recovered that which we previously knew, will not that which we call learning be a process of recovering our knowledge, and may not this be rightly termed recollection by us? . . . Then may we not say, Simmias, that if, as we are always repeating, there is an absolute beauty, and goodness, and essence in general, and to this, which is now discovered to be a previous condition of our being, we refer all our sensations, and with this compare them—assuming this to have a prior existence, then our souls must have had a prior existence, but if not, there would be no force in the argument. There can be no doubt that if these absolute ideas existed before we were born, then our souls must have existed before we were born, and if not the ideas, then not the souls."

Speaking of Wordsworth and this ode in *English Traits*, ch 17, Emerson says. "Let us say of him that, alone in his time, he treated the human mind well and with an absolute trust. His adherence to his poetic creed rested on real inspirations. The *Ode on Immortality* is the high water mark which the intellect has reached in this age. New means were employed, and new realms added to the empire of the muse, by his courage."

See Coleridge's comment on the poem, p 388a, 35ff, and 391b, 44ff

303. 66-76. Ruskin cites these lines (*Modern Painters*, Part III, sec 1, ch 5) as revealing the words of "one whose authority is almost without appeal in all questions relating to the influence of external things upon the pure human soul"

304. 1-43. *Fallings from us, vanishings*—"There was a time in my life when I had to push against something that resisted, to be sure that there was anything outside of me. I was sure of my own mind, everything else fell away, and vanished into thought"—Wordsworth, quoted by Knight in his edition of Wordsworth's *Poems*

305. 202-03. "These lines have been often quoted as an illustration of Wordsworth's sensibility to external nature, in reality, they testify to his enriching the sentiment of nature with feeling derived from the heart of man and from the experience of human life"—Dowden, in his edition of Wordsworth's *Poems* (Atheneum Press ed., 1897)

306.

LAODAMIA

"Written at Rydal Mount. The incident of the trees growing and withering put the sub-

ject into my thoughts, and I wrote with the hope of giving it a loftier tone than, so far as I know, has been given to it by any of the ancients who have treated of it. It cost me more trouble than almost anything of equal length I have ever written"—Wordsworth's note

See Landon's comment on this poem in his *Imaginary Conversations*, "Southey and Porson," I

Laodamia was the wife of Protesilaus, the first Greek killed at the siege of Troy. After his death she implored the gods to allow her to talk with him, and Mercury (Hermes) led him from the lower world. After the interview Protesilaus departed, and Laodamia died with grief. According to another tradition, she voluntarily accompanied him to the lower world.

308.

YARROW VISITED

"As mentioned in my verses on the death of the Ettrick Shepherd [see p 815], my first visit to Yarrow was in his company. We had lodged the night before at Traquahair, where Hogg had joined us and also Dr. Anderson, the editor of the *British Poets*, who was on a visit at the Manse. Dr A. walked with us till we came in view of the Vale of Yarrow, and, being advanced in life, he then turned back. The old man was passionately fond of poetry, though with not much of a discriminating judgment, as the volumes he edited sufficiently show. But I was much pleased to meet with him, and to acknowledge my obligation to his collection, which had been my brother John's companion in more than one voyage to India, and which he gave me before his departure from Grasmere, never to return. Through these volumes I became first familiar with Chaucer, and so little money had I then to spare for books, that, in all probability, but for this same work, I should have known little of Dryden, Daniel, and other distinguished poets of the Elizabethan age, and their immediate successors, till a much later period of my life. I am glad to record this, not from any importance of its own, but as a tribute of gratitude to this simple-hearted old man whom I never again had the pleasure of meeting. I seldom read or think of this poem without regretting that my dear sister was not of the party, as she would have had so much delight in recalling the time when, travelling together in Scotland, we declined going in search of this celebrated stream, not altogether, I will frankly confess, for the reason assigned in the poem on the occasion"—Wordsworth's note.

"We have there the true Yarrow, the truest Yarrow that ever was pictured, real yet not literal—Yarrow as it is for the spiritual sense made keen, quick, sensitive, and deep through the brooding over the storied of the years and living communion with the heart of things."

J. Veltch, in *The History and Poetry of the Scottish Border* (1878).

This poem should be read in connection with Wordsworth's *Yarrow Unvisited* (p. 293) and *Yarrow Revisited* (p. 312). See notes pp. 1868a and 1873a.

309. HAST THOU SEEN, WITH FLASH INCREASING

This the third of a group of poems entitled *Inscriptions Supposed to be Found in and near a Hermit's Cell*.

"Where the second quarry now is, as you pass from Rydal to Gasmere, there was formerly a length of smooth rock that sloped towards the road, on the right hand. I used to call it Tadpole Slope, from having frequently observed there the water-bubbles gliding under the ice, exactly in the shape of that creature"—Wordsworth's note.

COMPOSED UPON AN EVENING OF EXTRAORDINARY SPLENDOR AND BEAUTY

"Felt and in a great measure composed upon the little mount in front of our abode at Rydal. In concluding my notices of this class of poems it may be as well to observe that among the Miscellaneous Sonnets are a few alluding to morning impressions which might be read with mutual benefit in connection with these Evening Voluntaries. See, for example, that one on Westminster Bridge (p. 285), that composed on a May morning, the one on the song of the thrush [p. 316], and that beginning—'While beams of orient light shoot wide and high'"—Wordsworth's note.

310. 41 ff. "The multiplication of mountain-ridges, described at the commencement of the third stanza of this ode, as a kind of Jacob's Ladder, leading to Heaven, is produced either by watery vapors, or sunny haze,—in the present instance by the latter cause. Allusions to the ode, entitled *Intimations of Immortality*, pervade the last stanza"—Wordsworth's note.

THERE IS A LITTLE UNPRETENDING RILL

"This rill trickles down the hill-side into Windermere, near Lowwood. My sister and I, on our first visit together to this part of the country, walked from Kendal, and we rested to refresh ourselves by the side of the lake where the streamlet falls into it. This sonnet was written some years after in recollection of that happy ramble, that most happy day and hour"—Wordsworth's note.

BETWEEN NAMUR AND LIEGE

This and the following poem are from a group of 87 poems entitled *Memorials of a Tour on the Continent, 1820*. Wordsworth's wife and sister Dorothy and other friends accompanied him on this tour. Namur and Liege are cities in Belgium.

Of the scenery described in this sonnet, Wordsworth says in a note: "The scenery on the Meuse pleases me more, upon the whole,

than that of the Rhine, though the river itself is much inferior in grandeur. The rocks both in form and color, especially between Namur and Liege, surpass any upon the Rhine, though they are in several places disfigured by quarries, whence stones were taken for the new fortifications. This is much to be regretted, for they are useless, and the scars will remain perhaps for thousands of years."

311. COMPOSED IN ONE OF THE CATHOLIC CANTONS

See note on preceding poem. This poem refers to the Cantons or States of the Swiss Federation.

THE RIVER DUDDON

The two following sonnets are the fifth and the last of a series of sonnets on the River Duddon. The following quotation is from Wordsworth's prefatory note on the series:

"It is with the little River Duddon as it is with most other rivers, Ganges and Nile not excepted,—many springs might claim the honor of being its head. In my own fancy I have fixed its rise near the noted Shire-stones placed at the meeting-point of the counties, Westmoreland, Cumberland, and Lancashire. They stand by the wayside on the top of the Wrynose Pass, and it used to be reckoned a proud thing to say that, by touching them at the same time with feet and hands, one had been in the three counties at once. At what point of its course the stream takes the name of Duddon I do not know. I first became acquainted with the Duddon, as I have good reason to remember, in early boyhood. Upon the banks of the Derwent I had learnt to be very fond of angling. Fish abound in that large river, not so in the small streams in the neighborhood of Hawkshead, and I fell into the common delusion that the farther from home the better sport would be had. Accordingly, one day I attached myself to a person living in the neighborhood of Hawkshead, who was going to try his fortune as an angler near the source of the Duddon. We fished a great part of the day with very sorry success, the rain pouring torrents, and long before we got home I was worn out with fatigue, and, if the good man had not carried me on his back, I must have lain down under the best shelter I could find. Little did I think then it would be my lot to celebrate, in a strain of love and admiration, the stream which for many years I never thought of without recollections of disappointment and distress."

"During my college vacation, and two or three years afterwards, before taking my Bachelor's degree, I was several times resident in the house of a near relative who lived in the small town of Broughton. I passed many delightful hours upon the banks of this river, which becomes an estuary about a mile from that place."

ECCLESIASTICAL SONNETS

"During the month of December, 1820, I accompanied a much-beloved and honored friend in a walk through different parts of his estate, with a view to fix upon the site of a new church which he intended to erect. It was one of the most beautiful mornings of a mild season,—our feelings were in harmony with the cheering influences of the scene, and such being our purpose, we were naturally led to look back upon past events with wonder and gratitude, and on the future with hope. Not long afterwards, some of the sonnets which will be found towards the close of this series were produced as a private memorial of that morning's occupation.

"The Catholic question, which was agitated in Parliament about that time, kept my thoughts in the same course, and it struck me that certain points in the ecclesiastical history of our country might advantageously be presented to view in verse. Accordingly, I took up the subject, and what I now offer to the reader was the result."—Wordsworth's note

312.

TO A SAILOR

Cf this poem with Wordsworth's earlier poem on the same subject (p. 297) with Shelley's poem (p. 704) and Hogg's (p. 477)

SCOTT NOT THE SONNET

"Composed, almost extempore, in a short walk on the western side of Rydal Lake."—Wordsworth's note

YARROW REVISITED

This and the two following poems are the 1st, 2nd, and 6th of a number of poems written as the result of a tour in Scotland in 1831, and published under the title *Yarrow Revisited and Other Poems*. In the Preface to these poems, Wordsworth says: "In the autumn of 1831, my daughter and I set off from Rydal to visit Sir Walter Scott before his departure for Italy. . . . How sadly changed did I find him from the man I had seen so healthy, gay, and hopeful, a few years before, when he said at the inn at Latherdale, in my presence: 'I mean to live till I am eighty, and shall write as long as I live'."

On Tuesday morning Sir Walter Scott accompanied us and most of the party to Newark Castle on the Yarrow. When we alighted from the carriage he walked pretty stoutly, and had great pleasure in revisiting those his favorite haunts. Of that excursion the verses *Yarrow Revisited* are a memorial. Notwithstanding the romance that pervades Sir Walter's works and attaches to many of his habits, there is too much pressure of fact for these verses to harmonize as much as I could wish with other poems. On our return in the afternoon we had to cross the Tweed directly opposite Abbotsford. The wheels of

our carriage grated upon the pebbles in the bed of the stream, that there flows somewhat rapidly, a rich but sad light of rather a purple than a golden hue was spread over the Eildon hills at that moment, and, thinking it probable that it might be the last time Sir Walter would cross the stream, I was not a little moved, and expressed some of my feelings in the sonnet beginning—'A trouble not of clouds, or weeping rain.' At noon on Thursday we left Abbotsford, and in the morning of that day Sir Walter and I had a serious conversation *à tête à tête*, when he spoke with gratitude of the happy life which upon the whole he had led. He had written in my daughter's Album, before he came into the breakfast-room that morning, a few stanzas addressed to her, and, while putting the book into her hand, in his own study standing by his desk, he said to her in my presence—"I should not have done anything of this kind but for your father's sake: they are probably the last verses I shall ever write." They show how much his mind was impaired, not by the strain of thought but by the execution, some of the lines being imperfect, and one stanza wanting corresponding rhymes: one letter, the initial *S*, had been omitted in the spelling of his own name."

Cf this poem with Wordsworth's *Yarrow Unvisited* (p. 293) and *Yarrow Visited* (p. 308). See notes pp. 1368a and 1371b

314. ON THE DEPARTURE OF SIR WALTER SCOTT

See note on preceding poem

THE TROSACHS

The Trosachs is the name given to a romantic valley in the Highlands of western Perthshire, Scotland.

"As recorded in my sister's *Journal*, I had first seen the Trosachs in her and Coleridge's company. The sentiment that runs through this sonnet was natural to the season in which I again saw this beautiful spot, but this and some other sonnets that follow were colored by the remembrance of my recent visit to Sir Walter Scott, and the melancholy errand on which he was going."—Wordsworth's note

See note on *Yarrow Revisited*, above

Cf this poem with *Stepping Westward* (p. 292), composed in the same region, 27 years earlier

IF THOU INDEED DERIVE THY LIGHT FROM
HEAVEN

"These verses were written some time after we had become residents at Rydal Mount, and I will take occasion from them to observe upon the beauty of that situation, as being backed and flanked by lofty fells, which bring the heavenly bodies to touch, as it were, the earth upon the mountain-tops, while the prospect in front lies open to a length of level valley, the extended lake, and a terminating

ridge of low hills; so that it gives an opportunity to the inhabitants of the place of noticing the stars in both the positions here alluded to, namely, on the tops of the mountains, and as winter-lamps at a distance among the leafless trees."—Wordsworth's note.

"THERE" SAID A STRIPLING, POINTING WITH MEET PRIDE

This and the following sonnet belong to a group of 48 poems "composed or suggested during a tour in the summer of 1833" Wordsworth's companions were his son John and his friend H. Crabb Robinson.

Wordsworth's note on the first of the sonnets here printed is as follows. "Mosgiel was thus pointed out to me by a young man on the top of the coach on my way from Glasgow to Kilmarnock. It is remarkable that, though Burns lived some time here, and during much the most productive period of his poetical life, he nowhere adverts to the splendid prospects stretching towards the sea and bounded by the peaks of Arran on one part, which in clear weather he must have had daily before his eyes. In one of his poetical effusions, he speaks of describing 'fair Nature's face' as a privilege on which he sets a high value, nevertheless, natural appearances rarely take a lead in his poetry. It is as a human being, eminently sensitive and intelligent, and not as a poet, clad in his priestly robes and carving the ensigns of sacerdotal office, that he interests and affects us. Whether he speaks of rivers, hills, and woods, it is not so much on account of the properties with which they are absolutely endowed, as relatively to local patriotic remembrances and associations, or as they ministered to personal feelings, especially those of love, whether happy or otherwise;—yet it is not always so. Soon after we had passed Mosgiel Farm we crossed the Ayr, murmuring and winding through a narrow woody hollow. His line—'Auld hermit Ayr strays through his woods'—came at once to my mind with Irwin, Lugar, Ayr, and Doon.—Ayrshire streams over which he breathes a sigh as being unnamed in song, and surely his own attempts to make them known were as successful as his heart would desire."

315. TO A CHILD

"This quatrain was extempore on observing this image, as I had often done, on the lawn of Rydal Mount"—Wordsworth's note

EXTEMPORE EFFUSION UPON THE DEATH OF JAMES HOGG

"These verses were written extempore, immediately after reading a notice of the Ettrick

Shepherd's death in the Newcastle paper, to the editor of which I sent a copy for publication. The persons lamented in these verses were all either of my friends or acquaintance."—Wordsworth's note

316. A POET'—HE HATH PUT HIS HEART TO SCHOOL

"I was impelled to write this sonnet by the disgusting frequency with which the word *artificial*, imported with other impertinences from the Germans, is employed by writers of the present day for *artificial* let them substitute *artificial*, and the poetry written on this system, both at home and abroad, will be for the most part much better characterized"—Wordsworth's note

317. PREFACE

This Preface first appeared in the second edition of *Lyrical Ballads*, published in 1800. In subsequent editions of Wordsworth's poems it was enlarged and modified, as here given, and transferred to the end of the volume. The phrase "several of the foregoing poems" in the title refers to the original *Lyrical Ballads*, which included the following poems by Wordsworth.

- Lines left upon a Seat in a Yew-Tree* (p. 223 of this text)
- The Female Vagrant*
- Goody Blake and Harry Gill* (p. 226)
- Lines Written at a Small Distance from my House (To my Sister, p. 231).*
- Simon Lee The Old Huntsman* (p. 230).
- Anecdote for Fathers*
- We Are Seven* (p. 225)
- Lines Written in Early Spring* (p. 231)
- The Thorn* (p. 225).
- The Last of the Flock*
- The Mad Mother (Her Eyes Are Wild, p. 229)*
- The Idiot Boy.*
- Lines Written near Richmond, upon the Thames, at Evening*
- Expostulation and Reply* (p. 212)
- The Tables Turned* (p. 232)
- Old Man Travelling*
- The Complaint of a Forsaken Indian Woman.*
- The Convict.*
- Lines written a Few Miles Above Tintern Abbey* (p. 238)

Also the following by Coleridge

- The Rime of the Ancient Mariner* (p. 335)
- The Foster-Mother's Tale*
- The Nightingale, a Conversational Poem* (p. 356).
- The Dungeon.*

For the other poems which appeared in the second edition of *Lyrical Ballads*, see the Glossary under *Lyrical Ballads*.

317b. 252. That is, one expects a poem written in a given period to exemplify the characteristics peculiar to the poetry of that period.

¹ To William Simpson, st. 16, l. 3

² The Vision, Duan I, st. 14, l. 3

³ See To William Simpson, st. 8, l. 5.

The poetry of the age of Catullus, Terence, and Lucretius was less artificial than that of the age of Statius and Claudian. The poetry of the age of Shakspeare and Beaumont and Fletcher was characterized by spontaneity and naturalness; that of Donne and Cowley, by extravagant refinements, that of Dryden and Pope, by precision and conformity to set rules.

314b. 3. *Creation*—"It is worth while here to observe that the affecting parts of Chaucer are almost always expressed in language pure and universally intelligible even to this day"—Wordsworth's note.

320b. 33. *Poetry*—"I here used the word *poetry* (though against my own judgment) as opposed to the word *prose*, and synonymous with *metrical composition*. But much confusion has been introduced into criticism by this contradistinction of poetry and prose, instead of the more philosophical one of poetry and matter of fact, or science. The only strict antithesis to prose is metre nor is this, in truth, a *strict* antithesis, because lines and passages of metre so naturally occur in writing prose, that it would be scarcely possible to avoid them, even were it desirable"—Wordsworth's note

322a. 28ff. (Y. Shelley's *A Defense of Poetry* (p. 746b, 31ff))

EDWARD YOUNG (1681-1765), p. 33

EDITIONS

Poetical Works, 2 vols., ed., with a Life, by J. Mitford (Aldine ed. London, Bell, 1834, 1871, New York, Macmillan)

Poems, ed., with a Memoir by W. M. Rossetti (London, Ward and Lock, 1871).

Prose Works (London, 1765)

BIOGRAPHY AND CRITICISM

Ellot, G. "Worldliness and Otherworldliness the Poet Young," *Essays* (London, Blackwood, 1888)

Hazlitt, W. "On Swift, Young, Gray, Collins, etc.," *Lectures on the English Poets* (London, 1818), *Collected Works*, ed. Waller and Glover (London, Dent, 1902-06, New York, McClure), 5, 104.

Johnson, S. *The Lives of the English Poets* (1779-81), 3 vols., ed. by G. B. Hill (London, Clarendon Press, 1905).

Kind, J. L. *Edward Young in Germany* (New York, Macmillan, 1906, 1908).

Shelley, H. C. *Life and Letters of Edward Young* (Boston, Little, 1914).

Texte, J. "Young's Influence in France," *Jean Jacques Rousseau, and the Cosmopolitan Spirit in Literature*, English translation by J. W. Matthews (London, Duckworth, 1899, New York, Macmillan)

Thomas, W. *Le poète Edward Young* (Paris, Hachette, 1901)

CRITICAL NOTES

As a rule, Young's verse is hollow and formal, and his thought commonplace, yet his theme—an escape from manners and dress, etc.—and his use of blank verse make his work important among the forerunners of Romanticism

33.

NIGHT THOUGHTS

As originally published this poem was entitled *The Complaint, or, Night Thoughts*. Young prefixed to it the following Preface

"As the occasion of this poem was *real*, not *fictitious*, so the method pursued in it was rather *imposed* by what spontaneously arose in the author's mind on that occasion, than *meditated* or *designed*, which will appear very probable from the nature of it. For it differs from the common mode of poetry, which is, from long narrations to draw short morals. Here, on the contrary, the narrative is short, and the morality arising from it makes the bulk of the poem. The reason of it is that the facts mentioned did naturally pour these moral reflections on the thought of the writer."

36b. 51. Speaking of Dryden, Young says "The strongest demonstration of his no taste for the buskin are his tragedies fringed with rhyme, which in epic poetry is a sure disease, in the tragic, absolute death. To Dryden's enormity, Pope's was a slight offence. As lacemen are foes to mourning, these two authors, rich in rhyme, were no great friends to those solemn ornaments which the noble nature of their works required"—From *Conjectures on Original Composition*.

GLOSSARY OF PROPER NAMES

The following glossary is meant to include all the proper names occurring in the text, with the following exceptions

- 1 Names explained in the text itself
 - 2 Names explained in the footnotes or in the critical notes, especially names found in titles
 - 3 Names of imaginary persons and places, and of other persons and places not identified
 - 4 Names of very familiar persons and places reference to which is immediately clear
- The glossary aims to supply merely the specific information that is needed in connection with the names as they occur in the text

- Aaron.** A high-priest of the Israelites, and the brother of Moses. When the twelve rods of the tribes of Israel were placed in the tabernacle, Aaron's, alone, budded in confirmation of his appointment to the priesthood
- Abassides.** A famous dynasty of caliphs at Bagdad, Asiatic Turkey, 749-1258
- Abbotsford.** The residence of Sir Walter Scott on the River Tweed, Roxburghshire, Scotland
- Abel.** The second son of Adam. He offered a more acceptable sacrifice than his brother Cain, and was slain by him out of jealousy
- Abelard.** Peter Abelard (1079-1142), a noted French philosopher and theologian. He was the instructor and pursuor of Heloise. After their marriage, Abelard became a monk, and Heloise retired to a convent. The story of their love is preserved in their letters which have been frequently published. See Pope's *Episto to Abellard*
- Aberdeen.** 1—(493, 495)—George Gordon, (1784-1840), 4th Earl of Aberdeen, a member of the Athenian Society, and the author of *An Inquiry into the Principles of Beauty in Grecian Architecture*. 2—(1144)—An important seaport in the county of Aberdeen, Scotland
- Aberdour.** A small place on the Firth of Forth, near Edinburgh, Scotland
- Aberfoyle.** A small village in Perthshire, central Scotland near Loch Katrine
- Abora, Mount.** See Mount Abora
- Aboukir.** A seacoast village near Alexandria, Egypt, on the west side of Aboukir Bay. Here Admiral Nelson gained a decisive victory over the French fleet, Aug. 1, 1798
- Abram.** First of the patriarchs and founder of the Hebrew race
- Abram, Heights of.** The scene of Wolfe's victory over Montcalm, before Quebec Sept. 13, 1759
- Abydos.** A town in Asia Minor on the Hellespont, the scene of the romance of Hero and Leander
- Abysinia.** An empire in northeastern Africa
- Academy of Compliments.** A popular treatise with the sub-title *The Whole Art of Courtship, Being the Rarest and Most Exact Way of Winning a Maid or Widow by Way of Dialogue or Complimental Expressions*. Books of similar titles were published in 1635 and 1669
- Achilles.** A Greek legendary warrior son of Peleus and Thetis. He is the principal character in the *Iliad*, which is largely occupied with a quarrel with Agamemnon leader of the Greek army, and his martial exploits. Achilles was noted for his heroism and his fierce passions. After defeating Hector, Achilles dragged his body around the walls of Troy
- Achitophel.** A character in Dryden's *Abraham and Achitophel*, representing Anthony Ashley Cooper (1621-83), Earl of Shaftesbury, a noted English statesman
- Achray.** A lake in western Perthshire, Scotland, near Stirling
- Acon.** Acre (Akka), a seaport of Syria, which was taken by Richard Cœur de Lion in 1191
- Acrocerasuntian.** The ancient name of a promontory in Epirus Greece formed by the end of a chain of hills called the Ceraunii Montes
- Acon.** A Sicilian physician said to have conquered the plague in Athens in 430 B C
- Actæa.** A river-goddess
- Actæon.** A hunter, who saw Diana bathing, and who was changed by her into a stag, and killed by his own hounds
- Actium.** A promontory on the coast of Acarnania, ancient Greece
- Addison.** Joseph Addison (1672-1719), a noted English essayist, principal contributor to *The Spectator*
- Adelung.** Johann Christoph Adelung (1732-1806), a noted German philologist and lexicographer, author of *Mithridates*, a general treatise on language, and of a Grammatico-critical Dictionary, regarded as superior to Johnson's
- Admetus.** A mythological king of Thessaly, the husband of Alceste
- Adon'.** See Adonis
- Adonais.** The name given by Shelley to Keats, and used by him as the title of a poem. See note on *Adonais*, p. 1340a
- Adonis.** A beautiful youth, beloved by Venus. He was slain by a wild boar, and at Venus's request it was decreed that he should spend half the year in the upper world and the other half in the lower
- Adria, Adrian.** The Adriatic Sea, lying east of Italy
- Adriatic.** A sea lying east of Italy
- Adventures of the Hon. Capt Robert Boyle.** A book by W. R. Chetwode (1726)
- Æsea.** An island lying between Italy and Sicily, and famed as the abode of Circe
- Ægean.** A sea east of Greece
- Ægeria.** In Roman mythology, one of the Camenæ (identified with the Muses), by whom Numa was instructed with regard to the forms of worship he was to introduce into Roman temples
- Ægeus.** A mythological king of Athens. The Ægean Sea was, by tradition, named after him because he drowned himself in it
- Ægisthus.** Son of Thyestes, in Greek mythology, slayer of Atreus, and paramour of Clytemnestra, whom he aided in the slaying of her husband, Agamemnon. He was slain by Orestes
- Æneas.** The hero of Virgil's *Æneid*, and a prominent defender of Troy in Homer's *Iliad*. He was the son of Anchises and Aphrodite
- Æneid.** An epic poem by Virgil relating the wanderings of Æneas from Troy to various countries around the Mediterranean
- Æol.** Æolus, god of winds
- Æolia.** In ancient geography, the western coast of Asia Minor
- Æolian.** Of or pertaining to Æolus, god of winds, of or pertaining to Æolia in Asia Minor. The Æolian harp was a stringed instrument, usually placed where the wind would strike it and produce music. The Æolian lute was the lyre of Pindar, a famous lyric poet, who belonged to the Æolian division of the Greek race
- Æolus.** God of the winds
- Æonian.** Eternal, lasting for eons
- Æschylus.** (5th century B C.) One of the great tragic poets of Greece. He left Athens for the court of Syracuse in 468, in humiliation, accord-

- ing to Plutarch, at being defeated for the tragic prize by Sophocles
- Esau.** In classic mythology, the father of Jason (noted for his quest of the Golden Fleece) Medea, the sorceress, at Jason's request, restored aged Esau to the vigor of youth
- Esop.** According to tradition, a Greek fabulist of the 8th century B C
- Ethiopia.** In ancient times, a country south of Egypt
- Ethon.** One of the horses of the sun, named in Ovid's *Metamorphoses*
- Etnaean.** Of or resembling Mt Etna, a volcano in Sicily
- Effra.** A small stream near Landon's home in Fiesole, Italy. It was celebrated by Boccaccio in his *Ninfale*, and near it the stories of his *Decameron* were related
- Afton.** A small river in Ayrshire, Scotland
- Agamemnon.** An ancient king of Mycenae and leader of the Greeks in the Trojan War. He is the subject of a tragedy by Aeschylus, a Greek dramatist of the 5th century B C
- Agave.** Mother of Pentheus, King of Thebes. Pentheus was discovered watching the orgies of the Bacchus near Thebes, and was torn to pieces by his mother and two sisters, in their frenzy
- Agra.** A military and commercial city in a northwestern province of India, taken by the British in 1808
- Agrippa.** Cornelius Heinrich Agrippa (1486-1538), a German philosopher and student of alchemy and magic. Numerous marvels are ascribed to him. See Thomas Nash's *The Unfortunate Traveller*, or, *The Life of Jack Wilton* (1594)
- Ahasuerus.** The name of a Jewish cobbler, according to a late legend, who refused Christ permission to rest when passing his house on the way to Calvary. The sentence pronounced by Christ was, "Thou shalt wander on the earth till I return." The story has frequently been used in literature and art
- Alisa Rock.** Alisa Crag, a rocky island on the coast of Ayrshire, Scotland
- Alx.** A city of France, near Marseilles, famous for its hot salt mine springs used by the Romans
- Ajax.** A leading Greek hero in the Trojan War, noted for his size and strength
- Alban Mount.** A mountain near Rome, Italy
- Alban's.** See Saint Alban's
- Albin.** A poetic name for Scotland
- Albion.** A poetic name for England
- Albuera.** A town in Spain, the scene of a victory of the British and their allies over the French, in 1811
- Albys.** Same as Albin
- Aleceus.** (fl. 900 B C) A famous Greek poet
- Aleceia.** A daughter of Pelias, and wife of Admetus, a king in Thessaly. She voluntarily died to save the life of Admetus, and was brought back from Hades by Hercules, or, according to another version of the story, by Proserpina. The legend is the subject of a tragedy by Euripides, a Greek dramatist of the 5th century B C
- Alcibiades.** (5th century B C) An Athenian statesman and general
- Alcina.** A fairy in *Orlando Innamorato*, an Italian romance by Boiardo (1484?-94)
- Alexander the Great.** King of Macedonia (356-323 B C). Immediately upon his accession he made himself master of all Greece. After conquering Persia and Egypt, he crossed the Indus River (B C 327), and invaded India
- Alexandria.** A seaport of Egypt, near the westernmost branch of the Nile delta, on the Mediterranean
- Alexis.** In Virgil's second *Eclogue* a beautiful youth beloved by the shepherd Corydon
- Alfonso.** 1—(102)—Alfonso IX, King of Castile (1159-1214), surnamed "The Noble" and "The Good" 2—(825)—Alfonso X, King of Leon and Castile (1252-82), surnamed "The Wise" and "The Astronomer"
- Alford.** Halford, a village in Somersetshire, England
- Alfoxden.** The large mansion and park, the home of Wordsworth in Somersetshire. See *My First Acquaintance with Poets* (p. 1035b, 51x)
- Alfred.** Alfred the Great, the famous King of the West Saxons (871-901), noted for his generous service to his people
- Allan-Raine.** A gray-haired bard in *The Lady of the Lake*
- Allen.** Bob Allen, a student at Christ's Hospital, contemporary with Lamb
- All-Isleaden.** See Alfoxden
- Alloway.** A church not far from Burns's birthplace near Ayr, Ayrshire, Scotland
- Alp.** Any one of the Alps Mountains
- Alpheus.** In Greek mythology, a river-god, represented originally as a hunter who fell in love with the nymph Arethusa. She fled from him and was transformed into a fountain, Alpheus then became a river
- Alphonso.** See Alfonso X
- Amalek.** A grandson of Esau, and prince of an Arab tribe, the Amalekites. When they attacked the Israelites in the desert, the Amalekites were driven off by Joshua and doomed to extermination
- Amalfi.** A seaport of Italy, south of Naples
- Amalthaea.** A nymph who nursed the infant Jupiter
- Amarillis.** The name of a rustic maiden or shepherdess, in various pastorals
- Amasis.** An Egyptian king of the 6th century B C
- Amazon.** One of a race of female warriors, said to have dwelt in Scythia, famous in literature for their contests with the Greeks
- Amber.** A name given by the Greeks to the islands in the North Sea
- Amiens.** A character in *As You Like It*
- Amiens.** Peace of. A peace concluded at Amiens, France, between Great Britain on the one hand, and France, Spain, and the Batavian Republic on the other
- Ammon.** 1—The ancestor of a people called Ammonites, frequently mentioned in the Old Testament 2—(1170)—Alexander the Great, King of Macedonia (340-323 B C), who boasted that he was a son of the Egyptian god Ammon
- Amore.** In Spenser's *The Faerie Queene*, the wife of Sir Scudamore. She is a type of feminine loveliness
- Amphion.** A son of Jupiter and Antiope. By the music of his lyre, he caused stones to move and form themselves into a wall around Thebes
- Amphitrite.** The wife of Neptune, god of the sea
- Anacreon.** (5th century B C) A Greek lyric poet
- Analogy.** A theological treatise by Joseph Butler (1692-1752), an English theologian. The full title is *Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature*
- Anapoe.** A river in Sicily
- Anastadius.** The title of a work by the English writer, Thomas Hope (1770-1831)
- Anatomy of Melancholy.** The. A book by Robert Burton (1576-1640), an English divine
- Anaxagoras.** (5th century B C) A famous Greek philosopher
- Ancient Pistol.** See p. 1013b, n 4
- Anderson's.** A coffee-house in Fleet St., London
- Andes.** A mountain range along the west side of South America
- Andromache.** The wife of Hector, leader of the Trojans in the Trojan War. The French opera *Andromaque* was written by Andre Grétry (1741-1813)
- Andromeda.** A northern constellation, supposed to represent the figure of a woman chained. According to Greek legend Andromeda was exposed to a sea-monster, rescued by Perseus, and changed, after her death, into a constellation
- Angelo.** See Michelangelo
- Angelode.** A famous giantess in Norse mythology
- Anlo.** A river in central Italy. It is noted for its beautiful valley and waterfall, 830 ft high
- Ann, St.** See St. Ann
- Annabella.** A character in John Ford's *The Petty Whore* (1633)
- Annan.** A river in Dumfriesshire, Scotland
- Anne.** Queen of England (1702-14)
- Anncy.** A town in eastern France
- Anson, Lord George.** (1697-1762) An English admiral
- Antiparos.** Grotto of. Antiparos is an island of the Greek Archipelago, celebrated for a stalactite cavern
- Antoinette, Marie.** See Marie Antoinette
- Antonine.** Marcus Aurelius Antoninus (121-180), a celebrated Roman emperor and Stoic philosopher
- Antony and Cleopatra.** A tragedy by Shakespeare
- Aonian Muses.** The Muses of Aonia, an ancient district in Boeotia, Greece
- Aornoe.** In ancient geography, a rocky stronghold, situated near the Indus, taken by Alexander the Great from native defenders in 327 B C
- Apeninne.** The central mountain system of Italy
- Aphrodite.** At the marriage of Peleus and Thetis in Thessaly, Greece, Paris, son of Priam, King of Troy, awarded the golden apple to Aphrodite

- (Venus, goddess of love and beauty) as the most beautiful woman. This pleased Ares (Mars), the lover of Aphrodite, but aroused the wrath of Athena and Hera (Pallas, goddess of wisdom and war, and Juno, queen of heaven), and led to the fall of Troy. Aphrodite (Venus) fell in love with Adonis. See Adonis.
- Apicius.** A famous Roman epicure of the 1st century A. D.
- Apis.** The sacred bull worshiped by the ancient Egyptians.
- Apocalypse.** The revelation made to the Apostle John and recorded in *Revelation*.
- Apollonian.** Resembling Apollo, noted for his youthful beauty.
- Apollo.** One of the great Olympian gods, son of Jupiter and Latona. He was the god of music, poetry, and healing. As god of the sun, he was represented as driving the chariot of the sun through the sky and as sinking into the western ocean at evening. He slew the Python, a monstrous serpent dwelling in the caves of Mount Parnassus. He loved a beautiful youth named Hyacinthus, but accidentally slew him with a quail. He was inspired by Cupid with love for a maiden, Daphne, who fled his advances, and escaped him by being changed into a laurel tree. Apollo's constant attributes were the bow, the lyre, and the laurel wreath.
- Apollo Belvedere.** A celebrated antique statue of Apollo in the Belvedere, a portion of the Vatican Palace in Rome.
- Apollyon.** The angel of the bottomless pit, in *Revelation*.
- Appian.** A Roman historian of the 2nd century A. D.
- Appleby.** A town in the county of Westmoreland, England.
- Aquarius.** A constellation supposed to represent a man standing with his left hand extended upward, and with his right pouring a stream of water out of a vase.
- Arabia.** A country of southwestern Asia, between the Red Sea and the Persian Gulf.
- Arabian Nights.** The A famous and ancient collection of Eastern stories.
- Arabic.** The language spoken originally by the Arabians.
- Arabic; Araby.** Poetic names for Arabia.
- Aragon.** An ancient kingdom, now a part of north-eastern Spain.
- Arcadian.** A picturesque district of the Peloponnesus praised for the simplicity and contentment of its people, and represented as the home of pastoral poetry.
- Arcadian Elocutors.** Beings who summoned up spirits of the dead. They resided in Phigalia, Greece.
- Arady.** A poetic name for Arcadia.
- Arcturi.** Arcturus. A brilliant star in the northern hemisphere, the fourth in order of brightness in the entire heavens.
- Ardalia.** See note on *Life Passes Not as Some Men Say*, p. 1306b.
- Arden.** A forest in *As You Like It*, the retreat of the banished Duke and of Rosalind.
- Ardennes.** In ancient times, a large forest in Gaul (modern France).
- Ares.** Mars, god of war. See Aphrodite.
- Arethusa.** A nymph who, while bathing, was pursued by her lover, Alpheus, the river-god. She fled under the sea to the island of Orygia, where she was transformed into a fountain. Alpheus was changed into a river.
- Argenis.** A political allegory by John Barclay (1582-1621), said by Cowper to be the most amusing romance ever written.
- Argo.** The ship of the Argonauts.
- Argonauts.** The sailors who accompanied Jason in the Argo, in quest of the Golden Fleece.
- Argos.** The most ancient city in Greece.
- Argus.** In Greek legend, the guardian of Io. He was famed to have had one hundred eyes. He was slain by Hermes.
- Argyleshire.** A county in western Scotland.
- Ariadne.** Daughter of Minos, King of Crete. She fell in love with Theseus, and gave him a clew of thread to guide him out of the labyrinth in case he should slay the Minotaur. Having fled with Theseus, she was abandoned by him on the Isle of Naxos. There Bacchus found her and made her his wife.
- Ariel.** A tricky spirit in Shakespeare's *The Tempest*. See note on *With a Guitar to Jane*, p. 1842a.
- Arlon.** A Greek poet and musician in Lesbos. Returning from Sicily, after a successful musical competition, he was compelled to leap into the sea, by sailors who are said to have robbed him, he was carried to shore by dolphins which had gathered to listen to his music.
- Ariosto** (1474-1533). A famous Italian poet.
- Aristides.** A celebrated Athenian statesman and general who was exiled through the influence of Themistocles, his rival, in 483 B. C. He was recalled in 480 because of his service at the Battle of Salamis, against the Persians.
- Aristotle** (384-322 B. C.). The most famous and influential of Greek philosophers. He was the author of a treatise on moral philosophy entitled *Nicomachean Ethics*, of a treatise on poetry entitled *Poetics*, and of other works.
- Ark.** See Genesis 6:14f.
- Armada.** The fleet sent against England by Philip II of Spain in 1588.
- Armed.** A beautiful sorceress who ensnared Rinaldo, in Tasso's epic poem *Jerusalem Delivered* (1581).
- Arno.** 1—(95)—See note on *Fagol*, p. 1806b. 2—(889, 821)—A river of Tuscany, which flows into the Mediterranean.
- Arpinum.** An ancient town in Caserta province, Italy, the birthplace of Marius.
- Arran.** An island on the west coast of Scotland, noted for its lofty mountain-peaks. It is the ancient seat of the Hamiltons, a noted Scotch family.
- Art of Cookery.** A cook-book by Mrs. Rundell, first entitled *Famly Receipt Book* (1810), in later editions, *Domestic Cookery*. It was one of Murray's most successful books. He paid £2,000 for the copyright.
- Artemis.** Diana, goddess of the moon and the chase. See Diana.
- Arthur.** A British chieftain of the 6th century, celebrated in Welsh, Breton, and old French romance.
- Arve.** A river in France and Switzerland, which waters the valley of Chamouni.
- Arvelon.** A small stream in eastern France, a branch of the River Arve.
- Arviragus.** Cymbeline's son, in Shakespeare's *Cymbeline*, who assumes the name of Cadwal.
- Arvon.** Carnarvonshire, a county in Wales, opposite the Isle of Anglesey.
- Ascarbart.** Ascarbart. A giant in the medieval romance *Bevis of Hampton*, said to have been 30 feet high. He was overthrown by Sir Bevis.
- Ash.** A small village in the county of Surrey, England.
- Ashtaroth.** A general name of the Syrian deities. See *Paradise Lost*, 1:422.
- Ashur.** Ashur, the highest god of the Assyrians.
- Asmodeus.** King of the Demons.
- Aspatia.** A character in Beaumont and Fletcher's *The Maid's Tragedy* (c1610).
- Asphaltes.** Asphaltites, an ancient name of the Dead Sea.
- Assyria.** An ancient empire in southwestern Asia.
- Atropa.** The goddess of justice.
- Atalantis.** A scandalous romance entitled *Memoirs of the New Atalantis*, written by Mrs. Mary Manley, a popular English writer of the early 18th century. The story is an account of the crimes of thinly-disguised persons of high rank.
- Athens.** Goddess of wisdom and war. See Aphrodite.
- Athenus.** A Greek rhetorician and philosopher of the 2nd century A. D. His *Deipnosophistae* is a storehouse of quotations.
- Athena.** See Athena.
- Athol.** A district in northern Perthshire, Scotland.
- Atlantean.** Resembling Atlas. See Atlas.
- Atlantides.** The Pleiades, daughters of Atlas.
- Athenian.** Aberdeen. See Aberdeen (1).
- Atlas.** In classic mythology, a Titan, who was supposed to support the pillars of heaven on his shoulders as a punishment for making war against Zeus.
- Attic; Attica.** Of or belonging to Attica, an ancient kingdom of Greece.
- Attila.** A famous King of the Huns (406?-453) surnamed "The Scourge of God" on account of the terrible destruction wrought by his armies.
- Auber.** Feyer. Probably Peter Auber, assistant secretary of the East India Company in 1820.
- Auerstadt.** A town in Saxony where the French defeated the Prussians in 1806.
- Augereau.** Pierre Francois Charles Augereau (1757-1816), a noted French marshal.
- Augustine.** St. Aurelius Augustinus (354-430), the most celebrated father of the Latin Church, author of *Confessions*.

- Augustus.** Augustus Caesar, the first Roman emperor (81 B.C.-14 A.D.) During his reign, Roman literature reached its highest point. See note on *Tiberius* and *Vergil*, p. 1305a.
- Aulis.** A town on the eastern coast of Boeotia, Greece. It was the rendezvous of the Greek fleet in the expedition against Troy.
- Aurora.** Goddess of the dawn, represented as rising from the ocean in a chariot, with her fingers dripping dew. She was attended by the Hours. She fell in love with Tithonus, the son of Laomedon, King of Troy. She prevailed on the gods to grant Tithonus immortality, but forgot to ask immortal youth for him. He grew old, and was changed by Aurora into a grasshopper.
- Aurora Borealis.** A phenomenon of the atmosphere, often seen during the night in high northern latitudes, called commonly "Northern Lights."
- Ausonia.** A poetical name for Italy.
- Auster.** The south wind.
- Austral.** Pertaining to the south.
- Aventicum.** The ancient name of Avenches, a town in Switzerland. It was an important Roman city, destroyed by the Huns in 447. It contains walls and other ancient remains.
- Avon.** A river in the midland counties of England, on which Stratford, where Shakespeare lived, is located.
- Azumé.** An ancient city in Abyssinia, noted for its antiquities.
- Aylmer, Rose.** A daughter of Lord Aylmer, a friend of Landor's.
- Ayr.** The name of a city and a river in Ayrshire, Scotland.
- Azincour.** Azincourt, a village in France, southeast of Boulogne, the scene of an English victory over the French in 1415.
- Azrael.** The angel of death.
- B.** One of De Quincey's guardians. He was a merchant.
- Baal.** The supreme divinity of the ancient Syro-Phœnician nations. He was also worshipped as the sun-god.
- Babel.** 1—(469)—The city of Babylon. 2—(577)—The tower described in *Genesis* 11, during the building of which occurred the confusion of tongues. 3—(612, 746)—Tumult, confusion.
- Babes in the Wood.** The In Percy's *Reliques* a ballad of two children who perished in Wayland Wood, Norfolkshire, England.
- Babylon.** Babylon. The capital of ancient Babylonia, in Asia, situated on the Euphrates River. For the destruction of the city, see *Resurrection*, 14, 8 and 18 10-21. It is noted for its Hanging Gardens, one of the seven wonders of the world.
- Bacchanal.** Bacchanalian. Pertaining to Bacchanalia, the worship of Bacchus, or a festival in his honor, usually a drunken revel.
- Bacchic Nysa.** See *Nysa*.
- Bacchus** (Dionysus). The son of Jupiter, and the god of wine. His forehead was crowned with vine-leaves or ivy. He rode upon the tiger, the panther, or the lynx, and was drawn by them in a car. His worshippers were Bacchanals, or Bacchantes. He was attended by Satyrs and Sileni, and women called Menads who as they danced and sang, waved in the air the thyrsus, a staff entwined with ivy and surmounted by a pine cone. He gained the love of Ariadne, daughter of King Minos of Crete.
- Baelzeub.** Baelzeub. Sir Walter Scott of Branxholm (Branksome), in Roxburghshire, Scotland.
- Bacon.** Francis Bacon (1561-1626), a celebrated English philosopher, jurist, statesman, and essayist.
- Badajoz.** A town and fortress in Spain, stormed by Wellington in 1812.
- Bagdat.** Bagdad, an ancient city in Asiatic Turkey.
- Bagshot.** A village in the county of Surrey, England.
- Bala.** Bala. A small seaport of Italy, west of Naples.
- Balley.** Benjamin Balley (1749-1852), an intimate friend of Keats.
- Bajazet.** A Turkish sultan (1389-1402) who appears as a character in Marlowe's *Tamburlaine the Great* (c1588), Racine's *Bajazet* (1672), and other plays.
- Balaam.** The prophet to whom Balak, King of Moab, sent presents to induce him to curse Israel, and who was rebuked by the ass he rode. His utterance, by God's power, was a blessing instead of a curse.
- Balbec.** An ancient city of Syria, Asia Minor, famous for its ruins, it was sacred to the worship of Baal, the sun god.
- Balboa.** A Spanish navigator who discovered the Pacific Ocean in 1513.
- Balclutha.** See note on *Carthage*, p. 1306a.
- Balder.** See note on *The Descent of Odin*, p. 1266b.
- Baldwin.** C. B. Baldwin or Herbert Baldwin, both of whom were members of the House of Commons, 1830-33.
- Balk.** Balkh, a region of Turkestan, in Asia.
- Ballad of Betty Foy.** A poem by Wordsworth.
- Bamborowe.** A district in Northumberlandshire, England. It contains Bamborough Castle, which is built on a high rock projecting into the North Sea.
- Bangor.** A city on the coast of Carnarvonshire, North Wales.
- Bank.** Bank of England. The custodian of the public money of Great Britain, and manager of the public debt, now the largest bank in the world.
- Banka.** John Banks (d. 1696) author of *The Unhappy Favorite* and other melodramatic plays.
- Bannister.** Jack Bannister (1700-1830), an English comedian.
- Bannochbar.** A valley on the borders of Loch Lomond, in the county of Dumbarton, Scotland.
- Banquo.** A Scottish thane and general, the legendary ancestor of the Stuarts, he appears in Shakespeare's *Macbeth*.
- Baramoule.** A locality in the western part of Cashmere, which is bounded by Eastern Turkestan, Tibet, and India.
- Barbara.** A child mentioned in Wordsworth's *'Tis So Sad That Some Have Died for Love*. Not to be confused with Barbara, Lewthwaite, mentioned in Wordsworth's *The Plover*.
- Barbary.** The Mohammedan countries on the north coast of Africa, not including Egypt.
- Barhican.** A street in London, so called from a former watch-tower which stood on it.
- Barclay.** John Barclay (1582-1621) a Scottish poet.
- Barden.** A moor in Cumberlandshire, England.
- Bardic clan.** Bards, or poets.
- Barker's.** A former bookshop in what is now Russell Street, London.
- Barleycorn.** John. The personification of malt liquor, as being made from barley.
- Barnesdale.** A woodland region in the western part of Yorkshire, England.
- Barnet.** A village in Hertfordshire, north of London.
- Barnwell.** George. A character in George Lillo's tragedy *The London Merchant* or *The History of George Barnwell* (1731).
- Barrett.** Elizabeth. An English poet (1806-61).
- Barrow.** John Barrow (1764-1848), an English writer and traveler.
- Bartholinus.** Thomas Bartholin (1616-80), a Danish physician and scholar.
- Bartholomew, St.** One of the twelve apostles.
- Bartram.** William Bartram (1733-1823) an American botanist and ornithologist, who wrote *Travels Through North and South Carolina, Georgia, East and West Florida*, etc.
- Basques.** A race of unknown origin inhabiting the Basque provinces and other parts of Spain in the neighborhood of the Pyrenees.
- Bateable Land.** Debatable Land, a region on the border of England and Scotland formerly claimed by both kingdoms. It comprised about 30 square miles north and east of the mouth of the River Esk.
- Bath.** A town in Somersetshire, England. It is one of the leading watering places of England, and is noted for its hot springs.
- Bathylus.** A poem by Anacreon, a Greek lyric poet of the fifth century B.C.
- Battle.** A town in the county of Sussex which received its name from the Battle of Hastings, fought there in 1066.
- Battle Abbey.** A large Benedictine monastery, built by William the Conqueror in 1067 on the spot where Harold's banner had been planted in the Battle of Hastings.
- Battle of Hexham.** A comedy by George Colman the Younger (1762-1836).
- Bavins.** An inferior Roman poet of the first century B.C.; an enemy of Virgil and Horace.
- Beacon-hill.** A prominent hill near Penrith, Cumberlandshire, England.
- Bear, The Great.** Ursa Major, a large northern constellation, containing the seven conspicuous stars called the Great Dipper.
- Beattie.** James Beattie (1735-1803), a Scotch poet, essayist, and philosophical writer. See p. 119.

- Beatty, Mr. Sir William Beatty** (d. 1842), an English surgeon, for many years in the service of the navy
- Beaumont, Francis Beaumont** (1584-1616), an Elizabethan dramatist, collaborator with John Fletcher
- Beaumont, Sir George** (1758-1827) An English landscape painter and patron of art
- Bede** (673-735) A celebrated English monk and ecclesiastical writer
- Bedford, John Plantagenet** (1389-1435), Duke of Bedford, an English general and statesman. He abetted the execution of Joan of Arc in 1431
- Bedlam.** The hospital of St Mary of Bethlehem in London, founded about 1247. On the suppression of religious houses by Henry VIII, it was incorporated as a hospital for the insane, in 1547
- Bedlamites** —(264)—Discharged inmates of Bedlam Hospital, licensed to beg
- Bedouin Arab** One of the nomadic Arabs of Syria, Arabia, and northern Africa
- Beelzebub.** The prince of the demons, the devil
- Behman Jacob Ischman** (1575-1624), a noted German mystic
- Bela** A town in the district of Lus, in southeastern Baluchistan west of India
- Belcher.** Tom Belcher (1783-1854), younger brother of James Belcher, a well-known prize-fighter, who kept a tavern in Holborn, a district in the central part of London
- Belial.** The ancient Hebrew personification of recklessness or lawlessness, hence, the devil
- Bellarmino.** Cardinal Roberto Bellarmine (1542-1621), an Italian divine
- Bellini.** Vincenzo Bellini (1802-85), a famous Italian operatic composer
- Bembo, Cardinal** (1470-1547) An Italian cardinal and writer
- Ben-an.** A mountain north of the Trossachs, a valley of western Perthshire Scotland
- Benbecula, Island of.** An island of the Hebrides, between North Uist and South Uist, west of Scotland
- Bengal.** A province in northeastern British India
- Benledi.** A mountain in Perthshire, Scotland. The name signifies *Mountain of God*
- Ben-Lomond.** A mountain in Stirlingshire, Scotland
- Benmore.** A mountain near Loch Katrine in Perthshire, Scotland
- Benvenue.** A mountain in Perthshire Scotland
- Benwulfrich.** A mountain in Perthshire Scotland
- Berkeley.** George Berkeley (1685-1753), an Irish bishop and philosopher
- Berkeley Castle.** A Norman stronghold Gloucestershire England. Here Edward II was murdered in 1327
- Bermoothes.** An old form of *Bermudas*
- Bermudas.** A British island group in the North Atlantic Ocean
- Bernard, Abbot of Clairvaux** (1091-1153) A celebrated French ecclesiastical
- Berwick-Law.** North Berwick Law, a prominent height in Haddingtonshire Scotland overlooking the Firth of Forth
- Bess, Queen.** Elizabeth, Queen of England (1558-1603)
- Bethlehem.** An ancient city in Palestine, the birthplace of Christ
- Betterton, Thomas Betterton** (1635?-1710), a noted English actor
- Bey.** A title given to sons of Pashas and to the nobility. It is conferred by the Sultan
- Bev Ogion.** The title of a Turkish nobleman
- Bigod, Ralph.** John Fenwick, an early nineteenth century editor. His life was full of misfortunes. Lamb borrowed the name *Bigod* from the old family name of the Earls of Norfolk
- Billet, Mr. Lamb's "poor relation"**
- Birkbeck, George Birkbeck** (1766-1841), a London physician, founder of Mechanics' Institute, Birkbeck College and University College, London
- Birmingham.** A large manufacturing city in Warwickshire, England
- Bishopsgate.** The principal entrance through the northern wall of Old London
- Black.** John Black (1785-1856), a distinguished journalist, editor of *The Morning Chronicle*, a prominent London paper, from 1819 to 1843
- Black Prince, The.** Edward, Prince of Wales (1330-76), a son of Edward III of England, so named by "terror of his arms"
- Blackwood.** 1—(412)—Sir Henry Blackwood (1770-1832) an English naval captain. 2—(863, 1035)—William Blackwood (1776-1834), a Scotch publisher and bookseller, founder of *The Edinburgh Magazine*. He was a rank Toiy
- Blackwood's Magazine.** A magazine of Edinburgh, Scotland, founded and edited by William Blackwood (1770-1834).
- Blake, Robert Blake** (1598-1657), a famous British admiral who won notable victories over the Dutch and Spanish. He died at sea, and was buried in Westminster Abbey
- Blanc, Mont.** See *Mont Blanc*
- Bland, Mrs. Maria Theresa Bland** (Dorothea Jordan) (1760-1838), a well-known Irish actress
- Blenheim.** 1—(400)—See *Note on The Battle of Blenheim*, p. 1345a. 2—(1027)—A village in Oxfordshire, England. It is the seat of Blenheim Palace, noted for its fine apartments
- Bloomfield.** Robert Bloomfield (1760-1823), an English pastoral poet
- Bloomsbury.** A noted district in London. Lamb never lived there
- Blue Anchor.** Probably the name of a hill near Minchhead, in Somersetshire, England
- Blue Bonnets.** Scotchmen, so called from the broad, flat cap of blue wool which they wore
- Bluebeard.** The hero of a popular story, who gave his wives, in turn, a key to a certain room, and forbade their opening it on penalty of death
- Bobby, Master.** A character in *The Life and Opinions of Tristram Shandy* (v. T.), a novel by Laurence Sterne (1713-68)
- Boccate, Boccaccio.** Giovanni Boccaccio (1313-75), a noted Italian writer
- Bochastle.** A moor in Perthshire, Scotland
- Bodleian.** The library of Oxford University, named after Sir Thomas Bodley, who re-established it, 1597-1602
- Boetian.** Belonging to or having the traits of the inhabitants of Boetia, Greece, proverbial for their dulness
- Boetius.** Boethius (475-524), a Roman philosopher. His most famous work is the *De Consolatione Philosophiae*
- Bolleau Nicholas Bolleau-Despreaux** (1686-1711), a famous French critic and poet
- Bollingbroke.** Henry St John (1678-1751), Lord Bolingbroke, an English statesman, political writer, and Deistic philosopher
- Bolton Priory.** An abbey in the western part of Yorkshire, England
- Bond-street.** In the West End of London, the fashionable shopping district
- Bonnivard.** Francis de Bonniard (1496-1570), a French reformer who aided the Genevese against Charles of Savoy. He was imprisoned at Chillon
- Boreas.** The god of the north wind
- Borgia.** Cesare Borgia (1478-1507), an Italian cardinal, soldier, and adventurer, noted for the murder of his brother and as an adept in peccadillo politics
- Borgia, Lucretia.** See note on *On Seeing a Hair of Lucretia Borgia*, p. 1304a
- Borrodale.** Borrowdale, a romantic vale in the lake country, Cumberlandshire, England
- Borrowgate.** A small place in Cumberlandshire, England
- Borysthenes.** The ancient name of the River Dniester, in Russia
- Bosnia.** A poetic name for Bosnian. Bosnia is a province of Austria-Hungary
- Boswell.** James Boswell (1740-1795), a Scotch lawyer, biographer of Samuel Johnson
- Botany Bay.** An inlet on the east coast of New South Wales Australia. It was formerly used by the British as a convict station
- Bothwellhaugh.** See note on *Cadown Castle*, p. 1320a
- Bowles.** William Lisle Bowles (1762-1850), an English clergyman and minor poet. He published an edition of Pope in 1806. See p. 164
- Bracklinn.** A beautiful cascade in the River Keltie, near Callander, Perthshire Scotland
- Braemar.** The highland portion of the district of Mar, Aberdeenshire, Scotland. It is famed for its deer and its forests
- Brahma.** The creator in Hindu mythology
- Bramins.** Members of the first of the four castes of India
- Brankome Ha; Brankholm.** A castle and an estate three miles southwest of the village of Hawick, in Roxburghshire, Scotland. It was the residence of the Buccleuch family
- Bratha Head.** The source of the River Bratha, which flows through the county of Westmoreland into Lake Windermere, England
- Brasenose College.** A college of Oxford University, so named from the sign of the former Brasenose Hall, a brazen nose

- Breadalbane.** A district in Perthshire, Scotland, north of Loch Lomond.
- Brenta.** A river of northern Italy, flowing into the Gulf of Venice.
- Brentford.** A town in the county of Middlesex, England, on the Thames, nine miles west of London.
- Brian.** King of Dublin in the eleventh century.
- Briareus.** A son of Uranus and Gaea, a monster with a hundred arms.
- Bridge of Sighs.** The covered bridge in Venice leading from the Doge's Palace to the state prison, so called because condemned prisoners formerly passed over it from the judgment hall to the place of execution.
- Bridge Street Jumble.** See p. 1033a, n. 2.
- Bridgewater.** A seaport in Somersetshire, England.
- Brigs of Turk.** An old stone bridge over the Turk, a small stream in Glenfinlas Valley, in Perthshire, Scotland.
- Brinsley.** Richard Brinsley Sheridan (1751-1816), an Irish dramatist and politician.
- Bristol, Bristowa.** A town in Gloucestershire, England.
- Britannia.** A poetical name for Great Britain.
- British Fairfax.** See Fairfax.
- British Museum.** A national institution in London. It contains collections of antiquities and a library of more than 2,000,000 books.
- Britomart.** A lady knight in Spenser's *The Faerie Queene*, representing chastity.
- Britonferry.** A seaport in Glamorganshire, Wales.
- Brocken.** One of the Harz Mountains in Saxony, famous for its "specter" caused by the shadow cast upon the clouds.
- Bronte.** A title of Lord Nelson.
- Brooke, Lord.** Fulke Greville (1574-1628), Lord Brooke, an English poet and philosopher.
- Brougham.** Henry Peter, Baron Brougham and Vaux (1778-1868), a celebrated British statesman, jurist, and scientist. He became Chancellor in 1830. He was one of the founders of *The Edinburgh Review*, in 1802.
- Broughton.** Jack Broughton (1704-88), a prizefighter, he fought with George Stevenson in 1771.
- Brown.** Tom Brown (1683-1704), an English satirical poet and prose writer.
- Browne.** Sir Thomas Browne (1605-82), an English physician, author of *Religio Medici*, *Urn Burial*, etc.
- Bruce.** Robert de Bruce (1274-1329), King of Scotland, he defeated Edward II of England at Bannockburn in 1314.
- Brunetiere.** Ferdinand Brunetiere (1849-1906), a French literary critic.
- Bruno.** St. An eleventh century monk, founder of the order of Carthusian monks, at Chartreuse, France.
- Brunswick.** A duchy in Germany.
- Brusa.** A city in Turkey, Asia Minor.
- Brussels.** Capital of the kingdom of Belgium. In 1830 it was the scene of the outbreak of the Belgian Revolution.
- Brutus.** The legendary king and founder of Britain.
- Bryan and Perrine.** A West Indian ballad, founded on an actual occurrence, which happened in the Island of St. Christopher, about 1760.
- Bucclerich.** See Bucleuch.
- Bucephalus.** The war-horse of Alexander the Great, hence, any saddle horse.
- Buchan.** William Buchan (1729-1805), a Scottish physician.
- Bucks.** Buckingham, an inland county of England.
- Buffalmalo.** Buonamico Buffalmacco (c. 1262-1840), a Florentine painter, celebrated in Boccaccio's *Decamerone*.
- Bull.** —(380)—William Bull (1738-1814), Lord Mayor of London in 1773.
- Bull, John.** A name that stands for England or an Englishman.
- Bulwer-Lytton.** Edward Robert, Earl of Lytton (1831-91), an English poet and diplomat.
- Bunbury.** H. Henry William Bunbury (1750-1811), an English artist and caricaturist.
- Bunce, John.** See John Bunce.
- Barford Bridge.** A small village near Dorking, in the county of Surrey, England.
- Bürger.** Gottfried August Bürger (1748-94), a noted German poet.
- Burgoyne.** John Burgoyne (1722-82), an English general in the American Revolution.
- Burgundy.** A former province in east-central France, famous for its wines.
- Burke.** Edmund Burke (1729-97), an Irish orator, statesman, and writer. See p. 1186.
- Burleigh.** See Exeter, Lord.
- Burnet.** Thomas Burnet (1685-1715), an English writer, noted chiefly as the author of *Telluris Theoria Sacra*, remarkable for its vivid imagery and purity of style.
- Burn-mill.** A meadow in the Yarrow Valley, Selkirkshire, Scotland.
- Burton.** Robert Burton (1577-1640), a noted English writer, author of *The Anatomy of Melancholy*.
- Buayrane.** An enchanter in Spenser's *The Faerie Queene*.
- Bute.** John Stuart (1713-82), Earl of Bute, an English statesman and leader of the party of George III.
- Butler, Bishop.** Joseph Butler (1672-1752), an English theologian.
- Byzantine.** Of ancient Byzantium.
- Byzantium.** A. Of ancient Greek city on the site of modern Constantinople.
- Cadix.** A seaport of southwestern Spain.
- Cadmusian forest.** A forest near Cadmea, the citadel or acropolis of Thebes, in Boeotia, Greece.
- Cadmus.** The reputed founder of Thebes in Boeotia, Greece. He brought the old Phoenician, or Cadmean, alphabet of sixteen letters to Greece.
- Cadwalader (d. 708).** The last king of Wales, the hero of Welsh poems.
- Cadwallo.** An ancient Welsh poet.
- Cecilia.** See Cecilia, Saint.
- Cesar, Augustus.** See Augustus.
- Cesar.** Julius Caesar (100-44 B.C.), a famous Roman general, statesman, and writer. He was assassinated by Brutus, Cassius, and others.
- Cæsarean.** Belonging to Julius Caesar.
- Caf.** In Mohammedan mythology, a mountain, consisting of a single emerald, said to surround the whole earth.
- Cain.** The eldest son of Adam and Eve, and the murderer of his brother Abel. He was condemned to be a fugitive for his sin.
- Cairo.** The capital of Egypt, on the east bank of the Nile.
- Calais.** A fortified seaport on the north coast of France.
- Calantha.** A character in John Ford's tragedy *The Broken Heart* (1633). She drops dead of a broken heart after an extraordinary ballroom scene during which, with apparent calm and while continuing her dance, she listens to the announcement of the death of one after another, of her father, lover, and brother.
- Calchas.** In Greek legend, the wisest soothsayer who accompanied the expedition against Troy.
- Calcutta.** The capital of Bengal, India.
- Calder.** Sir Robert (1745-1818). A British admiral who fought an indecisive naval battle with the Franco-Spanish fleet in 1805, and was severely blamed for not continuing the action to the finish.
- Calderon.** Pedro Calderon (1600-81), a Spanish dramatist.
- Caleb Williams.** A famous political novel by William Godwin (1756-1830), published in 1794.
- Caledon, Caledonia; Caledoniae.** Ancient and poetical names for Scotland.
- Callban.** A deformed savage slave of Prospero, in Shakespeare's *The Tempest*.
- Callidore.** A courteous knight in Spenser's *The Faerie Queene*.
- Calligula.** A Roman emperor (37-41 A.D.).
- Calne in Wiltshire.** A mystification for Ottery St. Mary in Devonshire, England, the early home of Coleridge.
- Calpe.** The ancient name of Gibraltar.
- Calvary.** The place where Christ was crucified.
- Calypso.** A nymph of Ogygia, the island on which Ulysses was shipwrecked. She detained him seven years, and promised him immortal youth if he would remain there, but he refused.
- Cambria.** The ancient name of Wales.
- Cambridge.** Capital of Cambridgeshire, England, and the seat of Cambridge University.
- Cambro-Briton.** A Welshman.
- Cambronne.** Baron Pierre Jacques de Cambronne (1770-1848), a celebrated French marshal, who commanded a division at Waterloo.
- Cambronne.** The estate of a family named Buchanan, near Callander, Perthshire, Scotland.
- Cambyse.** An ancient king of Persia. As a character in several dramas, he became proverbial for his ranting speeches.
- Camilla.** An English novel by Madame D'Arbly (Frances Burney, 1752-1840), published in 1796.
- Camoens.** Luis de Camoens (1524-80), a noted Portuguese poet.
- Campania.** A province in Italy.

- Campbell**, Thomas Campbell (1777-1844), a British poet, critic, and miscellaneous writer See p. 417
- Campbells**. A powerful Highland Scotch family, the descendants of Colin Campbell, first Earl of Argyll (d. 1498)
- Canann**. The part of Palestine between the Mediterranean and the Dead Sea
- Canary**. Islands in the North Atlantic Ocean, north-west of Africa, famous for their wines
- Cancer**. A constellation represented by the form of a crab, and showing the limits of the sun's course northward in summer
- Candlemas**. The feast of the Purification of the Virgin Mary, or presentation of Christ in the Temple, celebrated Feb. 2, with the burning of many candles In England this was one of the customary dates for settling debts
- Canidia**. A sorceress reviled by Horace in *Epode 5*
- Canne**. A village in Italy where Hannibal defeated the Romans, 216 B.C. called "The Field of Blood" from the heavy loss suffered by the Romans
- Canning**. George Canning (1770-1827), a British Tory statesman, famous for his foreign policy of non-intervention His wit made many believe he was insincere
- Canobie**. A village near the Esk River in Dumfriesshire, Scotland
- Canongate**. The principal thoroughfare in the Old Town of Edinburgh
- Canopus**. The second brightest star in the heavens
- Canova**. Antonio Canova (1757-1822), an Italian sculptor
- Canzon**. Italian song
- Cape St Vincent**. See St Vincent
- Capitol**, The. 1—(80, 210, 001)—A temple of Jupiter, in Rome, called the Capitolium It stood on the Capitoline Hill 2—(544)—The part of the Capitoline Hill occupied by the temple of Jupiter
- Caracci**, Annali (1560-1600) An Italian painter, celebrated for his ceiling decorations in the Farnese Palace, Rome
- Caradoc**. Caractacus (1st century A.D.) a king of a British tribe in South Wales
- Carasman**. Carasman Oglou, the principal landholder in Turkey The line of Carasman dates back to the fourteenth century
- Cardigan**. A county in South Wales
- Caria**. An ancient division of Asia Minor
- Carlisle**. A city in Cumberland, England
- Carlo Dolce**. See Dolce
- Carmanian waste**. A frightful salt desert in Carmania, an ancient province of Asia, on the Persian Gulf
- Carmel**. A famous mountain in central Palestine, near the Mediterranean
- Carnarvonshire**. A county in Wales
- Carr**, Sir John Carr (1772-1832) author of several books of travel, one of which *The Stranger in Ireland* was ridiculed by Edward Du Bois by the publication of his *My Pocket Book* (1807) An unsuccessful suit for damages resulted
- Carrick**. The southern district of Argyllshire, Scotland It is south of the River Doon
- Carterhaugh**. An extensive plain near the junction of the Ettrick and Yarrow rivers in Selkirkshire, Scotland
- Carthage**. An ancient city and state in northern Africa, famous for its wars with Rome, called the Punic Wars
- Carloons**. Seven drawings done by Raphael, an Italian painter, in 1515-16 for Leo X, to be reproduced in Flemish tapestry
- Carv**, Sir Lucius (1610-48) An English politician and writer
- Cashmere**, Vale of. A beautiful and fertile valley in the state of Kashmir a native state bounded by eastern Turkestan, Tibet and India It is now a part of India
- Casimir**. King of Poland (1040-58) He is called "The Restorer of Poland"
- Caspian**. An inland salt sea between Europe and Asia
- Cassandra**. 1—(495, 607)—In Greek legend a prophetic daughter of Priam and Hecuba By command of Apollo (whose advances she had repelled), her predictions though true were always discredited She was made a slave by Agamemnon after the fall of Troy 2—(1081)—A French historical romance by La Calprenède (1610-65)
- Castalia**. A fountain on Mt. Parnassus near Delphi, Greece, supposed to give inspiration to those who drank of it It was sacred to the Muses
- Castaly**. A poetical name for Castalia
- Castile**. A former kingdom in the north central part of Spain
- Castilian**. A native of Castile, Spain
- Castle of Otranto**. The romance by Horace Walpole, published in 1765 See p. 100
- Castle Spectre**, The. A drama presented at Drury Lane theatre in 1797
- Castle hill**. A hill in Cumberland, England
- Castlerough**. See note on *Lincs Written During the Castlerough Administration*, p. 1832b
- Castor**. In Greek mythology, twin brother of Pollux The brothers were placed in the heavens as a constellation, Gemini
- Catalani**. Angelica Catalani (1770-1849), a noted Italian singer
- Cathay**. A Chinese province, it is a poetical name for China
- Catiline** (1st century B.C.) A Roman politician and conspirator He is the subject of plays by S. Jonson (1579), H. Chettle (1598), Ben Jonson (1611), and G. Croy (1811)
- Cato**. Marcus Porcius Cato (234-149 B.C.), a Roman statesman, general, and writer
- Catworth's vale**. A valley in Yorkshire, England Catworth may be Catterick, a town in Yorkshire
- Catullus**. Gaius Valerius Catullus (87-45? B.C.), a famous Latin lyric poet
- Caucasus**. A mountain range between the Caspian and Black seas
- Cave**, Edward Cave (1691-1754), a noted English printer and bookseller
- Cavendish**. The name of a family of the English nobility
- Cecil**, Earl of Salisbury Robert Cecil (1563-1612), an English statesman, minister to Queen Elizabeth, 1598-1603, and to James I, 1603-12
- Cecilia**, Saint (third century A.D.) A Christian martyr, she is generally regarded as the patron saint of music, particularly church music
- Cecropian port**. Athens Cecrops was the traditional first king of Athens
- Celt**. A member of the western European branch of the Aryan family that includes the Irish, Welsh, Cornish, and Low Bretons
- Cenchrea**. A small seaport in Greece, southeast of Corinth
- Cenci**, The. A tragedy by Shelley dealing with the story of Beatrice Cenci (1577-1599), an Italian woman, beheaded for taking part in the murder of her father
- Cenis**, Mount. See Mont Cenis
- Centaur**. A fabled monster having the head, arms, and body of a man from waist up, united to the body and legs of a horse
- Cepheus**. A river in Attica, Greece
- Cerberus**. In classic mythology the sleepless watchdog at the entrance of the infernal regions, usually represented with three heads
- Cerenta**. The rustic home of Marius's childhood, near Arpinum
- Ceres**. 1—(61, 126, 840, 1175)—In classic mythology, the goddess of corn and harvests 2—(798)—An asteroid discovered in 1801
- Cervantes**. Miguel de Cervantes (1547-1616), a noted Spanish writer
- Cethegus**. Gaius Cornelius Cethegus (1st century B.C.), a Roman of the most corrupt and profligate character, one of the accomplices of Catiline
- Ceylon**. An island south of India, noted for its pearl fisheries
- Chaldean**. An inhabitant of Chaldaea, an ancient kingdom at the head of the Persian Gulf
- Chaldee land**. Chaldaea
- Chamberry**. A city in southeastern France
- Chamouni**. A beautiful valley at the foot of Mont Blanc on the eastern border of France
- Chancery-lane**. A street in London leading from Fleet Street to Holborn, and passing by the Inns of Court
- Channel**. The English Channel, a strait between England and France
- Chantry**. Sir Francis Chantry (1781-1842), a noted English sculptor and portrait painter He executed the bust of Wordsworth about 1820
- Chaos**. The first state of the universe In Greek mythology, the most ancient of the gods
- Chapman**. George Chapman (c.1559-1634), an English poet, dramatist, and translator
- Charlemagne**. Charles the Great (742-814), the great King of France, and Emperor of the West
- Charles**. 1—(473)—Charles I., King of England (1625-49) 2—(484)—Charles Edward, "The Young Pretender" (1720-88), who headed an insurrection to recover the British crown for his father, called James III At first he was

- successful, but finally was routed at Culloden, in the county of Inverness, Scotland, in 1746. 2—(1105)—Charles II, King of England (1049-85)
- Charlotte, Princess.** Charlotte Augusta (1796-1817), daughter of George IV of England. In 1816, she married Leopold Duke of Saxe-Coburg, afterwards King of Belgium (1831-65)
- Charon.** In classic mythology, the ferryman who transported the souls of the dead over the Styx, a river in Hades
- Chartier, Alain.** A French writer of the fifteenth century
- Chartreuse, La Grande.** A former monastery in Isère department, France, altitude 4000 feet, it was founded by St Bruno in 1084
- Chatham.** William Pitt (1708-78), first Earl of Chatham, a famous English Whig statesman and orator
- Chatterton.** Thomas Chatterton (1752-70), an English poet who committed suicide in a fit of despondency. See p 125
- Cheap; Cheapside.** The central, east-and-west thoroughfare of London
- Chenars, Isle of.** Probably an island in the ancient Lake of Cashmere, India
- Cheops.** A king of Egypt (fourth century B C), said to have built the first pyramid, at Gizeh, near Cairo
- Chepstow Castle.** A famous castle in Chepstow, a town in Monmouthshire, England
- Cheroneese.** An ancient name of several European peninsulas the Malay Peninsula, Jutland (Denmark), Crimea (Russia), and Gallipoli (southern Turkey)
- Cherubim.** A high order of angels, excelling in knowledge
- Cherwell's flood.** A small river in England, which joins the Thames at Oxford
- Cheshire.** A county in western England, noted for its dairy products
- Chester.** The capital of Cheshire, England
- Cheviot Hills.** A mountain range between Scotland and England
- Child Harold.** See page 523
- Children in the Wood, The.** A comedy by Thomas Morton (1709-1898). It was also the title of an old ballad included in Percy's *Reliques of Ancient English Poetry*
- Chimera.** In Greek mythology, a fire-breathing monster variously described as a combination of lion, goat, and serpent
- Chirk.** A small town in Denbighshire, Wales
- Chitty.** Joseph Chitty (1776-1841) a noted English writer of legal treatises
- Chorasmanian shore.** Chorasania, or Khiva, a portion of central Asia in Russian Turkestan. The country is almost wholly a sandy desert
- Christ's Hospital.** A famous charity school for boys founded in 1532 by Edward VI in the buildings formerly belonging to the dissolved order of Grey Friars
- Chrysostom.** Saint John Chrysostomus (fourth century), a celebrated father of the Greek church, the author of *Commentaries*
- Chyviat.** Same as Cheviot
- Cibber.** Theophilus Cibber (1708-58), an English actor and dramatist
- Cicero.** Marcus Tullius Cicero (106-43 B C), a celebrated Roman orator, philosopher and statesman, the author of a treatise on moral philosophy entitled *De Officiis (Of Duties)*
- Cicilia, Sainte.** See Cecilia, Saint
- Cimmerian.** Pertaining to the Cimmerii, a mythical people mentioned by Homer as living in perpetual darkness
- Cincinnatus.** Lucius Quinctius Cincinnatus (fifth century B C) a Roman legendary hero. He distinguished himself in 462-454 as an opponent of the plebeians in their struggle against the patricians. He was appointed dictator in 458
- Circassian.** Pertaining to Circassia, a former country northwest of the Caucasus Mountains, now part of Russia
- Circe.** The sorceress in the *Odyssey* who feasted the mariners and then turned them into beasts
- Circus.** Bewitching like Circe
- Circus.** A large enclosure used frequently for gladiatorial combats in Roman times
- Clair, St. See.** St. Clair
- Clarendon.** Edward Hyde (1608-74), Earl of Clarendon, an English royalist statesman and historian
- Clarens.** A village in Switzerland, situated near the east end of Lake Geneva. It is celebrated as the scene of Rousseau's *La Nouvelle Héloïse*
- Clarissa.** *Clarissa Harlowe.* A novel by Samuel Richardson (1689-1761), it takes its name from the leading character
- Clarke.** Samuel Clarke (1675-1729) a celebrated English philosopher and theologian
- Clarkson.** Thomas Clarkson (1760-1846), an English philanthropist, devoted to the abolition of slave-trade
- Claud.** —(440)—Lord Claud Hamilton, son of the Duke of Chateaufort, he was a loyal supporter of Queen Mary and her cause
- Claude.** Claude Lorrain (1600-82), a celebrated French landscape painter
- Claudian.** Claudius Claudianus, a noted Latin poet of the fourth century
- Claverhoe.** See note on *Bonny Dundee*, p 1321b
- Cleome.** 1—(835)—A town in Greece, southwest of Corinth. 2—(804)—A friend and correspondent of Aspasia in Lander's *Pericles and Aspasia*
- Cleopatra.** Queen of Egypt (69-30 B C)
- Clevedon.** A town in Somersetshire, England
- Clinkumbell.** A humorous name for a bellman
- Clinton.** Sir Henry Clinton (1739-95), an English general in the American Revolution
- Cilturnus.** A river of Umbria, Italy. It is celebrated for its sanctity and beauty
- Clotho.** In Greek mythology, one of the three Fates she spins the thread of life
- Clyde.** A river in southwestern Scotland
- Clydesdale.** The valley of the River Clyde in southwestern Scotland, noted for its horses
- Clymene.** In Greek mythology, a daughter of Oceanus and Tethys, mother of Atlas and Prometheus
- Cobbett.** William Cobbett (1762-1835) an English politician and writer who was continually getting into trouble because of the views he expressed in his political publications. He was the author also of an English grammar. See p 1002
- Coblenz.** An important city in Prussia. It suffered in the Thirty Years War and in the wars of Louis XIV
- Clovenford.** A fishing station on the road from Edinburgh to Skikirk, Scotland, within a few miles of the Yarrow and Ettrick rivers
- Clyd.** A river in North Wales
- Cochrane, Thomas Lord.** A Scottish noble and British naval commander (1773-1860), noted for his brilliant service against Spanish and French vessels. In 1814, he was accused of starting for personal gain, a report of Napoleon's death was imprisoned, fined, and expelled from the navy and from the House of Commons. He was exonerated from the charge in 1832
- Cockshut.** A hill in Cumberlandshire, England
- Codri.** Codrus was an alleged author of a tragedy on the subject of Theseus. See Juvenal's *Satires*, 1-12
- Coleba's Wife.** A novel by Hannah More (1809)
- Cœlus.** The sky, father of Saturn (Cronos)
- Cœus.** One of the Titans, a family of giants
- Coliseum.** An amphitheatre in Rome, the greatest architectural monument left by the Romans
- Collingwood.** Lord Cuthbert Collingwood (1750-1810), an English admiral, second in command at Trafalgar
- Collins.** Anthony Collins (1676-1729) a noted English deist, a friend of John Locke
- Colloquies.** A Latin work by Desiderius Erasmus (1460-1536), a Dutch scholar and theologian
- Colnaghi.** A London printseller of the eighteenth century
- Colonsay.** An island of the Inner Hebrides in Argyllshire, Scotland. It is noted for its ecclesiastical antiquities
- Columbia.** A poetical name for America
- Columbian.** Pertaining to the United States
- Columbus.** Christopher Columbus (1440-1506), an Italian navigator, discoverer of America
- Comberbatch.** Silas Titus Comberbatch, the name assumed by S T Coleridge when he enlisted in the 15th Light Dragoons, in 1793
- Commons.** A college boarding-hall
- Complaint of a Poor Indian Woman, The.** A poem by Wordsworth
- Complient Angler, The.** A celebrated work by Isaac Walton (1593-1688), an English writer
- Comus.** The evil spirit in Milton's *Comus* who, like his mother, Circe, the enchantress, could transform human beings into swine
- Condé.** Prince de Condé (1530-89), a French general, leader of the Huguenot army, who was captured in 1569 and treacherously shot after he surrendered his sword

- Condorcet.** Marquis de Condorcet (1748-94), a celebrated French philosopher and mathematician.
- Conduit in Cheap.** A leaden cistern built in the middle of Cheapside Street, London, in 1285, for holding water brought underground from Paddington, a western division of London. In times of public festivity the conduit ran wine instead of water.
- Confucius (551-478 B.C.)** A celebrated Chinese philosopher, founder of the Confucian religion.
- Congress.** A meeting for deliberation and negotiation.
- Congress of Vienna.** An assembly, held at Vienna, Austria, in 1814-1815, at which the rulers of Austria, Bavaria, Denmark, Prussia, Russia, and other states settled the affairs of Europe after the Napoleonic wars.
- Congreve, William Congreve (1670-1729),** an English dramatist.
- Constantine.** Constantine I, surnamed "The Great" (272-337), the first Christian Emperor of Rome.
- Conwy 1—(163)—A picturesque river in North Wales 2—(227)—An ancient walled seaport in Carnarvonshire, Wales.**
- Cook, Captain James Cook (1728-79),** a celebrated English navigator. He discovered the Sandwich Islands in 1778.
- Coomb.** In England or Scotland, the name for any short steep valley or hollow.
- Copenhagen.** The capital of Denmark, it was bombarded by the British fleet under Parker and Nelson in 1807.
- Coptic.** Language of the Copts, the name given to the Christians who lived in Egypt at the time of the Mohammedan conquest, 639.
- Cordara, Guilio (1704-85)** An Italian poet and historiographer of the Jesuits.
- Cordelia.** In Shakespeare's *King Lear*, Lear's youngest and best loved daughter.
- Corin.** A conventional name for a shepherd in pastoral poetry.
- Corinth.** An ancient fortified city in Greece.
- Corinthians.** Inhabitants of Corinth, Greece.
- Coriolanus.** A tragedy by Shakespeare.
- Cornish.** Of or belonging to Cornwall, a southwestern county in England.
- Cornwall.** A county in southwestern England.
- Corsican.** Napoleon, who was born in Corsica, an island in the Mediterranean Sea.
- Cortez.** Hernando Cortez (1494-1547) a famous Spanish soldier who conquered Mexico and discovered California.
- Coruna.** A seaport on the northwest coast of Spain.
- Corvate, Thomas Corvate (1777-1817),** an English traveler, author of *Travels in Craditica*.
- Coribantes.** The attendants of the goddess Cybele in ancient Phrygia, whose rites were conducted with wild revelry.
- Coridon.** Corydon is a conventional name for a shepherd in pastoral poetry.
- Cosack.** A member of the race inhabiting eastern Russia on the lower Don and Dnieper rivers.
- Cottle, Amos (1768-1800)** An English writer, elder brother of Joseph Cottle.
- Cottle, Joseph (1770-1813)** An English bookseller and poet, a friend of Coleridge, Southey, and Wordsworth, and the publisher of several of their works.
- Cotton, Charles (1630-87)** A minor English poet, author of *The Year Lear*.
- Cottus.** In Greek mythology, a giant having a hundred hands. He was the son of Uranus and Gaea.
- Covenanters.** Scottish Presbyterians, who in 1638-48 engaged in a struggle against the Pope and prelacy.
- Covent Garden.** A square in the center of London, famous for its fruit and flower markets.
- Coventry.** A town of Warwickshire, England.
- Cowgate.** A street in the village of Mauchline, Ayrshire, Scotland.
- Cowley.** Abraham Cowley (1618-67), an English poet, one of the founders of the Royal Society.
- Cowper.** William Cowper (1731-1800), a noted English poet. See p. 145.
- Cove, Archdeacon.** William Cove (1747-1828), Archdeacon of Wiltsire, an English historian and writer of travels. His *Memoirs of the Duke of Marlborough* appeared in 1817-18.
- Crabbe.** George Crabbe (1754-1832), an English poet. See p. 164.
- Cranmer.** Thomas Cranmer (1489-1533), an English Protestant divine and reformer, burned at the stake by Mary I.
- Crashaw.** Richard Crashaw, a seventeenth century English poet.
- Craven.** A district in western Yorkshire, England.
- Crecy.** A small town in northern France, where Edward III of England defeated the French in 1346.
- Cressian negro.** A negro born in Africa.
- Cressid.** Cressida, the heroine of several medieval stories and later dramas, depicting the love between her and Troilus, a noted Trojan hero.
- Cretan.** A native of Crete.
- Crete.** An island in the Mediterranean Sea.
- Crius.** A Titan, probably a divinity of the sea.
- Cribbs.** Tom Cribbs (1781-1848), an English champion pugilist.
- Crisfel.** A mountain in the county of Kircudbright, Scotland.
- Crimea.** A peninsula in southern Russia extending into the Black Sea.
- Cripps.** A young painter in whom Keats and his friend Haydon were interested.
- Croesus.** King of Lydia, Asia Minor, noted for his fabulous wealth.
- Croly.** George Croly (1780-1800), an Irish poet, divine, novelist, and miscellaneous writer.
- Cromwell.** Oliver Cromwell, Lord Protector of England (1658-59).
- Cronus.** See Saturn.
- Crothwaite Church.** A church in Langdale, Westmoreland, the burial-place of Southey.
- Crow-park.** A hill in Cumberlandshire, England.
- Crusade.** Third. A warlike enterprise undertaken by Christians against the Saracens late in the 12th century.
- Cuesta.** Don Gregorio dello Cuesta. A Spanish general in the Napoleonic wars. He refused to follow Wellington's advice with regard to the part that he should play preparatory to the Battle of Talavera, Spain, 1809.
- Culloden.** A village in Inverness-shire, Scotland, the scene of the bloody defeat of the Pretender, Charles Edward by the Duke of Cumberland, 1746.
- Cumæan shore.** Cumæ, an ancient city in Campania, Italy. Near by was Ithurnum, the native country seat of Scipio Africanus, who retired there in 185 B.C., after a life of warfare.
- Cumberland.** 1—A county in northwestern England 2—(346)—Richard Cumberland (1732-1811), an English dramatist and essayist.
- Cumbria.** An ancient British kingdom, which comprised what is now the greater part of Cumberlandshire.
- Cunningham.** The northern division of Ayrshire, Scotland.
- Cupid.** The god of love.
- Curl.** Edmund Curl (1675-1747), a notorious London bookseller and piratical publisher.
- Currie.** Doctor James Currie (1750-1805), a Scottish physician.
- Curtis, Mr.** One of the members of Parliament for Sussex whose political policies were held in contempt by Cobett.
- Curtis.** Sir Roger Curtis (1746-1816) an English admiral who defeated the French before Gibraltar Sept. 13, 1782.
- Cybele.** Mother of the Olympian gods. She was represented in art with a turreted crown.
- Cyclades.** A group of islands in the Ægean Sea east of Greece.
- Cyclops.** One of a race of giants having but one eye and said to assist Vulcan, the blacksmith of the gods.
- Cynthia.** One of the names of Artemis, or Diana, the moon-goddess. Her birthplace was Mt. Cynthus, in Delos, an island in the Ægean Sea east of Greece.
- Cyprus.** An island in the Mediterranean, south of Asia Minor.
- Cyrus (6th century B.C.)** Surnamed "The Great", the founder of the Persian Empire.
- Cytherea.** In Greek mythology the surname of Aphrodite, one of whose shrines was on the island of Cythera, south of Greece.
- Dacre, Lord.** Thomas Fiennes (1517-41), Baron Dacre, an English nobleman. He engaged in a poaching expedition which resulted in the death of one of the keepers and was condemned to death for murder.
- Dædalian wings.** Dædalus was a legendary sculptor noted for the wings, made of wax with which he and his son Icarus escaped imprisonment from the labyrinth. See Icarus.
- D'Alembert.** Jean le Rond d'Alembert (1717-83) a noted French philosopher and mathematician.
- Dalgarnock.** The name of a romantic spot near the Nith, a river in Ayrshire, Scotland.

- Dalston.** Formerly a suburb of London, now an outlying district of the city itself.
- Damascus.** A city of Syria, famous for its silks and steel.
- Damocles.** A courtier of the 4th century B. C., who, having praised the pleasures of kingly estate, was placed, by order of Dionysius, at a banquet with a sword suspended over his head by a single hair, that he might learn the insecurity of such happiness.
- Damon** (5th century B. C.) An Athenian musician and sophist, a teacher and close friend of Pericles.
- Danaë.** In Greek mythology, the daughter of Acrisius and Eurydice, beloved of Zeus and by him mother of Perseus.
- Daniel.** Samuel Daniel (1562-1619), an English poet and historian.
- Dante.** Alighieri Dante (1265-1321), the most famous of Italian poets.
- Danube.** A river of Europe flowing through Germany, Austria, Hungary, and Roumania to the Black Sea.
- Daphne.** In Greek mythology, the daughter of the river-god, Peneus. She was changed to a laurel while fleeing from Apollo.
- D'Arblay.** Madame d'Arblay (Frances Burney, 1752-1840), an English novelist.
- Dardan.** Trojan.
- Dardanelles.** The strait between Europe and Asia, connecting the Sea of Marmora with the Aegean Sea, in ancient times known as the Hellespont.
- Darien.** Another name for the Isthmus of Panama.
- Davenant.** Sir William Davenant (1605-68), an English poet and dramatist.
- David.** Second king of Israel (1055-1015 B. C.), noted in his youth for his playing on the harp.
- Davies.** Sir John (1569-1626) An English statesman and poet.
- Dawlish.** A seaside resort in Devonshire, England.
- Dead Sea.** A salt lake in Palestine.
- Death of Abel, The.** A prose idyl *Der Tod Abels* (1758), by Solomon Gessner (1730-88), a Swiss poet and painter.
- Deborah.** A Hebrew prophetess who helped to free the Israelites from the Canaanites, and who celebrated the victory in a famous song of triumph. See *Judges*, 4-5.
- Decalogue.** The Ten Commandments.
- Dee.** A river on the boundary of Denbighshire, Wales.
- De Foe.** Daniel De Foe (1661-1731), an English political writer and adventurer, author of *Robinson Crusoe*.
- Deira.** An Anglian kingdom extending from the Humber to the Lees, it included about what is now Yorkshire.
- Della.** Turkish soldiers who form the forlorn hope of the cavalry, always beginning the action.
- Delphi.** In ancient geography, a town in Greece situated at the foot of Mount Parnassus, the seat of the world-renowned oracle of Apollo.
- Delphic.** Relating to the oracle of Apollo at Delphi.
- Delphos.** See Delphi.
- Delos.** An island off the coast of Greece.
- Demetrius.** An Ephesian silversmith who assailed Paul.
- Democritus.** A famous Greek philosopher (5th century B. C.).
- Demogorgon.** An evil spirit or magician. See note on *Prometheus Bound*, p. 1837a.
- Dem.** A promenade between Teignmouth and the sea, in Devonshire, England.
- Denbighshire.** A county in Wales.
- Dennis.** John Dennis (1657-1734), an English critic. He incurred the enmity of Pope and was ridiculed by him in *The Dunciad*.
- Derwent.** A river of Cumberland and Lancashire, England.
- Derwentwater.** House of The earls of Derwentwater, zealous supporters of the Stuarts. James Radcliffe (1689-1716), 3rd Earl of Derwentwater, was a leader in the Jacobite rebellion of 1715. He was captured and executed in 1716.
- Désaix.** Louis Charles Désaix (1768-1800), a noted French general killed in the Battle of Marengo, Italy.
- Desdemona.** The beautiful white wife of Othello the Moor, in Shakespeare's *Othello*.
- De Staël.** Madame de Staël (1766-1817), a celebrated French writer.
- Democleon.** In Greek mythology, a king of Thessaly. He and his wife, Pyrrha, survived a nine days' deluge, their ark grounding on Mount Parnassus. To replenish the earth, an oracle commanded them to cast stones behind them, those of Deu-
- calion becoming men and those of Pyrrha, women.
- Deva.** The old Latin name for the River Dee, in North Wales.
- Devon.** Devonshire, a county in southwestern England.
- Devonport.** A fortified seaport in Devonshire, England.
- Devonshire.** A county in southwestern England.
- Dian, Diana.** Goddess of the moon and the chase. She fell in love with the shepherd boy Endymion, found sleeping in a cave on Mt Latmos, Asia Minor.
- Dickie of Dryhope.** A member of the Armstrong family who assisted in the rescue of Kinmont Willie. He lived in Liddesdale, Dumfriesshire, Scotland. He was outlawed in 1608.
- Dido.** The Queen of Carthage, who killed herself for love of Aeneas. See Virgil's *Aeneid*, Books 1 and 2.
- Diogenes.** A Greek cynic philosopher (4th century B. C.), who is said to have lived in a tub. He searched Corinth with a lantern to find an honest man.
- Diomed.** Diomedes, one of the bravest of the Greeks in the Trojan War.
- Dionysius, the Younger.** A tyrant of Syracuse (367-356 B. C.).
- Dirce.** 1—(967)—A fountain on Mt Cithæron, near Thebes, Greece. It took its name from (2) Dirce—(968)—wife of Lycus, King of Thebes. She was put to death by the two sons of Antiope, divorced wife of Lycus, her body was thrown into the fountain which bears her name. According to another legend, her body was changed by Dionysus into the fountain.
- Dia.** Pluto, god of the lower world, who bore away Proserpina, daughter of Demeter (Ceres).
- Dives.** 1—(148, 144)—Evil spirits of Persian mythology. 2—(338)—The rich man who, when he died, looked up from hell and saw Lazarus the beggar in Abraham's bosom (*Luke* 16 19-31).
- Dnieper.** A river in southwestern Russia, flowing to the Black Sea.
- Dodsley.** Robert Dodsley (1703-84), an English bookseller and playwright. He was the publisher of *A Select Collection of Old Plays*, 12 vols (1744).
- Dog of Darkness.** Cerberus, the watchdog at the entrance to Hades.
- Doge.** The elective chief magistrate, holding princely rank in the republics of Venice and Genoa, Italy.
- Dolce.** Carlo Dolce (1616-86), a Florentine painter, best known through his Madonnas. The painting referred to on p. 1084a, 24, is *Christ Breaking the Bread*.
- Dolor.** One of the Titans, who warred against the Olympian gods.
- Domdaniel.** In *The Arabian Tales* a seminary for evil magicians and a resort of evil spirits, it was an immense cavern "under the roots of the ocean" off the coast of Tunis, in North Africa.
- Domenichino.** Zampieri Domenichino (1581-1641), a noted Italian painter.
- Domingo's Shore.** San Domingo, an island republic of the West Indies. Under the negro leader Toussaint L'Ouverture, the island rebelled against the French in 1801, but was subdued by Napoleon.
- Don.** A river of Aberdeenshire, Scotland, which flows into the North Sea.
- Donald.** —(327)—Donald Cameron (1695?-1748), a Scottish Highland chieftain known as "Gentle Lochiel." He was a descendant of Sir Evan Cameron of Lochiel.
- Donne.** John Donne (1572-1631) an English divine, founder of the so-called metaphysical school of poetry.
- Don Quixote.** The gaunt hero of *Don Quixote*, a Spanish romance by Cervantes (1547-1616).
- Doon.** A small river in Ayrshire, Scotland, flowing into the Clyde.
- Dorian; Doric.** Relating to the Doric race, which originated in Doris, an ancient province in Northern Greece.
- Doris.** —(806)—In Greek mythology, a sea-goddess, the daughter of Oceanus, and mother of the Nereids.
- Douglas.** 1—(455)—James Douglas (d. 1488), a Scottish nobleman, who headed the rebellion against James II of Scotland, 1482-56, as a result of which he was banished. 2—(466)—See note on *Lives on the Lifting of the Banner of the House of Burreluch*, p. 1323b.

- Douglas Tower.** A ruined castle in Douglas, a village in Lancashire, Scotland.
- Dove.** A river of England forming part of the boundary between the counties of Derby and Stafford.
- Dover.** A fortified seaport in the county of Kent, England.
- Drachenfels.** A mountain in the Siebengebirge, a mountain range on the Rhine, in Germany.
- Drayton.** Michael Drayton (1568-1631), an English poet.
- Drontheim.** Trondhjem, a province and seaport on the west coast of Norway.
- Druid.** A priest of religion among the ancient Celts of Gaul, Britain, and Ireland. The Druids were supposed to have some knowledge of geometry, natural philosophy, etc.
- Drummond, William** (1585-1649). A Scottish poet of Hawthornden, near Edinburgh.
- Drury-lane.** A street in London near the Strand.
- Dryad.** In Greek mythology, one of the nymphs of trees. The life of each Dryad was bound up with the tree, usually an oak, in which she lived.
- Dryades.** The Dryads.
- Dryburgh.** A beautiful monastic ruin on the River Tweed, in Berwickshire, Scotland.
- Dryden.** John Dryden (1631-1700), a noted English poet and dramatist.
- Dryope.** A shepherdess in Greek mythology, the playmate of the Hamadryads, changed by them into a poplar.
- Duck.** Stephen Duck (1705-56), an English farm laborer who won some distinction as a poet.
- Duddon.** A river in the counties of Cumberland and Lancashire, England.
- Dudley, Earl of.** Worcester. An English statesman and soldier (1582-88), the favorite of Elizabeth.
- Dunfermline.** A town in Fife, Scotland. It has a noted abbey and was formerly a royal residence.
- Duncan.** In Shakespeare's *Macbeth*, King of Scotland, murdered by Macbeth.
- Dunciad.** A satirical poem by Alexander Pope (1688-1744).
- Dundagel.** A castle near the shore of Cornwall, England.
- Dunedin.** A poetical name for Edinburgh, Scotland.
- Dunoon-gill.** A steep narrow valley at the head of Langdale Vale in the county of Westmoreland, England. See Wordsworth's *The Idle Shepherd-Boys*.
- Dunmailraise.** Dunmail Raise, a pass in the Lake district of England, on the borders of the counties of Westmoreland and Cumberland.
- Dunning.** John Dunning (1731-88), an English lawyer and politician.
- Dunster.** A town in Somersetshire, England.
- Dyfed.** An old British name for a region in southwestern Wales.
- E.** One of De Quincey's guardians. He was a rural magistrate in a populous district close to Manchester.
- Easdale.** A valley in the county of Westmoreland, England.
- East Everly.** A small town in Wiltshire, England.
- Echelles.** Les Echelles, a village in eastern France, near the Italian border. It is named from the stairs which formerly existed there and have now been replaced by a road.
- Echo.** A nymph who by her prattling kept Hera from surprising her husband Zeus in the company of the nymphs. For this, she was punished by being compelled never to speak first and never to be silent when anyone else spoke. She pined away to an echo for love of Narcissus.
- Eden.** 1—(192, etc.)—In Biblical history, the Garden of Eden. 2—(443)—A river in the counties of Westmoreland and Cumberland, England. It is 8 miles northwest of Carlisle.
- Edgeworth, Miss.** Maria Edgeworth (1764-1849), an English novelist.
- Edina.** A poetic name of Edinburgh.
- Edinburgh Review.** The. A literary and political journal, founded at Edinburgh in 1802. It was the organ of the Whig Party.
- Edward the Confessor.** King of the West Saxons (1042-66).
- Edward I.** King of England (1272-1307).
- Edward II.** King of England (1307-27).
- Edward III.** King of England (1327-77).
- Edward IV.** King of England (1461-83).
- Egina.** Egina, an island of Greece in the Gulf of Argina, on the east side of Greece.
- Egremont.** Egremont, a town in Cumberlandshire, England.
- Egremont, Lord.** Sir George O'Brien Wyndham (1751-1837), an English patron of art, much interested in agriculture.
- Egripo.** A former name for Chalcis, a seaport of Euboea Island, Greece.
- Ehrenbreitstein.** A town and fortress in Prussia, Germany. It was taken by the French in 1799.
- Eildon-hills.** Three conical peaks in northwestern Roxburghshire, Scotland.
- Elira.** Ireland.
- Elamites.** People of an ancient kingdom, now part of Persia.
- Elba.** An island on the Tuscan coast of Italy.
- Elbe.** A river of Germany flowing from the Bohemian Alps to the North Sea.
- Elbingerode.** A town in the province of Hanover, Prussia, situated in the Harz Mountains.
- Eldon.** John Scott (1751-1838), 1st Earl Eldon, an English jurist, twice Lord Chancellor.
- Electeur of Hanover.** One of the seven great princes, who, from the 12th century to the dissolution of the Holy Roman Empire in 1806, had the right of electing the emperor.
- Electra.** The heroine of *Electra*, a Greek tragedy by Sophocles (5th century B. C.).
- Elves.** Elves, tiny spirits in human form, without a soul.
- Elgin.** Thomas Bruce (1777-1841), Earl of Elgin, a British diplomat. He collected the "Elgin Marbles," ancient Greek sculptures brought from the Parthenon in Athens, Greece, in 1811, and now in the British Museum.
- Elia.** The pseudonym of Charles Lamb (1775-1834) in his essays contributed to *The London Magazine*, beginning in 1820. The name was borrowed from an Italian, Lamb's fellow-clerk at the South-Sea House.
- Elia, Bridget.** Charles Lamb's sister Mary.
- Elia, James.** Charles Lamb's elder brother.
- Elijah.** A Hebrew prophet of the 9th century B. C.
- Elkett.** George Elliott (1717-90), an English general. He defended Gibraltar against the Spaniards and French in 1779-83.
- Elisha.** A Hebrew prophet of the 9th century B. C. He was the attendant and successor of Elijah.
- Elizabeth.** Queen of England (1558-1603).
- Elliot, Sir Gilbert.** —(442)—One of the rescuers of Kinmont Willie.
- Elliston, Mr.** Robert William Elliston (1774-1831), a noted English actor and theatrical manager.
- Elpenor.** One of the companions of Odysseus in Homer's *Odyssey*.
- Elsmore.** A seaport near Copenhagen. It was at the entrance of the sound where the Battle of Copenhagen was fought April 2, 1801.
- Elwina.** A character in *Perry*, a tragedy by Miss Hannah More (1746-1833), which was first acted in 1777.
- Elysian.** Of or pertaining to Elysium.
- Elysium.** The abode of the blessed after death.
- Emily.** See note on *Epipsychidion*, p. 1338b.
- Emma.** A name given to Wordsworth's sister Dorothy.
- Emmet, Robert** (1778-1808). An Irish patriot, leader of the United Irishmen. He attempted an uprising in 1803 and was hanged.
- Empedocles** (490-430 B. C.). A Greek philosopher, poet, and statesman.
- Encecladus.** In Greek mythology, a giant with one hundred arms. He was killed by Zeus and buried under Mt. Aetna.
- Endor.** A village in Palestine, where Saul consulted the female soothsayer (witch of Endor) on the eve of his last battle with the Philistines. At Saul's request she called up Samuel to advise Saul regarding the battle.
- Eudymion.** A beautiful youth, a shepherd of Mt. Latmus, in Caria, Asia Minor, who was beloved by Selene (Diana), the moon-goddess.
- Enfield.** A suburb of London.
- Engaddi.** Engedi, in scriptural geography, a place abounding in caverns, situated on the shore of the Dead Sea, southeast of Jerusalem. In the desert of Engedi, David hid from Saul.
- Enna.** An ancient city in Sicily. It was from a flowery meadow near this place that Pluto, ruler of Hades, carried off Proserpina, daughter of Ceres.
- Entrance of Christ into Jerusalem.** The. A famous painting by Benjamin Robert Haydon (1786-1846), a noted English painter.
- Eolian.** See *Eolian*.
- Ephesian.** Of Ephesus, a city in Asia Minor.
- Epictetus** (1st century A. D.). A noted Greek Stoic philosopher; he was born a slave in Phrygia, Asia Minor.

- Epicurean.** Pertaining to the Greek philosopher Epicurus, or to his doctrine.
- Epicurus (342-270 B C)** A Greek philosopher who taught that pleasure is the only good and the end of all morality.
- Epirus.** An ancient country in northwestern Greece.
- Epithalamium.** A lyric poem in celebration of a marriage.
- Epsom.** A town in the county of Surrey, England, famous for its mineral spring and its race-course.
- Erasmus.** Desiderius Erasmus (1466-1536), a famous Dutch classical scholar.
- Erebus.** A place of utter darkness between the earth and Hades.
- Erie.** A poetic name for Ireland, *ear, war, west*, and *in, an island*.
- Ermione.** In Tasso's *Jerusalem Delivered*, the heroine, who goes in armor with her lover Tancred to Jerusalem.
- Erse.** The language of the Celts in the Highlands of Scotland.
- Erymanthus.** A mountain of Arcadia in Greece.
- Esau.** The oldest son of Isaac, who sold his birth-right to Jacob (*Genesis* 25: 25).
- Eskdale.** The valley of the Esk River, in Dumfriesshire, Scotland.
- Esk.** A river in Dumfriesshire, Scotland, near the English border.
- Essex.** Robert Devereux (1567-1601), 2nd Earl of Essex, a favorite of Queen Elizabeth.
- Etherege.** Sir George Etherege, a seventeenth century English dramatist.
- Ethiop.** Archaic for *Ethiopian*, a native of Ethiopia, an ancient country south of Egypt.
- Ethwalde.** A lake and valley south of Hawkshead, in Lancashire, England.
- Eton.** A town on the Thames, opposite Windsor, in Buckinghamshire, England, the seat of Eton College.
- Etrurians.** The ancient inhabitants of Etruria, the modern Tuscany, in Italy.
- Eitrick.** A river in Selkirkshire, Scotland, which joins the Tweed near Selkirk. The wood adjoining it was formerly known as Eitrick Forest.
- Euclid (c 300 B C)** A famous Greek geometrical.
- Euganean Hills.** A chain of volcanic hills in north-eastern Italy.
- Eugene.** Prince François of Savoy (1663-1736), an Austrian general.
- Euphrosine.** Originally, a euphemistic title of the Furies.
- Euphrates.** A river of Asiatic Turkey.
- Euphrosia.** In John Lyly's *Euphrosia* (1578-79), an Athenian youth who embodies qualities of elegance, beauty, and amorousness.
- Euripides (5th century B C)** One of the greatest tragic poets of Greece, a friend of Socrates.
- Eurus.** The god of the east wind.
- Eurydice.** In Greek mythology, a nymph the wife of Orpheus. After her death, her husband was allowed to follow her to the lower regions, and lead her thence on condition that he should not look around at her during the passage. He violated the condition and she was returned to Hades.
- Euxine.** The Black Sea, an inland sea bounded by Russia, Asia Minor, European Turkey, and Bulgaria.
- Evans.** 1—A river in Scotland. It merges with the Clyde near Greenock, in the county of Renfrew 2—(527)—Sir Evan Cameron (1629-1719), a noted Scottish Highland chieftain of Lochiel, the head of the Cameron clan.
- Evandale.** A wooded region in the valley of the River Evan, Scotland.
- Evander.** A son of Hermes, and the leader of an Arcadian colony into Italy, some years before the Trojan War.
- Evans.** William Evans, a clerk in the South-Sea House, who became deputy-cashier in 1792.
- Examiner.** The. A weekly liberal and literary journal, established in January, 1808. Leigh Hunt was at one time editor.
- Excise-man.** A tax officer who collects duties on domestic goods and guards against violation of the tax laws.
- Exeter.** The capital city of Devonshire, England.
- Exeter, Lord.** A member of the titled Cecil family, residing at Burielgh House, Stamford, Lincolnshire, England.
- Excellin.** Excellino da Romano (1194-1259), an Italian tyrant who conquered Verona, Padua, and other Italian cities. His name became proverbial for cruelty.
- Fairfax, British.** Edward Fairfax (1590-1633), an English writer and poet, translator of Tasso.
- Fallero.** Marino Fallero, the hero of Byron's tragedy *Marino Faliero*. He was a doge of Venice, beheaded for treason in 1355.
- Falkirk.** A town in Shropshire, Scotland, where Charles Edward, The Young Pretender, defeated the English in 1746.
- Falstaff.** A fat, witty, and bibulous old knight in Shakespeare's *The Merry Wives of Windsor* and *Henry IV*.
- Fanny, Lord.** Lord John Hervey (1696-1743), an English writer and politician, called "Lord Fanny" on account of the effeminacy of his habits.
- Farnham.** A town in the county of Surrey, England.
- Fates.** In Greek mythology, the goddesses Clotho, Lachesis, and Atropos, who were supposed to control destinies.
- Fatima.** A common name of Turkish women.
- Fauns.** In Roman mythology, deities of the woods, represented as half-human, with pointed ears, a tail, and goat's feet.
- Faunus.** A mythical king of Latium, worshiped as a god of agriculture, sometimes identified with the Arcadian Pan.
- Fawcett.** Henry Fawcett (1833-84) a noted English statesman and political economist.
- Fays.** Fairies.
- Felnsage.** Gregor von Felsnagel (1707-1810), an inventor of a system of rules to assist the memory.
- Femelon (1651-1715)** A French ecclesiastical and writer.
- Fenton.** Elijah Fenton (1689-1730), an English versifier, who was associated with Pope in translating the *Odyssey*, he edited the works of Milton and Waller.
- Ferdinand.** A character in Shakespeare's *The Tempest*, in love with Miranda.
- Fergusson.** Robert Fergusson (1750-74), a Scottish poet.
- Ferneu.** A village in France, near the Swiss border, the residence of Voltaire.
- Ferragus.** A giant celebrated in medieval romance. He appears as Ferrau in Ariosto's *Orlando Furioso*, an Italian romance of the 16th century.
- Fes.** An ancient province and city in Morocco, North Africa.
- Fiametta.** Maria, daughter of the King of Naples, beloved by Boccaccio.
- Fichte.** Johann Fichte (1762-1814), a German philosopher, one of the founders of transcendental philosophy.
- Fidentia.** A town in northern Italy, the scene of the victory of Lucullus, a noted Roman general, over Carbo, the leader of the civil war against Sulla the dictator, in 82 B C.
- Field.** Barron Field (1786-1840), an English lawyer and friend of Charles Lamb.
- Fielden.** John Fielden (1784-1849) a radical reformer who because of his pertinacious advocacy of factory legislation was called, "The Self-acting Mule."
- Fielding.** Henry Fielding (1707-54), an English novelist and dramatist.
- Fiesole.** A small village on a hill near Florence, Italy. Lander lived there for some years.
- Fife.** A county on the east coast of Scotland.
- Filias, Saint.** A Scottish abbot of the 7th century. His name was given to several towns and to many chapels and holy fountains in Scotland.
- Fingal.** See note on *Fingal*, p. 1300b.
- Finn.** An Irish politician who took an active part in attacking and breaking up the Orangemen an anti-Catholic organization.
- Fitzgerald.** William Thomas Fitzgerald (1779-1829), a minor British poet.
- Fitzjames, James.** James V, King of Scotland (1513-42).
- Fitzroy.** The name of a titled family in England. See *Grafton*.
- Fives Court.** A place for playing fives, a game similar to tennis.
- Flaccus.** Caius Valerius Flaccus (1st century A D), a Roman poet.
- Fiatman.** Thomas Fiatman (1687-88), a well known lawyer, painter, and poet.
- Flavius.** A steward of Timon, in Shakespeare's *Timon of Athens*.
- Fleet Street.** A prominent street in London.
- Fleming.** A native of Flanders, an ancient district now divided among France, Belgium, and Holland.
- Fletcher.** John Fletcher (1579-1625), an English dramatist and poet, collaborator with Francis Beaumont.

- Flora.** In Roman mythology, the goddess of flowers and spring.
- Florence.** A large city in north-central Italy, noted for its art treasures and former prominence in literature.
- Florentines.** Inhabitants of Florence, Italy.
- Florisel.** A prince in Shakespeare's *The Winter's Tale*, in love with Perdita.
- Flower Pot, The.** An inn in Bishopsgate Street, the starting place of coaches for the north of London.
- Flutter, Sir Fopling.** An affected and fashionable fop in George Etherege's comedy, *The Man of Mode* (1676).
- Ford.** John Ford (1586?-1639), an English dramatist.
- Forth.** The Firth of Forth, a bay on the east coast of Scotland.
- Fortinbras.** The warlike Prince of Norway in Shakespeare's *Hamlet*.
- Fortunate Blue-Coat Boy, The.** A romance (1770) which shows how a Blue-coat boy marries a rich woman of rank.
- Fox.** Charles James Fox (1749-1806), a celebrated English statesman and orator.
- Franché-Comté (f. r. fr. com. t.).** The old County of Burgundy, in eastern France.
- Francis I.** —(912)—King of France (1515-47), conqueror of Milan (1515) and Burgundy (1544).
- Francis, Mr Philip** (1740-1818), an English political writer.
- Frank.** A member of one of the Germanic tribes which conquered Gaul in the 6th century, and from whom the country was named France. In the Orient, any European.
- Franklin.** Benjamin Franklin (1706-90), a noted American printer and diplomat.
- Frederick Barbarossa.** Frederick I the most noted emperor of the Holy Roman Empire (1155-89).
- Freers, Friars.**
- Friar Bacon.** The Friar Roger Bacon, an English philosopher and scientist of the 13th century, the hero of popular legend.
- Friuli.** An ancient duchy in northern Italy, now partly included in Austria.
- Fuller.** Thomas Fuller (1608-61), an English preacher author of *History of the Worthies of England*.
- Furies.** The goddesses of vengeance sometimes synonymous with Fates.
- Furness-fells.** Upland tracts in northern Lancashire, England.
- Fusell.** John Henry Fusell (1741-1825), a Swiss painter and art critic.
- G.** One of De Quincey's guardians. He was a banker in Lincolnshire.
- Gaelic.** Belonging to the Celtic Gaels or Highland Scotch or their language.
- Galaxy.** Popularly known as the Milky Way.
- Galesus.** An Italian river famous for fine-fleeced sheep.
- Gallilee.** A sea in Palestine frequented by Christ and his disciples. It is nearly 700 feet below sea-level.
- Galileo** (1564-1642). A famous Italian physicist and astronomer.
- Galla.** Water. A small stream in Roxburghshire, Scotland, it flows into the Tweed near Abbotsford, Scott's home.
- Gallie.** Pertaining to ancient Gaul, modern France.
- Gallian land.** France.
- Galston Muirs.** The moorlands near Galston, a small town in Ayrshire, Scotland.
- Gamelyn.** The hero of a medieval tale, once attributed to Chaucer.
- Gamester, The.** A tragedy by Edward Moore (1753) depicting the horrors of gambling.
- Ganges.** A river in northern India, venerated by Hindus.
- Ganymede.** The beautiful youth who succeeded Hebe as cup-bearer to the gods.
- Gaul.** Same as *all*.
- Garamant.** Fezzan, a province in northern Africa.
- Garrick.** David Garrick (1717-79), a noted English actor and dramatist.
- Garth.** Samuel Garth (1661-1719), an English physician and poet.
- Gascoigne.** Bamber Gascoigne (1725-91), a British Member of Parliament from the county of Essex.
- Gate Slack.** A passage among the Lowther hills on the border of Dumfriesshire, Scotland.
- Gath.** A Philistine city in Judah.
- Gaul.** Ancient Gallia, which in the time of the Romans included what is now France, northern Italy, Belgium, and parts of Switzerland, Germany, and Holland.
- Gay.** John Gay (1685-1732), an English poet.
- Gelra.** One of the Fatal Sisters.
- Gell.** Sir William Gell (1777-1836), a writer of travels and topography, especially of Greece and Troy.
- Geneva.** The name of a canton, a city, and a lake in Switzerland.
- Genii.** Tutelary spirits.
- Genoa.** A seaport and province in Liguria, Italy.
- Genoese.** A native of Genoa, Italy.
- Genille.** A non-Jewish people.
- George.** —(480a, 87)—See *Lambe, George*.
- George Barnwell.** A tragedy by George Lillo (1693-1739), an English dramatist.
- George I.** King of England (1714-27).
- George II.** King of England (1727-60).
- George III.** King of England (1760-1820).
- George IV.** King of England (1820-30).
- George Rex.** George III, King of England (1760-1820).
- George, St. (d. 303?).** The patron saint of England.
- Georgics.** A Latin poem treating of agriculture, trees, animals, etc., written by Virgil about 25 B.C.
- Gervon.** A fabulous monster with three heads. It was killed by Hercules.
- Ghent.** A prominent commercial and manufacturing city of East Flanders, Belgium.
- Giant Despair.** The owner of Doubting Castle in John Bunyan's *Pilgrim's Progress* (1679-84).
- Giants.** A mythological race of monstrous beings, who assaulted the gods and were imprisoned by them.
- Giant's Causeway.** The A famous rock formation on the north coast of Ireland.
- Gibbon.** Edward Gibbon (1737-94), an English historian, author of *The History of the Decline and Fall of the Roman Empire*.
- Gibraltar.** A fortified rock and town on the southern coast of Spain, a British possession since 1704.
- Gideon.** A judge of Israel. As a sign that Israel should be saved through his hand Gideon asked that God should let dew fall upon a fleece of wool and not upon the earth around it.
- Jerusalem.** Liberata. *Jerusalem Delivered*, an Italian epic poem by Torquato Tasso (1544-95) on the deliverance of Jerusalem by Godfrey of Bouillon, leader of the First Crusade (1096-1100).
- Gleita.** A loyal subject of Charles XII, King of Sweden (1697-1714).
- Gifford.** William Gifford (1756-1826), editor of *The Quarterly Review*; he was hostile to Keats. His satires *The Banned* and *The Unbanned*, were published in 1797.
- Gilbert.** Sir William Schwenck Gilbert (1836-1911), an English poet and dramatist.
- Gilpin.** The hero of William Cowper's poem *The Dying History of John Gilpin* (1782).
- Gilpin.** Horner. See *Horner*.
- Giovanni 1—(922)—**A character in John Ford's *His Pity Shes a Whore* (1633). 2—(996)—The Christian name of Boccaccio (1313-71), a great Italian poet.
- Giraldus Cambrensis.** A Welsh ecclesiastic and historian of the early 13th century.
- Glabbe.** A town on the western border of Yorkshire.
- Glaramara.** A rugged mountain in Borrowdale Valley, in the western part of Cumberland, England.
- Glasgow.** The industrial and commercial metropolis of Scotland. It is the seat of the University of Glasgow founded in 1451.
- Glasse.** Mrs Hannah Glasse author of *The Art of Cookery* (1747), and similar works.
- Glaucus.** A sea god, originally a fisherman, who became immortal by tasting magic grass.
- Gleim.** Johann W. Gleim (1731-1803) a German poet.
- Glen Fruin.** A valley southwest of Loch Lomond, in Dumfriesshire, Scotland.
- Glen Liss.** A valley southwest of Loch Lomond, in Dumfriesshire, Scotland.
- Glenalva.** A character in John Horne's tragedy, *Douglas* (1776).
- Glenartney.** A forest in Perthshire, Scotland.
- Glencairn.** Earl of. A staunch supporter of Regent Murray of Scotland.
- Glenfinlas.** A tract of forest ground in the Highlands of Perthshire, Scotland.
- Glo'ester.** —(63)—"Gilbert de Clare surnamed the Red, Earl of Gloucester and Hertford, son-in-law to King Edward"—Gray.

- Gloucester.** A city in Gloucestershire, England
Gloucester. Duke of. Later Richard III. King of England (1483-85). On the death of Edward IV, his older brother, Richard, seized the young Edward V and, in 1483, assumed the crown, the death of Edward V and his brother in prison being announced shortly after
- Gnidos.** Cnidus, an ancient city of Caria, Asia Minor, a seat of the worship of Aphrodite
- Godwin.** William Godwin (1766-1836), an English novelist and political writer See p 218
- Godwin, Earl.** An English statesman (1807-1853), chief minister of Edward the Confessor
- Godwin, Mary Wollstonecraft.** An English author (1757-1851), daughter of William and Mary Godwin, second wife of Shelley
- Goethe.** Johann W Goethe (1749-1832), a famous German poet and dramatist
- Gog and Magog.** Fabulous giants, names of two wooden statues in the London Guildhall supposed to represent the survivors of a race of giants which formerly inhabited Britain
- Golconda.** A town in India, once famous as a diamond market
- Golden Age.** A mythical period of perfect innocence, peace, and happiness In Roman literature, the period (81 B.C.-14 A.D.) of the greatest classical writers, Virgil, Horace, Livy, Ovid, and others
- Golden Square.** A prominent square in London
- Goldsmith.** Oliver Goldsmith (1728-74), an Irish poet, novelist, and dramatist
- Gondula.** One of the Fatal Sisters
- Gorgon.** Typh. Theobald Gorgon, a knight of an ancient family near Bristol He appeared as an actor in Chatterton's *Ælia* and *Godwyn*
- Gorgon.** A fabulous female monster said to inhabit the Western Ocean The name is usually applied to Medusa, whose hair was transformed into serpents so terrible that all who looked upon them were turned to stone She was slain by Perseus and her head set on the shield of Athena
- Goshen.** The district in Egypt allotted to the Children of Israel for their residence
- Goslar.** An ancient city in the province of Hanover, Prussia
- Goth; Goths.** A low German tribe that overran the Roman Empire in the 3rd and 4th centuries They founded kingdoms in Italy, Spain, and southern France The name is used of any barbaric or uncivilised person or people
- Gotham.** A village in Northamptonshire, England, famous for the proverbial follies of its inhabitants Irving applied the name to New York
- Gothic.** Pertaining (1) to the ancient Goths or their language, (2) to the so-called pointed types of medieval architecture (3) —(97)—to the Middle Ages in general, or (4) characterised by display
- Gowder crag.** A rocky eminence in Cumberland-shire, England
- Grammes.** The old and powerful family of Graham, which held extensive possessions in the counties of Dumfries and Stirling, in Scotland
- Grace.** One of three goddesses embodying and conferring grace, beauty, and joy and represented as attending on Venus The names usually given them are Euphrosyne, Aglaia, and Thalia
- Grafton.** A H Fitzroy (1785-1811), Duke of Grafton, an English political leader during the reign of George III (1760-1820)
- Grahame.** James Grahame (1765-1811) a Scottish poet, whose chief work is *The Rabbat* (1804)
- Grammaticus, Saxo.** A Danish historian of the 12th and 13th centuries
- Granby.** Marquis of John Manners (1721-70), a British general
- Grande Chartreuse.** See Chartreuse
- Grandison.** Lady. A character in Samuel Richardson's *The History of Sir Charles Grandison* (1744)
- Granicus.** A river in Mysia, Asia Minor the scene of Alexander the Great's victory over the Persians in 334 B.C.
- Grant.** Charles Grant (1778-1866), a very unpopular statesman In 1827 he entered Canning's last ministry as President of the Board of Trade and Treasurer of the Navy
- Granville.** George Granville (1667-1785), an English poet, dramatist and politician
- Grasmere.** A village in the county of Westmoreland, England, at the head of Grasmere Lake
- Grass Market.** The place of executions in Edinburgh in the 17th century
- Grassini.** Josephina Grassini (1778-1850), a famous Italian opera singer
- Grattan.** Henry Grattan, Jr (1746-1820), an Irish Member of Parliament who was noted for his quarrels in regard to legislation
- Gray.** Thomas Gray (1710-71), an English poet. See p 57
- Great Bear, The.** See Bear.
- Grecian.** —(987, 959)—A name given to students of the first class who were preparing for a university
- Greenhead Ghyll.** A small valley near Grasmere, in the county of Westmoreland, England
- Grenada.** Granada, a province in southern Spain
- Grenville.** W W Grenville (1759-1834), an English statesman, Secretary of Foreign Affairs in Pitt's ministry (1791-1801)
- Greta Woods.** A wood along the River Greta in northern Yorkshire, England
- Grétry.** André Grétry (1741-1813), a French opera composer
- Greville.** Fulke Greville (1534-1628), Lord Brook, author of poems and tragedies, and a Life of Sir Philip Sidney
- Grey Friars.** A school established on the site of the old Grey Friars' Monastery, London Christ's Hospital, founded on this site by Edward VI, was moved to Hotham, Sussex, in 1902
- Gribelin.** Simon Gribelin (1661-1738), an engraver, who in 1707 drew plates of the *Cartoons* of Raphael (1483-1520), the Italian painter
- Griffin.** A fanciful creature, half lion and half eagle
- Groat's House.** John o'. See John o' Groat.
- Groat's Place.** A fashionable square in London, it has been the residence of many famous men
- Grotto of Antiparos.** See Antiparos
- Group from the Sistine Chapel.** The Sistine, or Sistine, chapel is the private chapel of the Pope Its walls and ceilings are decorated with paintings, most noted of which are pictures of the Creation, the Deluge, and the Judgment, by Michelangelo
- Grub Street.** A London street (now Milton Street) formerly noted as the residence of poor and needy authors
- Guadalquivir.** A river in southern Spain
- Guardian.** The An 18th century periodical published by Addison Steele, and others
- Guelphs (Guelfs, Welfs).** A powerful family in Germany and Italy from the 9th to the 15th century
- Guildenstern.** A courtier in Shakespeare's *Hamlet*
- Guildford.** A town in the county of Surrey, England
- Guildhall.** The corporation hall of the city of London, England
- Guinea.** The coast-land of western Africa
- Gulliver's Travels.** A social and political satire in the form of a book of travels, written by Jonathan Swift (1726)
- Gully.** John Gully (1783-1863), a prize-fighter and sportsman
- Gwyneth.** North-Wales
- Gyges.** A son of Uranus and Gaea, one of the giants, he was killed by Hercules
- Hadrian.** Publius Ælius Hadrianus a Roman emperor (117-138) He constructed a wall against the Picts and Scots in northern England between Solway Firth and the mouth of the River Tyne
- Hag of Endor.** See Endor
- Hagar.** Concubine of Abraham
- Halber.** A place of execution near Carlisle, Cumberland-shire, England
- Haldon.** A range of hills in Devonshire, England
- Hallam.** Henry Hallam (1777-1859), a noted English historian
- Hallowell, Captain.** Benjamin Hallowell, a British naval captain with Nelson at the Battle of Trafalgar (1805)
- Hamadryades.** See note on *The Hamadryad*, p 1804b
- Hamelin.** A town in Hanover province, Prussia
- Hamet.** Cid Hamet Benengeli, the imaginary chronicler from whom Cervantes said he got the account of Don Quixote Byron states that Hamet promises repose to his pen, in the last chapter of *Don Quixote*
- Hamilton.** —(438, 441)—See note on *Cadyow Castle*, p 1820a
- Hamilton, Gavin.** A Scottish painter and antiquarian (1780-97)
- Hamilton, Lady.** —(411, 416)—Emma Lyon Hamilton (c1761-1815), the wife of Sir William Hamilton, a British Ambassador at Naples She was the mistress of Lord Nelson whom she met in Naples in 1783, and the cause of his separation from his wife

- Hamlet.** The leading character in Shakespeare's *Hamlet*.
- Hampden.** John Hampden (1594-1643), an English patriot and statesman who refused to pay ship-money exacted by Charles I.
- Hampshire.** A county in South England.
- Hampstead.** See note on *To Hampstead*, p. 1278a.
- Handel.** George Frederick Handel (1685-1759), a famous German musical composer, he lived in London for some years.
- Hanging Gardens of Babylon.** A four-acre terraced garden, 300 feet high, built on a raised base supported by pillars. It was constructed by Nebuchadnezzar (6th cent. B. C.), and is known as one of the seven wonders of the world.
- Hannibal.** The famous general of Carthage. He overcame Marcellus, the Roman general, in southern Italy, in 208 B. C.
- Hanover.** A province in Prussia.
- Hanway, Jonas** (1712-86). An author and tourist. He was a vehement opponent of tea, over which he got into conflict with Samuel Johnson, an inveterate tea drinker.
- Haram.** Harem.
- Hardy.** Sir Thomas Hardy (1769-1839), an English rear-admiral.
- Harfleur.** A seaport in northern France, taken by the English, Sept., 1415, retaken by the French, 1449.
- Harmer-hill.** A prominent hill on the road between Wem and Shrewsbury in Shropshire, England.
- Harmodius.** See p. 694a, n. 8.
- Haroun Al Raschid** (Haroun the Just). Caliph or Prince of Bagdad (786-809). He is an important character in *The Arabian Nights' Entertainment*.
- Harrington.** Charles Stanhope (1733-1829). Third Earl of Harrington, an English general, aide-de-camp of Burgoyne in the American Revolution.
- Harriott.** John Harriott, author of *Struggles Through Life* (1807), a work which contains an interesting account of the author's adventures in New England.
- Harrison.** John Harrison (1693-1776), a noted English mechanician and watch-maker.
- Henry the V.** Henry V, King of England (1413-22).
- Hartz Mountains.** A mountain range in Brunswick and Anhalt, Germany, and in the provinces of Hanover and Saxony in Prussia.
- Harvey, Captain.** Sir Elisha Harvey (1759-1830), an English Admiral.
- Hasecombe.** A hill in the county of Surrey, England.
- Hasan.** An Arabian prince of the 7th century. He was the grandson of Mohammed.
- Hathaway.** Nathaniel Hathaway, steward at Christ's Hospital from 1790 to 1813.
- Hawthhead.** A village in northern Lancashire, England.
- Hawthornden.** A town in the county of Edinburgh, Scotland, it is famous for its caves.
- Haydon.** Benjamin Robert Haydon (1786-1846), a noted English historical painter.
- Hayley.** William Hayley (1745-1820), an English writer, author of *The Triumph of Temper* (1781), *The Triumph of Music* (1804), and various biographies.
- Haslitt.** William Haslitt (1778-1830), an English author and critic. See p. 1007.
- Hebe.** The cup bearer of the gods.
- Hebride Isles; Hebrides.** A group of islands on the west coast of Scotland.
- Hecate.** A goddess of the infernal regions, teacher of witchcraft and sorcery.
- Hecle.** A volcano in Iceland.
- Hector.** In Greek legend, the son of Priam and Hecuba, and the leader of the Trojans in the Trojan War. He was slain by Achilles. He is a prominent character in Homer's *Iliad*.
- Hela.** The goddess of death, who presided over Nifheimr, the hell of the Gothic nations.
- Helen.** 1—(864, 1075)—Helen of Troy, wife of Menelaus, King of Sparta, carried off on account of her beauty by Paris, son of Priam, King of Troy. She was the Trojan war heroine of Homer's *Iliad*. 2—(1104n) Julia Flavia Saint Helen (247-328) mother of Constantine.
- Helicon.** A part of the Parnassus, a mountain range in Boeotia, in Greece. It had two springs, Aganippe and Hippocrene, sacred to the Muses.
- Heligoland.** An island and fortress in the North Sea.
- Hellas.** The sun-god, called Hyperion by Homer, later he was identified with Apollo.
- Hellas.** Greece.
- Helle.** The Hellespont. See Hellespont.
- Hellensia.** A group of poems on Greek topics.
- Hellespont.** The ancient name of the Strait of Dardanelles, between Europe and Asia. It took its name from Helle (daughter of Athamas and Nephele), who was drowned in it.
- Heloise.** —(70)—A French abbess of the 12th cent. See Abelard.
- Helots.** The slave class of Laconia, or Sparta, Greece.
- Helvellyn.** A mountain in Cumberlandshire, England.
- Helvetia.** The ancient Latin (now poetical) name for Switzerland.
- Hengest.** A fifth century chief of the Jutes, founder of the Kingdom of Kent, in Britain.
- Henry.** The name of a number of English Kings. I, 1100-35, II, 1154-89, III, 1216-72, IV, 1399-1413, V, 1413-22, VI, 1422-61, VII, 1485-1509, VIII, 1509-47.
- Henry VIII.** A chronicle-history play, partly written by Shakespeare.
- Heraclia.** An ancient Greek city on the coast of Asia Minor.
- Heraclius.** See Hercules.
- Heraclitus** (fl. 500 B. C.). A Greek philosopher of Ephesus, surnamed "The Obscure" because of his style, he was known also as "The Weeping Philosopher" because of the solemnity of his bearing and the hopelessness of his view of life.
- Heralds' College.** A body of officials, instituted in 1484 to determine rights and titles in heraldry and to regulate the use of heraldic devices.
- Herbert.** William Herbert (1778-1847), a translator of Icelandic and other poetry. One of his principal pieces is entitled *Song on the Recovery of Thor's Hammer*.
- Herculaneum.** An Italian city buried with Pompeii in 79 A. D., by the eruption of Mount Vesuvius.
- Herculean.** Resembling Hercules in strength; requiring great strength or labor.
- Hercules.** The son of Zeus, he was noted for his gigantic strength, hero of numerous mighty labors, one of which was the securing of the girdle of the Amazon queen Hippolyta.
- Hercynian forest.** A forest near the Rhine in southern and central Germany.
- Hera.** Queen of heaven. See Aphrodite.
- Hermaphroditus.** The fabled son of Hermes and Aphrodite, combining both sexes in one body, having been joined to Salmacia, a nymph presiding over a fountain near Halicarnassus. He is regarded as an emblem of indissoluble marriage.
- Hermes.** The messenger and herald of the gods.
- Hero.** 1—(592, 764, 780, 794)—A priestess of Aphrodite, beloved by Leander, who swam nightly across the Hellespont from Abydos, Asia Minor, to meet her. Leander was drowned during a storm, and Hero, in despair, threw herself into the sea. 2—(780)—A character in Shakespeare's *Much Ado About Nothing*.
- Herod.** Surnamed "The Great," King of Judea (40-4 B. C.). He is alleged to have ordered the massacre of the infants in Bethlehem, in order to kill the child Jesus. See *Herod's Lament for Marianne* (p. 512) and note, p. 1221b, also Stephen Phillips's *Herod, a Tragedy* (1900).
- Herodotus** (5th century B. C.). A noted Greek historian.
- Henry the fourth.** Henry IV, King of England (1399-1413).
- Hertford.** A branch of Christ's Hospital School, for girls, located in Hertford, Hertfordshire, England.
- Hertfordshire.** A county in the south-central part of England.
- Hertha.** (Nerthus). A German goddess of fertility and growth.
- Hervey, William.** An English soldier and nobleman of the early 17th century.
- Hesiod** (8th century B. C.). A celebrated Greek poet.
- Hesper, Hesperus.** The evening star in Greek mythology.
- Hesperian.** Of or pertaining to Hesperus, the evening star.
- Hesperides.** The maidens who guarded the golden apples in the garden of the gods, also, the garden itself, on the borders of eternal darkness.
- Hessey.** James Augustus Hessey. A member of the publishing firm of Taylor & Hessey, Keats's publishers.
- Heywood.** Thomas Heywood, A noted English dramatist of the early 17th century.
- Hibernian Strangford.** See Strangford.
- Hierarch.** A leader of celestial hosts.
- High-Born Helen.** This poem appears as *Helen* in most editions of Lamb's works.

- Highflyer.** A fast stage coach
Highgate. A suburb of London
Highland Mary. A name given by Burns to Mary Campbell and to Mary Morrison
Hilda. One of the Fatal Sisters
Himara. An ancient town in Sicily
Hinckleam. Of Hinckley, a town in Leicestershire, England
Hindu. A member of one of the native races of Hindustan, the central peninsula of Asia
Hindhead. A ridge in the southwest part of the county of Surrey, England
Hinnom, Hinnom's Vale. The ancient valley of Hinnom, south of Jerusalem. It was called also Gehenna and Tophet, and in later times, it became the prototype of the place of punishment, and was regarded as the mouth of Hell
Hippias. Son of Pisistratus, he became ruler and tyrant of Athens in 527 B C and was expelled in 510
Hippocrates. A celebrated physician who served Athens at the time of the great plague, 420 B C. He was a native of Cos, an island in the Ægean sea
Hippocrene. A fountain sacred to the Muses, on Helicon, a part of the Parnassus, a mountain range in Boeotia, in Greece. The tale was that the fountain gushed out where the hoof of Pegasus struck the ground
Hippolyta. See note on *Thesus* and *Hippolyta*, p. 1304b
Hobbes. Thomas Hobbes (1588-1679), a celebrated English philosopher
Hoder. See note on Gray's *The Descent of Odin*, 67b, 55-56, p. 1260b
Hodges. A student at Christ's Hospital with Lamb
Hoel. The son of Prince Owain Gwynedd of North Wales; he was a poet and a warrior
Hofer. Andreas Hofer (1767-1810), a Tyrolean patriot and insurgent leader, executed by the French under Napoleon
Hogarth. William Hogarth (1697-1764), a noted English painter and engraver
Hogg, James. A Scottish poet (1770-1835). See p. 476
Hog-lane. A disreputable street in London, now Middlesex Street
Hog's Back. A mountain ridge in the county of Surrey, England
Holcroft. Thomas Holcroft (1745-1800), an English dramatist, actor, and miscellaneous writer
Holland. Henry Richard Vassall (1773-1840), 3rd Lord Holland, who Byron thought wrote the hostile attack upon his *Hours of Idleness*. Byron says that Holland was "applauded for dinners and translations"
Holy Alliance. An alliance made in 1815 by the Emperors of Austria and Russia and the King of Prussia, subsequently joined by all the European sovereigns except the Pope and the King of England
Holyhead. A seaport in Anglesea, Wales
Holy Paul. —(884)—St Paul's Cathedral, London, it contains a statue of John Howard (1726-90), the prison reformer
Holy Roman Empire. Certain portions of the old Roman Empire together with the Frankish possessions of Charlemagne who was crowned Emperor at Rome, 800, by Pope Leo III. In 962 the real Holy Roman German Empire began. It became extinct in 1806 when Francis II resigned for the hereditary crown of Austria
Holy Thursday. Thursday of Holy Week—4 e, the week before Easter
Homer. An ancient Greek poet, variously assigned to the 8th to 12th century B C the reputed author of the *Iliad* and the *Odyssey* and of the so-called Homeric hymns. According to tradition he lived in Smyrna and on the islands of Chios and Ios in the Ægean Sea, and in his old age was blind
Honorable Society of the Middle Temple. See Temple
Hooker. Richard Hooker (1534-1600), a noted English divine
Horace. Quintus Horatius Flaccus (65-8 B C), a noted Roman lyric and satirical poet
Horatio. A character in Shakspeare's *Hamlet*
Horner, Giffin. The goblin page in Scott's *The Lay of the Last Minstrel*
Hornio. The devil
Horton, Lady Wilmot. Anne Beatrix Horton, wife of Byron's second cousin, Robert John Wilmot (1784-1841). She died in 1871
Hounslow. A town in the county of Middlesex, England
Houri. The beautiful damsels who, according to the Moslem faith, are to be companions of the faithful in Paradise
Hours. Mythological beings represented as accompanying Venus, and as bringing the changes of the season
House of Commons. The lower legislative body of England
House of Tudor. An English dynasty, descended on the male side from Owen Tudor, on the female side from John of Gaunt through the Beauforts. It comprised the sovereigns, Henry VII, Henry VIII, Edward VI, Mary, and Elizabeth
Houses of Parliament. The legislative body of England consisting of the House of Commons, and the House of Lords
Howard. 1—(381, 984)—John Howard (1726-90), an English philanthropist noted for his efforts in behalf of prison reform. 2—(482)—See note on *U Kimman*, p. 1272 b. 3—(527)—See p. 527b, n. 2
Howard, Earl of Nottingham. —(230)—Charles Howard (1530-1624), an English admiral
Howe. William Howe (1720-1814), a British general in the American Revolution
Hoyle. Edmund Hoyle (1672-1769), an English writer on whist and other card games
Hubert, Saint (656?-727). A bishop of Liège, Belgium, the patron saint of hunters
Huguenot. The Huguenots were French Protestants, who suffered great persecution during the religious wars of the 16th and 17th centuries
Hull. A seaport on the east coast of Yorkshire, England
Humboldt. F. H. A. Humboldt (1769-1859), a German naturalist and statesman
Hume, David (1711-76). A famous Scottish philosopher and historian
Hume, Joseph (1777-1855). An English politician who devoted himself to financial questions and was indefatigable in exposing extravagance and abuse. *Retrenchment* was his watchword
Hun. One of an obscure Asiatic nomadic and warlike race living between the Volga and the Volga about the dawn of the Christian era. —(420)—Austrians
Hungerford. A city in western Berkshire, England
Hunt. James Henry Leigh Hunt (1784-1830), an English poet and essayist. See p. 866
Hyalanth. The anemthus, a beautiful youth beloved of Apollo and accidentally killed by him while playing at discus-throwing. From the blood of Hyacinthus sprang the flower called hyacinth
Hybla. An ancient town of Sicily famous for its honey
Hydaspes. The ancient name of the River Jhelum in India
Hyde Park Corner. Hyde Park is a park in Westminster, London, one of the largest of the London parks
Hymen. The god of marriage
Hyperion. Titan father of Helios the sun-god, also the sun-god himself, the incarnation of light and beauty
Iago. The villain in Shakspeare's *Othello*
Ianthe. Sophias Jane Swift, London's early sweetheart. Her first husband died in 1612 and she soon afterwards married M. de Moliand. They went to live in Paris where her second husband died. She spent two years (1829-31) in Florence, and passed the remainder of her life between England and France. She died in Paris in 1851
Iapetus. A Titan, father of Prometheus and Atlas, and fabled ancestor of the human race
Iberian. Of Iberia, the ancient name of the Spanish peninsula
Icarus. A youth who flying with his father, Daedalus on wings fastened with wax, soared so high that the sun melted the wax and he fell into the Ægean Sea and was drowned
Icolmkill. Iona, an island of the Inner Hebrides on the west coast of Scotland
Ida. An ancient mountain in the Island of Crete, southeast of Greece, connected with the worship of Zeus
Idalia. A town in the Island of Cyprus, in the Mediterranean, containing a temple for the worship of Venus, goddess of love
Iliad. A Greek epic poem dealing with the story of the siege of Ilium (Troy). It is ascribed to Homer
Ilion. See Troy
Iliacus. A small river in Attica, Greece
Ilium. See Troy
Imogen. A character in Shakspeare's *Cymbeline*

- Inde.** 1—(816)—Indus, a river in India 2—(800)—India
- India House.** The London headquarters of the East India Company, a trading company formed in 1600 to carry on commerce with the East Indies. It became also a great political power, until in 1858 it practically governed India.
- Indostan.** India
- Indus.** A river in India
- Inferno.** The first part of Dante's *The Divine Comedy*, describing the poet's journey through hell under the guidance of Virgil
- Inner Temple.** See Temple
- Inquisition.** The Roman Catholic court for examination and punishment of heretics. It came into being in 1531, and took its most severe form in Spain where torture, as a means of eliciting evidence, was generally employed
- Inverlochy.** A place in Argyllshire, Scotland, where James Graham (1612-50), Earl of Montrose, defeated the Scottish Covenanters in 1645
- Inverness.** A county in north-central Scotland
- Invermayde.** A village in Shirlingshire, Scotland, near the head of Loch Lomond
- Io.** A beautiful nymph beloved of Jupiter, she aroused the jealousy of Juno
- Iona.** Island of. One of the Inner Hebrides, off the west coast of Scotland
- Ionian, Ionic.** Pertaining to Ionia, the ancient name of the coast district and islands of western Asia Minor, peopled by Greek colonists
- Iphigenia.** See note on *On His Own Agamemnon* and *Iphigenia*, p. 1304a
- Iran.** Persia
- Iris.** The personification of the rainbow, regarded as the swift messenger of the gods. She was supposed to loosen the hair of dying persons so that their spirits might depart
- Irish Rebellion.** A rebellion fostered in 1798 by the Society of United Irishmen for the avowed purpose of separating Ireland from the British Empire
- Iron Age.** In Greek mythology the last and most degraded period of the ages preceding the human era. Opposed to Golden Age
- "Iron Mask."** An allusion to the Man in the Iron Mask, a mysterious figure of the late 17th century in Italy. He has been identified as Count Maitelli, Secretary of State at the Court of Gonzaga, Duke of Mantua
- Irthing.** A river in the northeastern part of Cumberlandshire, England
- Isaiah.** A Hebrew prophet (740-701 B. C.)
- Iscariot.** A boon companion of Canyng. He appears as an actor in Chatterton's *Billa and Todd*
- Isar.** A river in Bavaria, Germany
- Isle of Man.** An island in the Irish sea
- Islington.** A parish in northern London
- Ismail.** A town of Russia, formerly a Turkish fortress. The massacre which followed the storming of the city by the Russians in 1790 was one of the bloodiest events in the annals of European warfare
- Israel.** The kingdom of the northern tribes of the Israelites, who seceded from the southern tribes in the reign of Rehoboam, 953 B. C.
- Israel's sons.** Children of Israel, descendants of Jacob
- Istambol.** Istanbul or Istamboul, a Turkish name of Constantinople
- Italia.** The ancient name of Italy
- Ithaca.** An island of the Ionian group, Greece, in classical times the home of Odysseus
- Ixion.** In Greek legend, a king of a wild people of Thessaly, Greece, in the heroic age. He made love to Hera, by whom (in the form of a cloud sent by Zeus) he became father of the Centaurs. For boasting of the favors of Hera, Ixion was bound to an endlessly revolving wheel in Tartarus
- Jack.** The conventional name of a sailor
- Jack Cade.** Jack Cade was the leader of "Cade's Rebellion," a political uprising in Kent, in 1450
- Jack Horner.** An old nursery rhyme, the hero of which "sat in a corner eating his Christmas pie"
- Jackson.** John Jackson (1700-1845), a well-known prize-fighter
- Jacob.** The son of Isaac and ancestor of the Israelites
- Jacobi.** Friedrich Heinrich Jacobi (1743-1819) a noted German philosopher
- Jaffa.** A seaport of Palestine. It was stormed by the French under Napoleon in 1799
- Jamblichus.** One of the Neo-Platonic philosophers of the 4th century
- Janus.** An ancient Roman deity, god of gates and doors. He was represented with two faces looking in opposite directions, thus seeing the past and the future at the same time
- James.** 1—(443)—James VI, King of Scotland (1567-1625) and—(627)—King of England as James I (1603-25) 2—(455)—James V, King of Scotland (1512-42) 3—(1070)—James I, King of Scotland (1400-87), 4—(1150)—King of England (1185-88)
- Jamy.** the Skottish King —(116)—James I, King of Scotland (1406-37)
- Jason.** See Medea
- Jean.** Burns's wife
- Jeffrey.** Francis Jeffrey (1773-1850), a Scottish critic, essayist, and jurist. He was editor of *The Edinburgh Review*. See p. 884
- Jenkins.** A dissenting minister in Whitchurch, Shropshire, England
- Jephthah.** A judge of Israel who sacrificed his daughter in fulfillment of a vow that if he subdued the Ammonites he would kill whatever came out of his house to meet him on his return
- Jericho.** An ancient walled city of Palestine. When attacked by the invading Israelites under the command of Joshua, its walls were miraculously destroyed
- Jerome.** St. Jerome (c.340-420) one of the fathers of the Latin Church. He published a Latin version of the Bible known as the Vulgate
- Jesuit.** One of a Catholic religious order founded by Ignatius Loyola in 1534 under the title of The Society of Jesus, whence its name—Jesuits
- Jewel.** John Jewel (1522-71), Bishop of Salisbury, an English divine
- Joan of Arc.** "The Maid of Orleans" (1412-31) the French national heroine. She won a great battle against the English in 1429
- Jock of Hareldam.** A traditional ballad hero
- Job.** The chief personage in the book of *Job*, in the Old Testament
- John Bunloe.** A novel by Thomas Amory (1801?-1749) an English humorist and moralist. The hero John Bunloe is noted for his amorosness; he was married seven times
- John o' Groat's House.** A building near Duncansby Head, the northernmost point of Scotland, said to have been erected by John o' Groat, a Dutchman who probably settled there about 1480
- John, Saint.** One of the twelve apostles, author of the book of *John*
- Johnson.** Samuel Johnson (1709-84), a celebrated English essayist and lexicographer. He wrote in the conventional classical manner
- Jonathan.** —(620)—See *Hull, John*
- Jonson.** Ben Jonson (c.1573-1637), a celebrated English poet and dramatist
- Josephus.** Flavius Josephus (37-96?) a celebrated Jewish historian
- Joshua.** A leader of the Israelites who conquered Canaan. He is the subject of the book of *Joshua*
- Jove.** Same as Jupiter or Zeus
- Jovian.** Remembling Jove
- Judah.** The tribe descended from Judah, or the territory in Palestine assigned to it
- Judaism.** The Jewish civil and religious law
- Judas.** Judas Iscariot, the betrayer of Christ
- Judean.** Of Judea, a southern division of Palestine in the Roman period
- Julian, Count.** The hero of Landor's dramatic poem *Count Julian*
- Julian, Emperor.** Emperor of Rome (361-363)
- Juliet.** The heroine in Shakespeare's *Romeo and Juliet*
- Jungfrau.** A high mountain of the Alps in Switzerland
- Junius.** The signature of an unknown writer of letters attacking the British government, published 1769-72
- Juno.** The wife of Jupiter and queen of heaven. She was identified with the Greek goddess Hera. See *Ixion*
- Junot.** Andoche Junot (1771-1813), a French general
- Jupiter.** The supreme deity in Roman mythology. He was worshiped on the Capitoline Hill at Rome. His weapon was the thunderbolt, the eagle was sacred to him
- Jura.** A chain of mountains in eastern France and western and northern Switzerland
- Juvenal.** (c.55-125) A Roman satiric poet
- Kaf.** In oriental legend a mountain range consisting of a single emerald, said to surround the world

- Kaff.** Caucasus, a mountain system in Russia, between Europe and Asia
- Kaliburn.** The sword of King Arthur, which Monkish historians say came into the possession of Richard I, and was given by him, in the Crusades, to Tancred, King of Sicily, as a royal present, about 1190
- Kant.** Immanuel Kant (1724-1804), founder of the so-called Critical System of Philosophy
- Kathay (Cathay).** A poetical name for China
- Katrine.** A lake in the western highlands of Perthshire, Scotland
- Kean, Mr.** Edmund Kean (1787-1833), a celebrated English actor
- Keats, George and Georgiana.** George Keats was the brother of John Keats the poet, Georgiana was George Keats's wife
- Kemble, Mr.** John Philip Kemble (1757-1823), a noted English actor
- Kendal.** A town in the county of Westmoreland, England
- Kensington.** A western section of London
- Kent.** 1—(81)—William Kent (1684-1748), an English painter, sculptor, architect, and landscape gardener 2—(287, 294)—A county in south-eastern England 8—(958)—The servant of Lear in *King Lear*
- Kentish Town.** A district in the northwestern part of London
- Keppel.** Augustus Keppel (1725-86), an English admiral
- Keewick.** A town in Cumberland, England, the burial-place of Southey
- Keymer.** Mr. Keymer, a London bookseller
- Kilda (St. Kilda).** A small island outside of the Hebrides, west of Scotland
- Kilmarnock.** An ancient mining and manufacturing town in Ayrshire, Scotland
- King of Day.** Hyperion, god of the sun
- King of Terrors.** Death. See *Job* 18
- King's College.** A college of Cambridge University, Cambridge, England
- Kirk-Alloway.** See Alloway
- Klopstock.** Friedrich Gottlieb Klopstock (1724-1803), a German lyric and epic poet, author of *The Messiah*
- Knox.** John Knox (1505-72), a celebrated Scottish reformer, statesman, and writer
- Koran.** The Mohammedan sacred scripture
- Koshusko.** See note on *Koshusko*, p. 1234b
- Kotzebue.** See p. 898b, n. 2
- Krüdener, Madame.** Barbara von Vietinghoff-Scheel (1764-1824), Baroness of Krüdener, a Russian mystic, friend of the Czar, Alexander I (1775-1825)
- Kyrkstone; Kirkless.** A priory in western Yorkshire
- Labrador.** A peninsula between Hudson Bay and the Atlantic Ocean in northeastern Canada
- Lady Blanche.** A picture known as *Modesty and Vanity*
- Laertes.** A character in Shakespeare's *Hamlet*
- Lahore.** An important trade and educational city in India, annexed by the British in 1849
- Lalan.** Lalus, legendary King of Thebes, upon learning from the oracle that he would be killed by his son, who would wed his own mother, left his infant son Oedipus in an exposed place. The boy was rescued, and later slew his father unwittingly
- Lake District; Lakes.** The region in northern England including the counties of Lancaster, Cumberland, and Westmoreland, so called because of its beautiful lakes
- Lake Leman.** See Leman
- Lakers.** A name given to Wordsworth, Coleridge, Southey, and others because of their residence in the Lake district of England
- Lamb.** Charles Lamb (1775-1834), a noted English essayist. See p. 915
- Lamb, Miss.** Charles Lamb's sister Mary (1764-1847)
- Lamb.** 1—(486a, 55)—William Lamb (1779-1848), 2—(486a, 57, 486b, 82, 493, 495)—George Lamb (1784-1834). Both were cousins of Byron's wife George Lamb was a contributor to *The Edinburgh Review*, and the author of an unsuccessful farce, *Whistle for It*. At the time of Byron's separation from his wife, George Lamb supported Byron, the wives of George and William Lamb supported Lady Byron. William Lamb supported neither
- Lambros.** 1—(506)—Lambros Katsones, a noted Greek revolutionist and pirate, of the late 18th century 2—(605)—Haidée's father, in Byron's *Don Juan*, probably identified with 1
- Lancashire.** A county in northwestern England
- Lancaster.** 1—(64, 182, 221)—The name of a line of English kings descended from John of Gaunt, Duke of Lancaster, third son of Edward III. In the 15th century, the House of Lancaster contested for the throne with the House of York, descendants of Edmund, Duke of York, fourth son of Edward III, in the War of the Roses, so called from the red rose and the white rose, badges of the adherents of the respective houses 2—(1120)—A city in Lancashire, England
- Lane's novels.** The novels published by William Lane at the Minerva Press, in London
- Langdale Pike.** A hill in the county of Westmoreland, England, at the head of Langdale Vale, near Ambleside
- Laocoon.** An antique group in marble representing the death of the Trojan priest Laocoon and his two sons, who are represented as crushed by huge serpents
- Laodamia.** See note on *Laodamia*, p. 1371a
- La Place.** Pierre La Place (1749-1827), a French astronomer and mathematician
- Lapland.** A region in the northern parts of Norway, Sweden, and Russia
- Lapponian.** Belonging to Lapland
- Lara.** 1—(83)—See note on *Fugate*, p. 1306b 2—(906)—A poem by Byron
- Last Supper.** A famous painting by Leonardo da Vinci (1452-1519), in Milan, Italy. It was finished in 1498
- Latium.** Of or pertaining to ancient Latium in Italy
- Latimer.** Hugh Latimer (1484-1555), an English Protestant martyr, bishop of Worcester
- Latium.** An ancient country in Italy, between Etruria and Campania, the home of the Latin or Roman people
- Latmian.** Endymion, a shepherd on Mt. Latmus, Asia Minor, who was loved by Diana
- Latmos.** Latmus, a mountain in Caria, Asia Minor, where Diana found the shepherd boy Endymion, sleeping
- Latona.** Name as Leto, mother of Apollo and Artemis. She personifies night
- Laura.** The sweetheart of Petrarch, immortalized in his sonnets
- Lausanne.** A city in Switzerland
- Lawrence, Sir.** Sir Thomas Lawrence (1769-1830), a noted portrait painter
- Lawson.** Dr. Thomas Master of Manchester School when Dr. Quincey was a student there, in 1800
- Laybach (Laibach).** A city in Austria
- Lazarus.** The beggar "full of sores" who desired to be fed with the crumbs from the table of the rich man Dives (*Luke* 16:19-31). See *Dives*
- Lea.** A river in Bedfordshire, England, famous for its fish
- Leadenhall Street.** A street in London on which was located the East India House, where Lamb served as a clerk from 1792 to 1825
- Leader Haughs.** Lowlands along the River Leader, which joins the Tweed, near Melrose, in Roxburghshire, Scotland
- Leander.** See *Hero* (1)
- Lear.** King Lear in Shakespeare's *King Lear*
- Lebanon.** A mountain range in Syria, once famous for its forests of cedar
- Lebeau, Prince.** Jean Louis Joseph Lebeau (1779-1863), a Belgian diplomat, who carried on important negotiations with England, 1830-31
- Leda.** Zeus, in the form of a swan, made love to Leda, and from this amou, according to one legend, were born Castor and Pollux, Helena and Clytemnestra
- Leicestershire.** An inland county of England
- Leigh, Mrs.** Byron's half-sister Augusta
- Leipzig.** The largest city in Saxony, Germany
- Leith.** A seaport of Scotland, near Edinburgh
- Leman, Lake.** Lake of Geneva, Switzerland
- Lemnos (Limno).** An island in the Aegean Sea, belonging to Turkey
- Lennox.** A district at the lower extremity of Loch Lomond, in the county of Dumbarton, Scotland. It was the residence of the Lennox family, and was frequently raided by the mountaineers
- Lenzy.** A pass from the village of Callander, Perthshire, Scotland, to the Highlands
- Lent.** A fasting period of forty days immediately preceding Easter
- Leopold, Prince.** Duke of Saxe-Coburg (1790-1865), afterwards, Leopold I, King of Belgium (1831-65). He married Princess Charlotte, daughter of George IV of England, in 1816
- Lepanto.** A naval battle fought in the Bay of Lepanto, on the west coast of Greece, between the fleet of Turkey and the allied fleets of Spain and

- Italy, Oct. 7, 1871 The Turks were defeated with great loss
- Lessing**, Gotthold E. Lessing (1729-81), a celebrated German critic and dramatist
- L'Estrange**, Sir Roger L'Estange (1616-1704), an English journalist and pamphleteer
- Lethe**, **Lethæum**, Lethe was the river of forgetfulness in Hades
- Laurium**, A village in ancient Boeotia, Greece, the scene of a victory by the Thebans over the Spartans, in 371 B. C.
- Leven-glen**, The valley of the River Leven, which connects Loch Lomond with the River Clyde in Dumbartonshire, Scotland
- Leviathan**, A large unidentified animal mentioned in the Bible, hence, anything huge or colossal
- Lewis**, **Monk Lewis**, Matthew Gregory Lewis (1775-1816), an English novelist and dramatist, author of the romance *Amoroso*, or *the Monk* (1795)
- Libe**, The west-southwest wind
- Libyan**, Of ancient Libya, a part of northern Africa, west of Egypt
- Liddendale**, A valley in Dumfriesshire, Scotland, on the English border
- Life and Opinions of Tristram Shandy**, The A discursive novel by Laurence Sterne (1713-68), an English novelist and humorist
- Lilliputian**, Very small, like the people of Lilliput, an imaginary island in Swift's *Gulliver's Travels* (1726)
- Lillo**, George Lillo (1693-1739), an English dramatist, author of *George Barnwell* and other plays
- Lima**, A city and province in Peru, South America
- Limbo-lake**, The 'pit' of Hell
- Lincoln**, A city in Lincolnshire, England
- Lincoln green**, A cloth made in the city of Lincoln, and worn by huntmen
- Linden**, **Hohenlinden**, a village in Bavaria, Germany
- Lindsay**, Lord Lindsay, a staunch supporter of Regent Murray of Scotland. He was noted for his fierceness and brutality
- Linlithgow**, A town in the county of Linlithgow (West Lothian), Scotland
- Linton**, A parish near Cambridge, in Cambridgeshire, England
- Lion** —(813)—The constellation Leo
- Lion of St. Mark**, A winged lion holding an open book with the inscription "Pax tibi Marce, Evangelista meus" the national emblem of Venice. It was cast in the 12th century
- Liabon**, The capital of Portugal
- Lithgow**, William Lithgow (1582-1645?), a noted English traveler. He is said to have walked over 30,000 miles through Europe, Asia, and Africa. He is the author of a book of travel and of other works
- Little**, A pseudonym of Thomas Moore (1779-1852), an Irish poet. See p. 424
- Little John**, A lieutenant of Robin Hood, noted for his skill with the bow
- Liverpool**, A large seaport in Lancashire, England
- Livia**, The wife of Augustus Cæsar, Emperor of Rome (31 B. C.-14 A. D.)
- Livv**, Titus Livius (59 B. C.-17 A. D.), a famous Roman historian
- Llanollen**, A town in Denbighshire, Wales
- Llewellyn**, A Welsh prince noted for his mild temperament
- Lloyd**, Charles Lloyd (1775-1839), a minor English poet. Charles Lamb and Lloyd were classed with Coleridge and Southey, in *The Last Jacobin*, as advocates of French socialism
- Loch-Achray**, A small lake in Perthshire, Scotland
- Lochard**, A small lake near the village of Aberfoyle, in Perthshire, Scotland
- Lochgyle**, A partially land-locked arm of the sea on the west coast of Scotland
- Lochiel**, The chief of the Camerons. See note on *Lochiel's Warning*, p. 1228b
- Loch Lomond**, The largest lake of Scotland situated in the counties of Stirling and Dumbarton. It is noted for scenes of grandeur and beauty
- Lochlann**, The Gaelic name of Scandinavia
- Locke**, John (1632-1704). A noted English philosopher
- Lockhart**, J. G. Lockhart (1794-1854), a Scottish critic and biographer, son-in-law of Sir Walter Scott
- Lo-dear banks**, Crag-like heights in Cumberlandshire, England
- Loder**, A famous cataract of a branch of the River Derwent, in Cumberlandshire, England
- Logan**, John Logan (1748-88), a Scottish lyric poet
- Lok** (**Loki**) in Norse mythology, the god of discord and evil
- Lombard Street**, An important street in London occupied by many banks
- Lomond**, **Loch**. See **Loch Lomond**.
- Lomonds**, Ben-Lomond is a mountain in Stirlingshire, Scotland. West of it is the beautiful lake Loch Lomond
- London Gazette**, The official government newspaper of London
- London Magazine**, The. A monthly magazine founded in London in 1820 under the editorship of John Scott. In 1821, it passed into the ownership of the publishing firm of Taylor and Henson. Among its contributors were Lamb, Hazlitt, De Quincey, Hood, Keats, and Carlyle
- London Tower**, Originally a royal residence and citadel, situated on the River Thames, in London. It was long famous as a state prison for political offenders. It is now a national arsenal
- Longinus**, Dionysius Cassius Longinus (213?-273?), a Greek Platonic philosopher and critic
- Longman**, **Messara**, A long established English publishing house
- Lopé**, Lope de Vega (1562-1635), a celebrated Spanish poet and dramatist
- Lord Lieutenant of the County**, A deputy of the sovereign who had wide military powers
- Lords and Commons**, Members of the upper and lower houses of Parliament
- Lords of Convention**, The Scottish Parliament
- Lorenzo**, —(85)—Probably Philip, Duke of Wharton (1698-1731), an English political intriguer noted for his profligacy
- Lorrain**, Claude Gellée (1600-82), a celebrated French landscape painter
- Lorton Vale**, A small valley in Cumberlandshire, England
- Lothbury**, A street in London, near the Bank of England, it is frequented by business men and clerks
- Lothian**, The county in which Edinburgh is situated
- Louis XIV**, King of France (1643-1715)
- Lowe**, Sir Hudson Lowe (1769-1844), a British general, governor of St. Helena during Napoleon's captivity
- Lowth**, Dr. Robert Lowth (1710-87), an English scholar and theologian
- Lowther Park**, A small place on the River Lowther, Cumberlandshire, England
- Lucan**, Marcus Annæus Lucanus (39-65), a Roman poet and prose writer, author of *Pharsalia*
- Lucifer**, Satan, the prince of darkness, so called from the impression the church fathers had that he had fallen from heaven. Also, the morning star
- Lucrētilla**, A hill near the farm of Horace, among the Sabine Hills, east of Rome
- Lucretius**, Titus Lucretius Cæcilius (c95-55 B. C.), a celebrated Roman poet and philosopher
- Lucullus**, Marcus Licinius Lucullus (c110-57 B. C.), a Roman general and consul. He defeated Carbo, the leader of the civil war against Sulla the dictator, in 82 B. C., and other noted generals. He was famous for his wealth and luxury
- Lugar**, —(175)—A small stream near the village of Lugar in Ayrshire, Scotland
- Lunardi**, Vincenzo Lunardi (1759-1806), a famous Italian aeronaut, who made several successful ascents in England and Scotland in 1784-86. He was secretary to the Neapolitan ambassador in England at the time
- Luss**, A small village on the west shore of Loch Lomond, in the county of Dumbarton, Scotland
- Luxor**, A winter resort on the Nile River in upper Egypt, the site of ancient Thebes. It is famous for its antiquities
- Lyceum**, **Mount Lyceum**, a mountain in Arcadia, Greece, the chief seat of the worship of Pan, god of flocks and shepherds
- Lydia**, **Lydia**, In Milton's *Lyricus*, a name given to Milton's friend Edward King, lamented in the poem
- Lynceolne**, See **Lincoln Green**
- Lyons**, A seaport in Norfolkshire, England
- Lyons** (**Lyon**), An important city in the Department of Rhone, France
- Lyrical Ballads**, A collection of poems by Wordsworth and Coleridge published in 1798. For contents of the first edition see p. 1374b. The second edition, published in two volumes in 1800, contained all of the poems of the first edition, Wordsworth's *Preface*, and a number of additional poems, including *The Two April Mornings* (p. 240), *The Fountain* (p. 240), *The Brothers Ruff*, *The Two Thieves*, *Michael* (p. 266), and

- The Old Cumberland Beggar** (p. 234).—by Wordsworth, and *Love*, by Coleridge
- Lylicrates**. See **Monument of Lylicrates**
- Lyttleton**, Lord George Lyttleton (1709-78), an English author and politician
- Mab**. A fairy queen who delivers dreams from men. See *Romance and Juhol*, 1, 4
- Macartney**, Lord, George Macartney (1737-1806), an Irish diplomat, Governor of Madras, a province in India
- Macassar**. A former kingdom in one of the East India Islands
- Macbeth**. A character in Shakspeare's *Macbeth*
- Maccaronies**. Fops or dandies. The word came into use in England between 1750 and 1773. Horace Walpole tells about the Macaroni Club, composed of "all the traveled young men who wear long curls and spying-glasses"
- Macculloch**, John Ramsay Macculloch (1789-1864), Professor of Political Economy, London University (1828-32)
- Macedonia**. An ancient county in northern Greece, the most powerful seat of empire of its time, under Alexander the Great (4th century B C)
- Macfarlane**. A clan of Scottish Highlanders attached to the Regent Murray. They resided in Lennox, the ancient name of a district comprising parts of the counties of Stirling, Perth, Renfrew, and the county of Dumfriesshire
- Machivell**, Niccolò Machiavelli (1469-1527), a celebrated Italian statesman and political writer
- Mackenzie**, Dr James Mackenzie (d. 1837), a practicing physician at Mauchline Irvine, and Edinburgh, Scotland. He was one of Burns's warmest friends
- Mackintosh**, Sir James Mackintosh (1765-1833), a Scottish philosopher and historian, he published *Vindicta Guillelmi* in 1791 in answer to Burke's *Reflections on the Revolution in France*
- Macnelli**, Hector Macnelli (1746-1818), a popular Scottish poet
- Macon**. An obsolete form of *Makond*, often used as a name for the devil
- Macpherson**, James Macpherson (1736-96), a Scottish writer and politician, translator or author of *Osian*. See p. 96
- Madeira**. A Portuguese island northwest of Africa, it is noted for its wine
- Madison**, James. President of the United States (1809-17)
- Mador**. A legendary Welsh prince, said to have discovered America about 1170
- Madonna**. An old Italian form of address equivalent to *Vadum*. Also, an Italian designation of the Virgin Mary
- Maeand**. A priestess or female votary of Bacchus, hence, a woman given to revelry and debauchery
- Maeonius**. A mountain in Arcadia Greece, the favorite haunt of Pan, god of flocks and shepherds
- Maender**. In ancient geography, a winding river which rose in Asia Minor and flowed into the Aegean Sea near Samos. Its modern name is *Menderes*
- Maenides**. A poetical epithet of Homer from his reputed native place, Maenonia, the ancient name of Lydia, a district in Asia Minor
- Mævius**. An inferior Roman poet of the first century B C, an enemy of Virgil and Horace
- Magdalen**. Mary Magdalen, traditionally regarded as the repentant sinner forgiven by Christ. See *Luke* 7, 38
- Magi**, **Magian**. The learned and priestly caste of the ancient Medes and Persians, the keepers of sacred articles, tutors of the kings, philosophers, augurs, and astrologers
- Magog**. See *Gog*
- Magus Zoroaster**. See *Zoroaster*
- Mahomet**. See *Mohammed*
- Maia**. The eldest of the Pleiades, and mother of Hermes. She was identified by the Romans with an old Italian goddess of spring
- Malano**, Benedetto Malano (1424?-98), an eminent Italian sculptor and architect
- Maid Marian**. A companion of Robin Hood, a legendary medieval outlaw hero
- Maldenhead**. A borough in Berkshire, England, situated on the Thames
- Malaga**. The name of a city and a province on the southern coast of Spain
- Malaprop**, Mrs. A character in Richard Sheridan's *The Rivals* (1775)
- Malay**. The most southern portion of continental Asia. The name is also applied to inhabitants of the country
- Mallet**, David Mallet (1705-65), a Scottish poet and author. See p. 15
- Mammon**. The god of riches and the personification of wealth. He is one of the fallen angels in Milton's *Paradise Lost*
- Man**, Isle of. An island in the Irish Sea
- Manasseh**. One of the 12 tribes of the Hebrews dwelling along the Jordan River, named from Manasseh, the son of Joseph
- Manchester**. A large manufacturing city in Lancashire, England
- Mandarin**. A Chinese public official
- Mandeville**, Sir John Mandeville the reputed author of a 14th century book of travels
- Manners**. The name of a titled English family, prominent in the 14th century
- Manning**, Thomas Manning (1774-1840), an English linguist who spent a number of years in Tibet and China
- Mantua**. A surname of Virgil, a native of Mantua, in Lombardy, Italy
- Marathon**. A plain in Attica Greece, the scene of the Battle of Marathon, in which the Athenian general Miltiades defeated the Persian army and saved Greece, 490 B C
- Marceau**, François Marceau (1769-96), a general of the French Republic, killed in a battle at Altenkirchen, Prussia
- Marcellus**. A famous Roman general. See *Hannibal*
- Marengo**. A village in northwestern Italy, the scene of Napoleon's victory over the Austrians on June 14, 1800
- Mareotis**. Mareotis is a lake in the northwestern part of Lower Egypt
- Margaret**. 1—(276-279, 899)—The Weaver's wife in Book 1 of Widdowson's *The Jacksons*, 2—(140)—The wife of Hamilton in *Boothwell*, 3—(474)—A character in Scott's *The Lady of the Lake*, 4—(914)—Identified 5—(1070)—De Quincey's wife
- Margaret of Anjou**. Queen of Henry VI, King of England (1422-61)
- Marian**, Maid. See *Maid Marian*
- Marie Antoinette**. Daughter of Emperor Francis I and Maria Theresa, of Austria. Queen of France and wife of Louis XVI, king of France (1774-92), she was executed by the Jacobins in 1793
- Marius**, Marinus of Plavia Neopoli, in Palestine, a philosopher and rhetorician of the 5th century A D. He was a disciple of Plotinus
- Marius, Caius**. A Roman general of the 2nd century B C. He served in the siege of Numantia, a famous city in Spain, 132 B C, under Scipio Africanus the Younger
- Mark**, Mt. See *St Mark*
- Marlborough**, Marlboro. 1—(400, 598)—John Churchill (1650-1722) Duke of Marlborough, a famous English general and statesman. He defeated the French in the Battle of Blenheim in Bavaria, in 1704. 2—(1007)—A town in Wiltshire, England. 3—(1111)—A forest near the town of Marlborough, Wiltshire
- Marlowe**, Christopher Marlowe (1564-93), an English dramatist, who developed blank verse
- Marmaduke Thompson**. See *Thompson*
- Marmion**. The hero of Scott's tale *Marmion*
- Mars**. The family name of Virgil (Publius Virgilius Maro, 70-19 B C), a famous Latin poet
- Marrs**. Marr was the name of a family, murdered by the notorious John Williams in the early 19th century. See De Quincey's *Postscript to On Murder Considered as One of the Fine Arts*
- Mars**. 1—God of War. 2—(711)—One of the planets
- Marshal Ney**. See *Ney*
- Marston Moor**. A plain in Yorkshire, England, the scene of a victory of the Parliamentary forces and Scots over the Royalists, July 2, 1644
- Martial**, Marcus Valerius Martialis (1st century A D), a Latin poet, author of 14 books of epigrams
- Martin**. —(1016)—Jack Martin, a prize-fighter
- Martin**, M. An author of books of travels, born in the Island of Skye, west of Scotland. He died in 1719
- Martinmas**. A festival in honor of St. Martin of Tours, France (4th century A D), that took the place of an old pagan festival. It was celebrated Nov. 11
- Marvel**, Andrew Marvel (1621-78), a minor English poet
- Mary**. 1—(158)—See note on *To Mary*, p. 1250a. 2—(198, 202)—Mary Campbell, see note on *Thou*

- Ling'ring Star**, p 1215a. 4—(440)—See note on *The Maid of Nodapath*, p 1212b. 5—(840, 1004)—
Mary II, wife of William III, and Queen of England (1689-94)
Mary Mother, Mary Queen. —(380, 572)—The Virgin Mary, mother of Christ
Mary Queen of Scots. Mary Stuart (1542-87) She laid claim to the English throne in 1558, as the great-granddaughter of Henry VII, on the ground of Elizabeth's illegitimacy She was beheaded by Queen Elizabeth in 1587
Massons. Members of an old and extensive secret order or fraternity dating from the Middle Ages
Messinger. Philip Messinger (1583-1640), an English dramatist and poet
Matilda. —(494)—Probably Rosa Matilda, author of *The Liberine*, 4 vols (1807), and *The Passions*, 4 vols (1811)
Matthew. See note on *Matthew*, p 1802a
Mauchline. A small town in Ayrshire, Scotland Burns lived there eleven years
Maurice. The Rev Thomas Maurice (1754-1824), an English clergyman, scholar, and poet He wrote various works on India His *History of Ancient and Modern Hindostan* was severely attacked in *The Edinburgh Review*
Meander. See *Meander*
Mecca. A city in Arabia As the birthplace of Mohammed, it is a sacred city of Mohammedans, and the object of pilgrimages to Kaaba, the shrine of Mecca
Medea. An enchantress the daughter of the King of Colchis She aided her lover Jason to get the golden fleece and fled with him to Thessaly, preventing her father, who pursued them from overtaking them by attacking the sea with the limbs of her young brother She restored Jason's father Aeson, by replacing his blood with magic liquid Jason deserted her for Creusa Princess of Corinth, and Medea took vengeance upon her rival by sending her a poisoned robe she also killed her own children, set fire to the palace, and then fled to Athens
Medew. The people of an ancient kingdom, now part of Persia
Medorus. Probably Medora a beautiful Moorish youth in Alciato's romance *Orlando Furioso* Hiselopment with Angelica causes the madness of Orlando
Medusa. See *Gorgon*
Melnoom. The ideal lover of Persian legend For the story of 'Lelli and Melnoom' see Francis Gladwin's translation of Saadi's *The Gulistan*, or *Rose Garden*, Tale IV (London, 1865)
Melbourne House. The house of Pelton Lamb (1748-1819) Viscount Melbourne the father of William and George Lamb, cousins of Lady Byron
Melpomene. A muse of tragedy, usually represented as wearing a tragic mask
Melrose Abbey. The ruins of a famous monastery in Melrose, a village in Roxburghshire, Scotland The abbey was founded in 1136
Melville's Sound. Melville Bay is an inlet of north-western Greenland
Memnon. Memnonian A name given to a colossal statue of Amenhotep III, an Egyptian king, who reigned about 1500 B C. See p 879b, n 1
Memphis. Of or pertaining to Memphis
Memphis. An ancient capital of Egypt, on the Lower Nile It is now in ruins
Menai. A narrow strait separating the Island of Anglesey from Wales
Mennander. A Greek dramatic poet who flourished in the 2nd and 3rd centuries B C
Mementus. Mementus Agrippa, a Roman senator and a friend of Cornelius in Shakespeare's *Coriolanus*
Menteth. A district north of Loch Lomond, in Perthshire, Scotland
Merches. Same as *Marches*, or borders
Mercury. The herald and messenger of the gods
Merionethshire. A county in western Wales
Merlin. A famous magician in medieval romance especially in the cycle of stories dealing with King Arthur
Mermaid in the Zodiac. The sign of the Virgin in the Zodiac
Merton. A village in the county of Surrey, England
Mestastano. Assumed name of Pietro Bonaventura Trapassi (1608-1782), a noted Italian poet and dramatist
Methuselah. The oldest man mentioned in the Bible He lived 969 years See *Genesis* 5 27
Meton (5th century B C) A famous Greek astronomer.
Meuse. A river in France, Belgium, and the Netherlands
Michael. 1—(184, 617, 938, 991, 1104)—An archangel mentioned in the Bible, regarded as the leader of the host of angels By the Roman Catholic Church, he is considered as representative of the church triumphant His feast occurs on Sept 29 A noted Church of St Michael is in Coventry, a city in Warwickshire, England 2—(192)—An archangel in *Paradise Lost* (Book 6) sent to wage battle against Satan and his angels 3—(378)—The hero of Wordsworth's *Michael*
Michael's Hold. —(1170)—St Michael's Mount, a lofty pyramidal rock in Mount Bay, off the coast of Cornwall, England It was once a fortified port of importance
Michelangelo. A famous Italian painter and sculptor (1475-1564)
Midas. Lord. A mythological King of Phrygia, who, upon being promised anything he might ask, asked that everything he touched might turn to gold For his decision in a musical contest between Pan and Apollo in favor of Pan Apollo changed Midas's ears into ass's ears His barber discovered them and to relieve himself of the secret, dug a hole into which he whispered, "King Midas has ass's ears," and then filled it up A reed, however, grew there and betrayed the secret by its whispers
Middle Temple. See *Temple*
Middleton, Thomas Farnshaw (1760-1822) An English divine He was made Bishop of Calcutta in 1814
Midgard Serpent, The. The world-serpent, hidden in the ocean, whose coils gird the whole earth
Milan. A city in northern Italy, noted for its manufactures of steel and other products
Miletus. A coast city in Caria, Asia Minor
Milky-Way. An irregular luminous band encircling the heavens, consisting of numberless stars too small to be seen separately by the naked eye
Miller. 1—(180)—Alexander Miller (d 1804), a parish preacher in Ayrshire, Scotland 2—(486)—'Joe' Miller (1684-1758), an uneducated man, noted for his many jokes These were compiled after his death, by John Mottley 3—(498)—William Miller (1760-1844), a London publisher and bookseller
Millwood. An adventurer in George Lillo's *The London Merchant* or *the History of George Barnwell* (1751)
Milman. Henry Hart Milman (1791-1869), an English clergyman and author, he was Professor of Poetry at Oxford University
Miltiades (5th century B C) A celebrated Athenian general, tyrant of Chersonesus Being unable to pay a fine of 50 talents imposed because he failed in an expedition against Paros, an island in the Ægean Sea, he was imprisoned, and died without being freed
Mincio. A river in northern Italy
Minehead. A small seaport of Somersetshire, England
Minerva. The daughter of Jupiter the goddess of invention, thought, and intelligence She was ultimately identified with the Greek goddess of wisdom, Pallas or Athena
Minos. A king and lawgiver of Crete, an island in the Mediterranean, after death he was made a judge in Hades
Minster-square. The portion of a city adjacent to a monastery church
Miranda. A character in Shakespeare's *The Tempest*
Mirandula. Giovanni Piccolomini della Mirandula (1408-84), a young Italian nobleman of refined character and extraordinary intellect and accomplishments
Miserere. A musical setting of the 51st Psalm, beginning "Miserere mei, Domine" (Have mercy upon me, O God)
Minta. One of the Fatal Sisters
Mithridates. 1—(1068)—See *Adelung* 2—(1184)—King of Pontus, Asia Minor (120-63 B C) He subjugated the nations around the Black Sea, and made himself master of nearly all the Roman possessions in Asia Minor He was defeated by Lucullus in 69 B C, and by Pompey in 66 B C
Memnosyne. The goddess of memory, daughter of Heaven and Earth, and by Zeus, the mother of the Muses
Moria. A large lake of ancient Egypt
Mohammed (670-632) The founder of the Mohammedan religion

- Mon.** Anglessea, an island and county of North Wales, northwest of the mainland
- Monan's rill.** St Monan was a Scotch martyr of the 4th century. No stream of this name has been identified
- Monela.** A name given to a brook in Glenartney forest, in the Highlands of Perthshire, Scotland
- Mont Blanc.** The highest mountain of the Alps, situated on the boundary of France, Italy, and Switzerland
- Mont Cenis.** A summit of the Alps between France and Italy
- Mont Saint Jean.** A village near Waterloo, Belgium, which sometimes gives its name to the Battle of Waterloo, in which Napoleon was defeated by Wellington, in 1815
- Montagu.** —(123)—John Montagu (1718-92), an English politician. He was Secretary of State in 1770, and first Lord of the Admiralty, 1771-82
- Montague, Lady Mary Wortley** (1689-1762). An English author and letter writer
- Montague, Wortley** Edward Wortley Montague (1713-76), an English author, son of Lady Mary Wortley Montague
- Montgomery.** James Montgomery (1771-1854), an English poet and hymn writer, bitterly reviled by *The Edinburgh Review*
- Montmorenci.** A river in the Province of Quebec, Canada, noted for its torrent and its waterfalls, 265 feet high, near the city of Quebec
- Montrose.** James Graham (1612-50), Earl and Marquis of Montrose, a noted Scottish statesman and soldier. As a royalist supporter, he led an attack on Scotland in 1650, was captured, and executed
- Monument of Lysicrates.** A celebrated monument in Athens, Greece, erected by the chorus-trainer Lysicrates as the result of a victory by his musicians in a Dionysiac festival at Athens, 335 B.C. The monument was in honor of Dionysus (Bacchus), god of wine
- Moodie.** Alexander Moodie (1722-99), a Scottish clergyman at Riccarton, a small town in Ayrshire, Scotland. He was noted for his strict enforcement of law
- Moors.** 1—(505, 579)—A member of the mixed Mauritanian-Arab race inhabiting Morocco or other North African states 2—(542)—Othello, in Shakespeare's *Othello*
- Moore** Thomas Moore (1779-1852), an Irish poet. See p. 424
- Moorish.** Of or pertaining to the Moors, inhabiting North African states
- Morat.** A small town in Switzerland, celebrated for the victory of the forces of the republic over the invading tyrant Charles the Bold, Duke of Burgundy (1438-77), on June 22, 1476. Fifteen thousand men were killed in the engagement
- Moray (Murray).** —(421, 454, 482)—A Scotch name common in Border warfare and poetry
- Mordecai.** A Jew who accepted a position at court in order to be near his adopted daughter Esther, who had been raised to the rank of queen. Haman, the court favorite, was distressed when he came to the queen's banquet at seeing Mordecai sitting at the gate. See *Esther*, 3-5
- More, Dr. Henry** (1614-87). An English theologian
- More, Sir Thomas** (1478-1535). An English statesman and author, beheaded on a charge of treason
- Morgana.** A fairy in *Orlando Innamorato*, an Italian romance by Bolardo (1347-94)
- Morning Post.** A London newspaper started in 1772. Sir J. Mackintosh and Coleridge were among its contributors
- Moro.** El Moro, the castle at Santiago harbor, Cuba. It was stormed by the English in 1762
- Morpheus.** Of or pertaining to Morpheus, the son of Sleep, and god of dreams
- Morpheus.** The son of Sleep, and god of dreams
- Morris.** William Morris (1834-90), an English poet, decorative artist, and socialist
- Mortimer.** Roger Mortimer (1287?-1330), Earl of March, a favorite of Isabella, Queen of Edward II of England
- Moscow; Muscovy.** A name given to Russia, derived from Moscow, the ancient capital
- Moses.** The great Hebrew prophet and lawgiver who led the Israelites out of Egypt and through the wilderness to Canaan
- Moslem.** Mohammedan
- Mossiel Farm.** The home of Burns in Ayrshire, Scotland
- Mount Abern.** Apparently a mountain of Coleridge's imagination. Professor Lane Cooper (*Mod Phil.* Jan., 1906) suggests that it is a variant of
- Amara**, the name of a hill in Abyssinia and the seat of a terrestrial paradise like that described in Coleridge's *Kubla Khan* (p. 859)
- Muzain.** A public crier, in Mohammedan countries, who calls the faithful to prayer at the appointed hours
- Mulberry-Gardens.** A noted London pleasure resort of the 17th century, containing a number of mulberry trees planted by James I., King of England (1603-25). The Garden occupied the present site of Buckingham Palace and Garden
- Muliber.** A surname of Vulcan, the blacksmith of the gods
- Munich.** A city, capital of Bavaria, in Germany
- Mul Kirk.** A manufacturing town in East Ayrshire, Scotland
- Murillo.** Bartolomé Esteban Murillo (1617-82), a Spanish painter, chiefly of religious subjects
- Murray.** 1—(440)—James Stuart (1333-70), Earl of Murray, Regent of Scotland. He was half brother of Mary Queen of Scots. See note on *Cadyow Castle*, p. 1320a. 2—(488, 568, 613, 1083)—John Murray (1778-1848), a famous English publisher, founder of *The Edinburgh Review*. He was the publisher of Byron's works
- Muse.** 1—One of the nine goddesses who preside over poetry, art, and science. Calliope, muse of epic poetry, Clio, muse of history, Erato, muse of love poetry, Euterpe, muse of lyric poetry, Melpomene, muse of tragedy, Polymnia, muse of sacred poetry, Terpsichore, muse of dancing, Thalia, muse of comedy, Urania, muse of astronomy. 2—The inspiring power of poetry
- Museum of the Capitol.** A famous museum at Rome
- Musset, Alfred de** (1810-57). A noted French poet, novelist, and dramatist
- Musulman.** A Mohammedan
- Myrcene.** An ancient city in Argolis, Greece
- Mychal.** See Michael (1)
- Mysteries of Udolpho, The.** A Gothic romance by Anne Radcliffe (1764-1823), an English novelist
- Nalad.** One of the nymphs believed to live in lakes, rivers, springs, and fountains, and to give life to them
- Nalae.** A Nalad, a river nymph
- Namur.** A strongly fortified city of Belgium
- Narcissus.** A beautiful youth, who, having rejected the love of Echo, is fabled to have fallen in love with his own reflection in the water, to have pined away and to have been changed into the flower which bears his name
- Naseby.** A parish in Northamptonshire, England, the scene of the Battle of Naseby, in which the forces of Charles I. were defeated by the Parliamentary army in 1645
- Nash.** Thomas Nash (1567-1601), an English author and satirist. He wrote *The Unfortunate Traveller*, or *Jack Wilton*
- Naxos (Naxia).** An island belonging to the Cyclades group, in the Aegean Sea, southeast of Greece
- Nazareth.** A city of Galilee in northeastern Palestine
- Neapolitans.** Citizens of Naples, Italy
- Nelson.** Horatio Nelson (1758-1805), the greatest of English naval commanders. He was killed on board his ship, in the Battle of Trafalgar, 1805. He was buried in St. Paul's Cathedral. (See p. 411)
- Nemesis.** An ancient goddess of retributive justice
- Neo-Platonic.** Relating to Neo-Platonism, a system of philosophy in the third century which endeavored to reconcile the teachings of Plato and Aristotle with Oriental mysticism
- Neptune; Neptunus.** God of the sea, represented as bearing a trident for a scepter
- Nereids.** Sea nymphs attendant upon Neptune, god of the sea
- Nero.** Lucius Domitius Nero (37-68), a Roman Emperor (54-68) notorious for his profligacy and cruelties
- Ness.** A promontory near Teignmouth, a seaport in Devonshire, England
- Nessus.** A mythical character shot with a poisoned arrow by Hercules for making love to Hercules's wife Deianira. In compliance with the last request of Nessus, Deianira steeped her husband's shirt in the blood of Nessus, as a love charm, but the shirt poisoned Hercules, causing such agony that he killed himself
- Nestor.** Counselor of the Greeks in the Trojan War
- Netherby.** A village near the northern boundary of Cumberland, England
- Nether-Storey.** A town in Somersetshire, England

- Neva.** A river near Petrograd, Russia.
- Nevia.** An island of the Leeward group, British West Indies.
- New Bastille.** —(1144)—Probably a name given to the state prison.
- New Eloise.** A French novel by J J Rousseau (1712-78).
- New River.** —(981)—An artificial stream that brings water for the supply of the City of London.
- Newark.** A manufacturing city in Nottinghamshire, England, situated on the River Trent. It contains the ruins of a 12th century castle in which King John of England died, in 1216.
- Newbury.** A city in Berkshire, England, the scene of two battles between the forces of Charles I and of the Parliamentary Party, Sept., 1648, and Oct., 1644.
- Newcastle.** A large manufacturing city in Northumberlandshire, England, on the River Tyne.
- Newcastle, Margaret.** Margaret Cavendish (1624-78), Duchess of Newcastle, an eccentric Restoration nobility woman. She entitled her life of her husband *The Life of the Thrice Noble, High, and Pleasant Prince William Cavendish and Earl of Newcastle, by the Thrice Noble, Illustrious, and Excellent Princess, Margaret Duchess of Newcastle, his Wife*.
- Newland valley.** A small valley in Cumberlandshire, England.
- Newman, John Henry** (1801-90). An English divine and philosopher. He is the author of *Lead, Kindly Light*.
- Newstead Abbey.** The home of Lord Byron, the poet, an estate in Nottinghamshire, England, bestowed by Henry VIII on Sir John Byron in 1558.
- Newton.** 1—(154)—John Newton (1725-1807), an English clergyman, a friend of Cowper, and associated with him in writing the *Olney Hymns*. 2—(180)—A village in Ayrshire, Scotland, at the mouth of the River Ayr. 3—(827, 680, 912, 930, 1039, 1108)—Sir Isaac Newton (1647-1727), a celebrated English mathematician, scientist, and natural philosopher.
- Ney, Marshal.** Michel Ney (1769-1815), a famous French marshal. He commanded the rear-guard in the retreat from Moscow in 1812. He was defeated by Wellington at Quatre-Bras, Belgium, June 16, 1815, and at Waterloo two days later. When summoned to capitulate, he is alleged to have said, "A marshal of France never surrenders." (See p. 1104b n. 5.)
- Nicholas, St.** A noted bishop of Myra, Asia Minor, of the 4th century. He is a prominent saint of the Greek church.
- Nick.** A name of the devil.
- Niger.** One of the chief rivers of Africa.
- Nilus.** The god of the River Nile.
- Nimrod.** A grandson of Ham, a mighty hunter. See *Genesis* 10:8.
- Nineveh.** An ancient city, the capital of Assyria, noted for its vast royal palaces.
- Niobe.** A mythological character noted for her pride in her twelve children, which led her to compare herself with Leto, the wife of Zeus, who had only two. In punishment, Apollo and Artemis, Leto's children, slew Niobe's children, and Niobe was changed by Zeus into a rock, and in that form she continued to weep her loss.
- Nithdale.** A dale along the River Nith in Dumfriesshire, Scotland.
- Noah.** A patriarch who built an ark to save his family and representatives of all living creatures at the time of the Flood. See *Genesis*, 8-10.
- Nominalis Umbra.** See p. 623a, n. 3.
- Norfolk.** A county on the east coast of England.
- Norfolk, Duke of.** Thomas Howard (1473-1544), an English general, diplomat, and statesman.
- Norfolk Island.** An island in the South Pacific used by England as a penal colony.
- Norman.** Pertaining to Normandy, in northern France. The Norman Conquest was the subjugation of England by William of Normandy, in the 11th century.
- Norris, Daniel** (1751-1827). A friend of Lamb. For many years he was Sub-Treasurer and Librarian of the Inner Temple, London. See *Temple*.
- Northumberland; Northumbria.** A northern county of England.
- Norton, Richard.** The head of a 16th century English family loyal to Mary Queen of Scots.
- Nottingham.** An east-central county in England. In the western part is Sherwood Forest, the haunt of Robin Hood and his followers.
- Notus.** The south wind.
- Nox.** The goddess of night.
- Nubian.** A native of Nubia, a region in eastern Africa.
- Nucua.** Joseph Nutt, an 18th century apothecary at Hinckley, a town in Leicestershire, England.
- Numa.** Numa Pompilius, the legendary second King of Rome (715-672 B C), and reputed founder of many Roman institutions.
- Numantia.** A famous ancient city in Spain, taken and destroyed by the Romans in 133 B C.
- Numidian.** Of Numidia, an ancient country of North Africa, corresponding to modern Algeria.
- Nymphs.** Inferior divinities of nature represented as beautiful maidens dwelling in the mountains, forests, meadows, waters, etc.
- Nysa.** In ancient geography, the birthplace of Bacchus. Of several cities so named, the chief city was in Caria, Asia Minor.
- Oban's bay.** A beautiful bay on the west coast of Argyllshire, Scotland.
- Oberon.** The king of the fairies.
- Ocean Isle.** England.
- Oceanus.** The god of the stream Oceanus, believed to encircle the earth.
- Octavius.** Augustus Caesar, the first Roman emperor (81 B C-14 A D).
- Odin.** The supreme deity of Scandinavian mythology, same as Woden.
- Odysseus.** Ulysses, King of Ithaca, one of the Greek heroes in the Trojan War. He is a leading character in Homer's *Iliad*, and the hero of Homer's *Odyssey*. He was famed for his wisdom and craftiness.
- Odyssey.** An epic poem by Homer, recounting the adventures of Odysseus (Ulysses), one of the Greek heroes of the Trojan War.
- Edipus.** A legendary king of Thebes, an ancient city of Boeotia, Greece. See *Laius*.
- Olympian.** Inhabiting Olympus.
- Olympians.** The gods who were said to inhabit Mt. Olympus.
- Olympus.** A famous mountain in Thessaly, Greece, the home of the gods. It is often celebrated in poetry.
- Omphale.** A queen of Lydia, Asia Minor, whom Hercules was compelled to serve for three years, wearing female apparel and spinning with the maids, while she wore his lion skin.
- O'Neill, Miss.** Eliza O'Neill (1780-1872), a noted Irish tragic actress.
- Onondaga.** A tribe of North American Indians whose chief seat was in the vicinity of Lake Onondaga, New York.
- Ophelia.** A character in Shakespeare's *Hamlet*.
- Oporto.** A district in Portugal.
- Ops.** The goddess of agriculture, the harvest, and plenty.
- Oran, St.** (6th century A D). A friend and follower of St. Columba (521-97), a Celtic missionary in Scotland. According to legend, Oran consented to be buried alive in order to propitiate certain demons of the soil who hindered Columba in building a chapel. A chapel and a cemetery in Icolmkill, an island west of Scotland, were named after him.
- Oreads.** Mountain nymphs.
- Orestes.** A son of the Greek king Agamemnon and Clytemnestra who slew his mother and her lover Aegisthus, in revenge for their murder of Agamemnon.
- Orford, Lord.** Horace Walpole (1717-97), 4th Earl of Orford, an English author. See p. 100.
- Orion.** A famous hunter of giant stature, beloved by the goddess Artemis, but accidentally slain by her, and after his death transformed into a constellation.
- Orkney.** An island group north of Scotland.
- Orlando Furioso.** A romance by Ariosto (1474-1533), a famous Italian poet.
- Orpheus.** Resembling Orpheus, or possessing the quality of his lyre.
- Orpheus.** A mythological poet and musician whose lyre could charm beasts and move trees and stones. When his wife Eurydice died, Orpheus descended to the lower world and gained permission from Pluto to lead her back to the upper world on condition that he should not look back at her until they had reached the upper air. Orpheus broke the condition, and Eurydice vanished.
- Ortygian.** Of Ortygia, an ancient island near Sicily.
- Oscar.** —(72)—The name of a warrior in Macpherson's *Osian*.

- Osirian.** Belonging or relating to Osiris, the most popular of Egyptian gods.
- Osman.** The name of a line of Turkish sultans tracing to Osman I, who founded the Ottoman Empire about 1300.
- Osman Bey.** The nobleman Osman.
- Osman, 1—**A semi-tabulous Scottish bard of the 3rd century, said to be the son of Fingal, King of Morven. **2—**A pretended translation of the poems of Ossian, published by James Macpherson in 1763. See p 86.
- Ostend.** A noted seaport of Belgium.
- Oswestry.** A town in Shropshire, England.
- Otaheite.** Tahiti, the principal island of the Society Archipelago in the South Pacific Ocean.
- Othello.** The chief character in Shakspeare's *Othello*.
- Otter.** A river in Devonshire, England.
- Ottomite.** A native of Turkey.
- Otway.** Thomas Otway (1651-85), an English tragic dramatist.
- Ouse.** A small river in Sussex county, England.
- Ovid.** Publius Ovidius Nasco (43 B.C.-17 A.D.), a famous Roman poet. He was banished by Augustus and died in exile.
- Oxford.** The county town of Oxfordshire, England, the seat of Oxford University.
- Oxonian.** Of or pertaining to Oxford, England, or its university.
- Oxus.** Amu-Daria, a river in central Asia.
- Pacha.** Same as Pasha.
- Padua.** The capital of Padua province, Italy, seat of the University of Padua.
- Paine, Tom.** Thomas Paine (1737-1809), an English political writer, author of *Common Sense* and *The Rights of Man*.
- Paisley.** A manufacturing town in the county of Renfrew, Scotland.
- Palestine.** A country in southwestern Syria. Its capital is Jerusalem.
- Paley.** William Paley (1743-1805), an English orthodox theologian and philosopher.
- Palladian.** Introduced by or in the pompous Renaissance style of Andrea Palladio (1518-80), an Italian architect and author who had much influence in shaping the modern Italian school of architecture.
- Pallas.** Pallas Athena, goddess of wisdom and war.
- Palm.** Johann Philipp Palm (1766-1800), a German publisher, shot because of the publication of a pamphlet against Napoleon.
- Palm Sunday.** The Sunday before Easter.
- Palmer.** John Palmer (1742-1818), noted for his reform in the mail service of England.
- Palmerston.** John Temple Palmerston (1784-1805), an English statesman, the enemy of slavery, injustice, and oppression. In private life his personality made his opponents forget their differences.
- Pan.** An Arcadian woodland spirit and god of hills and woods, flocks and herds. He is represented as horned goat-footed, playing on his pipes, and as exciting sudden fear. It was because they believed him to have caused the panic among the Persians at Marathon that the Athenians instituted his worship on the Acropolis.
- Panama, Bay of.** The Gulf of Panama on the west coast of Panama.
- Pandion.** An early king of Athens.
- Pandora.** A beautiful but deceitful woman sent to earth by the gods to bring misery upon the human race in revenge for Prometheus's theft of fire from heaven. Some say that she brought with her a box from which escaped all human ills, hope alone remaining. Others say that she brought blessings all of which, when she opened the box, escaped and departed excepting hope.
- Pantheists.** Believers in pantheism, a doctrine which identifies the universe as a whole and God.
- Pantheon.** 1—(299, 1080)—A building in Oxford Street, London, formerly a concert hall. 2—(397-1121)—A circular temple at Rome with a fine Corinthian portico and a great domed roof, originally built by Agrippa, 27 B.C. In its present form it represents the building by Hadrian.
- Paphian.** Of or belonging to Paphos.
- Paphos.** Paphos was an ancient city on the island of Cyprus containing a temple of Aphrodite, goddess of love and beauty.
- Parcae.** The three Fates of the Greeks. See *Fates*.
- Paros.** A seaport of Turkey, in Epirus on a rocky height opposite the island of Paxos.
- Pariahs.** See p 1086b, n 1.
- Parian.** Of or pertaining to Paros, an island in the Aegean sea, noted for its white marble.
- Parkhead.** George Douglas of Parkhead, a staunch supporter of Robert Murray of Scotland.
- Parnassus.** A mountain range in Boeotia, Greece, celebrated as the haunt of the Muses of poetry and music.
- Paroles.** A son of Pericles.
- Parry, Captain.** Sir Edward Parry (1790-1855). He made unsuccessful attempts to find the Northwest Passage in 1819, 1821, and later. He passed the winter of 1819 on Melville Island, in the Arctic Ocean.
- Parthenon.** The official temple of Pallas in Athens.
- Parthenope.** One of the sirens who, unable to charm Ulysses by her singing, cast herself into the sea.
- Parthians.** People of an ancient kingdom, now part of Persia.
- Pasha.** The title of a high official or prince in Turkey and Egypt.
- Pastorella.** A character in Spenser's *The Faerie Queene*, VI, 2.
- Paswan.** Pasawan Oglou (1758-1807), a famous rebel of Widdin, a department in northwestern Bulgaria.
- Patmos.** An island of the Sporades, off the west coast of Asia Minor, belonging to Turkey.
- Paul and Virginia.** A French story by Bernardin de Saint Pierre (1737-1814).
- Paul Potter.** See *Potter*.
- Paul, St.** 1—(302, 610, 634, 1094)—An apostle of the Gentiles, who was called, before his conversion, Saul of Tarsus. 2—Sir Paul (1146) and Tully St Paul (1149) are unidentified.
- Paullet.** William Paullet, Marquis of Winchester, an English courtier of the 16th century.
- Paulus.** (d. 100 B.C.) A noted Roman general and consul.
- Pavlim.** Mohammedan.
- Peacock.** Thomas Love Peacock (1791-1866), an English novelist and poet. See p 898.
- Peelies.** The Rev William Peablis minister at Newton-on-Ayr Ayrshire, Scotland.
- Peele Castle.** A castle on the Isle of Man west of England.
- Pegasus.** A winged horse fabled to have sprung from the body of Medusa at her death. With a blow of his foot he caused Hippocrene the inspiring fountain of the Muses, to spring from Mount Helicon. Hence he is associated with poetic inspiration.
- Peggy.** A conventional name for a Scottish shepherdess.
- Pelasgians.** The Pelasgians were prehistoric inhabitants of Greece.
- Peleus.** A king of Thessaly, father of Achilles.
- Pellion.** A mountain of Thessaly, Greece, famous in mythology.
- Pembroke Hall.** A college of Cambridge University, Cambridge, England.
- Pendragon.** An ancient British chief, the father of King Arthur.
- Peneus.** A river in Arcadia, Greece.
- Pennant.** Thomas Pennant (1726-98), an English naturalist and antiquary.
- Pentameron.** The. See note on *The Pentameron*, p 1305a.
- Pentland.** A range of hills in the counties of Peebles, Lanark and Edinburgh Scotland.
- Pentonville.** A district in the north central part of London.
- Peona.** The sister of Endymion in Keats's *Endymion*.
- Peraea.** Of Pera, a city in Greece, northeast of Corinth.
- Percy.** Henry Percy Earl of Northumberland a distinguished English military leader of the early 15th century.
- Perdita.** A character in Shakspeare's *The Winter's Tale*.
- Peri.** An imaginary being like a fairy, originally regarded as evil, but later regarded as benevolent and beautiful.
- Pericles.** A celebrated Athenian statesman of the 5th century B.C. See *Aspasia*.
- Perla.** See *Peri*.
- Perry.** John Perry, steward at Christ's Hospital from 1761 to 1785.
- Perré.** See *Perry*.
- Perseus.** A famous hero of classical mythology.
- Perrth.** The capital of Perthshire Scotland.
- Peter Bell.** A poetical tale by Wordsworth (1819). It was burlesqued by Shelley in *Peter Bell the Third*.
- Peter, St.** One of the twelve apostles.
- Peter Wilkins.** *The Life and Adventures of Peter Wilkins* (1750), a grotesque romance by Robert Paltock.

- Peterborough.** A city in the counties of Northampton and Huntingdon, England. It is noted for the famous Cathedral of Peterborough.
- Petra.** An ancient city in the rocky region of north-western Arabia.
- Petrarch; Petrarch.** A famous Italian poet of the 14th century.
- Petroneus Arbiter.** A Roman satirist of the 1st century A D. He arranged the entertainments of Nero, and hence was known as *arbiter elegans*.
- Phaedrus.** A Latin writer of fables in the 1st century A D. He was originally a slave.
- Phaeton.** A mythical son of Helios, the sun god. He was allowed to guide for one day the chariot of the sun, he lost control of the steeds, was killed by Jupiter with a thunderbolt, and fell into the River Po.
- Pharaoh(s).** A line of kings of ancient Egypt, under whom the Exodus took place.
- Pharsalia.** A district of Thessaly, ancient Greece.
- Phidias.** Of or resembling Phidias.
- Phidias.** A celebrated Greek sculptor of the 5th century B C.
- Phigalia.** An ancient city of Greece, modern Pavlita in Messenia.
- Philip.** Philip II (382-336 B C), King of Macedon, and father of Alexander the Great.
- Philippi.** An ancient city of Macedon, the scene of the victory of Octavius and Antony over Brutus and Cassius, 42 B C.
- Phyllis.** See *Phyllis*.
- Phylmel, Philomela.** The nightingale. Philomela, daughter of Pandion, King of Athens, was violated and deprived of her tongue by Tereus, the husband of her sister Procne. In revenge, the sisters served up Tereus's own son to Tereus as a meal and fled. As Tereus pursued them, all three were turned into birds. Philomela into a swallow, Procne into a nightingale, Tereus into a hawk. According to Ovid, Philomela was turned into a nightingale.
- Phoebe.** 1—(81)—A poetic name for a shepherdess or rustic maiden. 2—(252)—A character in Shakespeare's *As You Like It*. 3—(1807-1024)—A surname of Diana, goddess of the moon. See *Diana*.
- Phoebus.** An epithet of Apollo. See *Apollo*.
- Phoenicia.** An ancient country in Asia Minor.
- Phorus.** The old man of the sea in classic mythology, the father of the Gorgons and the Hesperides.
- Phyllis.** A poetic name for a shepherdess or rustic maiden.
- Phylian Jove.** Jupiter Phytius, the protector of exiles.
- Pieradilly.** The great thoroughfare in London between Hyde Park Corner and the Haymarket.
- Pichegru.** Charles Pichegru (1761-1804), a distinguished French general, said to have been assassinated in prison because he engaged in a conspiracy against Napoleon in 1803-04.
- Pictish.** Scottish. The Picts were an early race inhabiting the Highlands of Scotland. They carried on border wars with the Romans.
- Piedmont.** A province in northern Italy.
- Pierre.** The hero of Thomas Otway's tragedy *Venue Piracida* (1682). He was a favorite character of great actors. Byron was an admirer of Otway.
- Pigmies.** An African race of dwarfs.
- Pigott, Jack.** Peter George Patmore (1780-1835), an active journalist and writer in London, and an intimate friend of Hazlitt and Lamb.
- Pilate.** A Roman governor of Judea of the 1st century A D. When Christ was tried before him, Pilate allowed him to be condemned and washed his own hands as symbolical of innocence of guilt. See *Matthew*, 27-24.
- Pilgrim's Progress.** A religious allegory by John Bunyan (1628-88).
- Pillans.** James Pillans (1778-1864), a Scottish educational reformer, at one time a private tutor at Eton, later, Professor of Humanity at Edinburgh University. He was the supposed author of an unfriendly review of a translation of Juvenal, by his friend Francis Hodgson (1781-1852). The review was published in *The Edinburgh Review*, April, 1808. Pillans was an intimate friend of Byron.
- Pindar.** (5th century B C). A celebrated Greek lyric poet.
- Pindus.** A range of mountains in Greece between Thessaly and Epirus.
- Pious.** Mrs Pious (Eather Lynch Salisbury, 1780-1821), an English author.
- Piræus.** The seaport of Athens.
- Piranesi.** Giovanni Battista Piranesi (1720-78), an Italian engraver, who was especially interested in restoring in engravings the ruined architecture of Rome.
- Pisa.** The capital of the province of Pisa, Italy.
- Piscator.** A character in Walton's *The Complete Angler* (1653).
- Plaisistrates.** (6th century B C). A tyrant of Athens.
- Plato.** Ancient. See p 1018b, n 4.
- Pitt.** William Pitt (1759-1806), a celebrated English statesman and orator. He was premier, 1760-68.
- Plancus.** Lucius Plancus, a profligate Roman politician, who was a partisan of Caesar in the Civil War. He was consul in 42 B C.
- Plato.** (427-347 B C). A celebrated Greek philosopher.
- Pleiad.** One of a group of small stars in the constellation Taurus.
- Plinlimmon.** A mountain in Montgomeryshire and Cardiganshire, Wales.
- Pliny.** Caius Plinius Secundus (23-79), a celebrated Roman naturalist.
- Plotinus.** (3rd century A D). A Greek philosopher who founded the Neo-Platonic school of philosophy, a system of refined Platonic doctrines combined with Oriental mysticism.
- Plumer.** Richard Plumer, deputy-secretary in the South-Sea House in 1800.
- Plutarch.** (1st century A D). A famous Greek historian, celebrated as the author of a number of Lives of Greeks and Romans.
- Pluto.** In Roman mythology, the god of the infernal regions.
- Po.** The largest river of Italy. It empties into the Adriatic Sea.
- Poitiers.** Poitiers, the capital of the department of Vienne, France, the scene of an English victory over the French in 1356.
- Pollux.** See *Caster*.
- Polonius.** The father of Ophelia, and the king's chamberlain, in Shakespeare's *Hamlet*.
- Poltava.** Capital of the government of Pultowa, Russia, where the Russians defeated the Swedes in 1709.
- Polybius.** (204-125 B C). A celebrated Greek historian.
- Polycrates.** Tyrant of Samos (536-522 B C). He was a patron of literature and art.
- Polypheus.** In Homer's *Odyssey*, the one-eyed giant who imprisoned Ulysses.
- Pomona.** In Roman mythology, the goddess of fruit-trees.
- Pompell.** An ancient city of Italy, buried by an eruption from Mt Vesuvius in 79 A D.
- Pompey.** Cneius Pompeius Magnus (106-48 B C), a famous Roman general.
- Pontus.** An ancient country in Asia Minor south of the Black Sea.
- Poole, Tom.** (1765-1837). A wealthy tanner Coleridge's friend, correspondent and patron, who lived at Stowey. He was noted for his kindness to authors.
- Pope.** Alexander Pope (1688-1744), a famous English poet.
- Porphyron.** In Greek mythology the fire-king of the giants.
- Portland.** William Henry (and his son Bentinck) (1758-1800), Duke of Portland, an English Whig statesman, prime minister, 1783 and 1807-08.
- Portsmouth.** A seaport in Hampshire, England, situated on the English Channel.
- Poseidon.** In Greek mythology, god of the sea and brother of Zeus.
- Posillipo.** A hill west of Naples, Italy.
- Potiphar.** One of Pharaoh's officers who bought Joseph.
- Potter's Bar.** A village in Hertfordshire, England.
- Potters, Paul.** Paintings by Paul Potter (1625-54), a noted Dutch painter of landscapes and cattle.
- Poule.** St Paul.
- Poussin.** Gaspard Poussin (1613-75), a noted Italian painter.
- Powle, Seyneta.** See *Seyneta Powle*.
- Powley.** The Reverend George Croly, D D. (1780-1800) at one time a dramatic critic of *The London Times*.
- Prague.** The capital of Bohemia, Austria, seat of a university founded by Charles IV in 1347.
- Pratt.** Charles Pratt (1718-94), Chief Justice and Lord Chancellor of England.
- Praxitelean.** Of or relating to Praxiteles.
- Praxiteles.** (4th century B C). A Greek sculptor, noted for the grace and naturalness of his feminine figures.

- Pre-adamite kings.** Seventy-two kings or sultans, each said to govern a distinct species of rational beings before the existence of Adam.
- Preston.** 1—(54)—Prestonpans, a small town in Haddingtonshire, Scotland, the scene of a Jacobite victory over the English in 1745. 2—(1120)—A city in Lancashire, England, noted as an industrial center.
- Preston Mill.** —(475)—A rustic village in Dumfriesshire, Scotland.
- Prism.** Legendary King of Troy, a city of Asia Minor.
- Priapus.** The god of fruitfulness and procreative power, of horticulture and vine-growing.
- Prince Eugene.** See Eugene.
- Prior.** Matthew Prior (1664-1721), an English diplomat, and lyric and humorous poet.
- Prühl.** A character in *Venue Preserved*, a tragedy by Thomas Otway (1651-85).
- Precious** (412-485). A Greek philosopher and religious commentator.
- Promethæan.** Of or pertaining to Prometheus.
- Prometheus.** In Greek mythology, regarded as the founder of civilisation, and the benefactor of mankind. For an act of deception by Prometheus, Zeus denied mankind the use of fire, but Prometheus stole fire from heaven and carried it to earth in a hollow tube. For this act he was chained, by order of Zeus, on Mt. Caucasus, where a vulture fed daily upon his liver, which grew again at night. The vulture was finally slain by Hercules, and Prometheus released.
- Prospic.** The present Sea of Marmora, between European and Asiatic Turkey. It is not subject to tides.
- Proserpina, Proserpine.** The wife of Pluto, and queen of the lower regions. While gathering flowers in the Valley of Enna, Sicily, she was carried off by Pluto. Zeus allowed her to spend half of her time on earth with her mother, Ceres.
- Prospero.** In Shakespeare's *The Tempest*, the banished Duke of Milan. He is shipwrecked on an island, where he works enchantments, and after sixteen years of exile raises a storm to shipwreck the usurper of his rightful title.
- Protagoras** (6th century B C). A famous Greek philosopher.
- Protean.** Pertaining to or characteristic of Proteus.
- Proteus.** A sea god in the service of Neptune, god of the sea. Proteus had the power of assuming different shapes.
- Prowse, Captain.** William Prowse (1752?-1826). A famous English naval commander and rear-admiral.
- Fryocles.** A character in Sir Philip Sidney's pastoral romance *Arcadia* (1690).
- Paelius, Michael.** Michael Constantinus Paelius (11th century). A celebrated Greek writer and scholar. He was born in Constantinople.
- Psyche.** In classical mythology, the name given to a personified soul. She was beloved by Eros, god of love. She is represented in art as a maiden with the wings of a butterfly.
- Ptolemean.** Of Ptolemy (2nd century A D), a celebrated Egyptian astronomer and mathematician.
- Pulci, Luigi Pulci** (1432-87), an Italian romantic poet.
- Pultowa.** See Poltava.
- Punic War, Second** (218-201 B C). A war waged between Carthage and Rome. By the peace Carthage was forced to cede her possessions in Spain and the Mediterranean, and to pay a heavy tribute.
- Pye.** Henry James Pye (1745-1813). A minor English poet.
- Pygmalion.** In Greek legend, a sculptor, King of Cyprus, who fell in love with a statue he had carved and which came to life.
- Pyrene.** A mountain range between Spain and France.
- Pyrrhic.** Pertaining to Pyrrhus (318?-272 B C), King of Epirus, Greece.
- Pyrrho** (360-270 B C). A Greek skeptic and philosopher.
- Pythagorean.** Referring to Pythagoras (6th century B C), a Greek philosopher of Samos, an island west of Asia Minor.
- Pythian.** Referring to Python.
- Python.** In classical mythology, a sooth-saying spirit or demon. The serpent Python delivered oracles at Delphi before the coming of Apollo, who slew it.
- Quarles.** John Quarles (1624-65), a minor English poet.
- Quarterly.** Quarterly Review, The. A periodical started in 1809 in opposition to *The Edinburgh Review*, the organ of the Whig party. William Gifford was the first editor.
- Quatre-Bras.** A place in Belgium, near Brussels. It was the scene of a battle between the French under Ney and the Allies under Wellington, in 1815. Ney was forced to retreat.
- Queen Beas.** See Beas.
- Queen of Numbers.** The goddess of poetry.
- Queen of Scots.** Mary Stuart (1542-87), who was beheaded by Queen Elizabeth.
- Quixotic.** Resembling Don Quixote, an adventurous knight, the hero of *Don Quixote*, a Spanish romance by Cervantes (1547-1616).
- Racer Jess.** Janet Gibson, the half-witted daughter of Mrs. Gibson or "Poodle Nannie", being fleet of foot, she often ran errands.
- Rachel.** In the Old Testament, the wife of Jacob.
- Radcliffe.** Same as Radcliffe.
- Radcliffe.** Mrs. Anne Radcliffe (1764-1823), a popular English romantic novelist.
- Radical.** A member of a political party holding the most progressive views, opposed to *conservative*.
- Ragusan.** Of Ragusa, a seaport of Dalmatia, Austria-Hungary, situated on the Adriatic.
- Rajah.** A Hindu prince in a tribal state in India.
- Ralph.** James Ralph, a minor English poet of the eighteenth century.
- Rama.** A place near ancient Bethlehem, Judea.
- Ramsay.** Allan Ramsay (1686-1768), a Scottish poet. See p. 7.
- Randall's, Jack.** A tavern, known as "The Hole in the Wall," in Chancery Lane, London, kept by Jack Randall, a noted pugilist.
- Raphael** (1483-1520). A noted Italian painter.
- Rapp, General.** Count Jean Rapp (1772-1821), a noted French general who accompanied Napoleon on the march to Moscow.
- Ratcliffe Highway.** A public thoroughfare in a disreputable quarter of eastern or nautical London.
- Ravenna.** A city and province of Italy.
- Ravensheuch, Castle.** A large castle on the Firth of Forth, Fifeshire, Scotland. It was given to William St. Clair by James III in 1471.
- Reading.** A city in Berkshire, England.
- Rebecca, Rebekah.** The wife of the patriarch Isaac, and mother of Jacob and Esau.
- Red Cross Knight.** A character in Spenser's *The Faerie Queene* (Bk. 1), who personifies St. George, patron saint of England, and typifies Christian holiness.
- Red Rowan.** "Red Rowy Forster," one of the rescuers of Kilmont Willie. He lived about 1550.
- Red Sea.** An inland sea between Egypt and Arabia, joined to the Mediterranean by the Suez Canal.
- Redi.** Francesco Redi (1626-95) an Italian poet. Lander uses the name (970) for himself.
- Reform Bill.** An electoral reform bill passed by the British Parliament in 1832 for the correction and extension of the suffrage.
- Reign of Terror, The.** In French history that period of the first revolution (1793-94) when the faction in power recklessly executed persons obnoxious to their measures.
- Religio Medici.** A religious treatise by Sir Thomas Browne (1605-82), an English physician and author.
- Rembrandt** (1606-69). A celebrated Dutch painter.
- Reni, Guido** (1675-1642). An Italian painter.
- Ree-cross.** A fragment of an old cross on the summit of Stanmore, a ridge which divides the mountains of the counties of Cumberland and Westmoreland, England. The cross was originally intended as a landmark.
- Reynolds, J. H.** See note on *Keats's Letters*, p. 1293b.
- Reynolds.** Sir Joshua Reynolds (1723-92). An English portrait-painter.
- Rhadamanthus.** A son of Zeus, and a judge in Hades.
- Rhaetian.** Of or pertaining to ancient Rhaetia, a province of the Roman Empire.
- Rhen.** See Rhine.
- Rhine.** The chief river of Germany.
- Rhodes.** An island in the Aegean Sea, southwest of Asia Minor.
- Rhone.** A river in Switzerland and France.
- Rhymes on Blenheim.** *The Battle of Blenheim*. See p. 400.
- Rialto.** A bridge over the Grand Canal, in Venice, Italy. Byron uses the word (542) figuratively for Venetian commerce.

- Rice.** James Rice, a London solicitor of the early 19th century, a friend of Keats and J. H. Reynolds.
- Richard, English.** Richard I, surnamed "The Lion-Hearted," King of England (1189-99).
- Richard I.** King of England (1189-99).
- Richard II.** King of England (1377-99).
- Richard III.** 1—King of England (1483-85). 2—(1525)—King of England in Shakespeare's *Richard III*.
- Richards.** George Richards (1767-1837), author of a poem, *Aboriginal Britain*, and a governor of Christ's Hospital.
- Richardson.** Samuel Richardson (1689-1761), an English novelist.
- Richmond.** 1—(465, 491)—A town in the county of Surrey, England. It is built on a hill. 2—(980)—Charles Lennox (1735-1806), 3rd Duke of Richmond, an English politician. 3—(1016)—Bill Richmond, a veteran colored boxing teacher of the early 19th century.
- Riminal.** See note on *The History of Rimini*, p. 1276b.
- Rion.** Captain Edward Rion, commander of the frigates and smaller craft in the Battle of Copenhagen, April 2, 1801. He was killed in that battle.
- Rob Roy (Red Rob).** Robert McGregor (1671-1784), a Scotch freebooter and outlaw. He took the name of Campbell after he was outlawed, in 1712.
- Robbers, The.** A German drama by Schiller (1750-1805).
- Robert.** The husband of Margaret in Wordsworth's *The Excursion*.
- Robert Boyle.** A story by W. R. Chetwood, an 18th century English dramatist.
- Robin Good-fellow.** A merry and mischievous sprite of folk-lore.
- Robin Hood.** A legendary medieval hero in England, celebrated as a bold, chivalrous, and generous outlaw.
- Robinson Crusoe.** A novel of adventure by Daniel Defoe (1661-1731).
- Rockingham.** Charles Wentworth (1730-82), Marquis of Rockingham, Prime Minister of England (1755-60).
- Roderic.** Said to have been Prince of all Wales in the 10th century.
- Roderick Random.** A novel by Tobias Smollett (1721-71), a British novelist.
- Rogers.** Samuel Rogers (1763-1835), an English poet. See p. 207.
- Roland de Vaux.** See *Tryermaine*.
- Roméo.** The lover of Juliet in Shakespeare's *Roméo and Juliet*.
- Romilly.** Sir Samuel Romilly (1757-1818). An English lawyer and philanthropist.
- Rosa.** Salvator Rosa (1615-78) a famous Italian painter of history, landscapes, and battles. He was partial to desolate, wild, and romantic scenery.
- Rosalind.** A character in Shakespeare's *As You Like It*.
- Rosamond's Pond.** A pond in the southwest corner of St James's Park, London, it was the scene of many suicides of unhappy lovers, before it was filled up in 1770.
- Roscoe.** Mr. William Roscoe (1758-1831), historian, banker, and Whig Member of Parliament (1806-07), a strong advocate of peace with France.
- Rosenberg.** Mount Rosenberg, a mountain in Switzerland. A landslide from it buried the village of Goldau in 1803, killing over 450 persons.
- Rosencrans.** A courtier in Shakespeare's *Hamlet*.
- Roses, Wars of the.** In English history, the prolonged armed struggle between the rival houses of Lancaster and York, beginning about 1455 and ending in 1485, so called from the red rose and the white rose, badges, respectively, of the followers of the two families.
- Roslin.** The family seat of the St. Clairs near Hawthornden, in the county of Edinburgh. Scotland. Roslin Castle stands on a woody bank of the North Esk River. Wordsworth and his sister Dorothy visited it in 1803. For the account of the visit and a description of the scenery, see Dorothy Wordsworth's *Recollections of a Tour Made in Scotland*, Sept. 17, 1803.
- Ross-dhu.** A valley on the western border of Loch Lomond, Dumbartonshire, Scotland.
- Rotherham.** Edward Rotherham (1753 ? -1830), an English naval captain.
- Rothschild, Baron.** Nathan Meyer Rothschild (1777-1836), a rich financier in London, founder of the English branch of the banking house of Rothschild.
- Roumelia.** Rumelia, a name applied to the eastern portion of the Turkish dominions in Europe.
- Rousseau.** Jean Jacques Rousseau (1712-78), a celebrated Swiss-French philosopher and writer on educational subjects.
- Rowe.** Mr. A Unitarian minister at Shrewsbury, later at Bristol, Somersetshire, England, in the early nineteenth century.
- Rowe, Mrs.** Elizabeth Rowe (1674-1787), daughter of a Dissenting minister in Somersetshire, England, author of a number of poems and treatises.
- Rowley.** Thomas. A fictitious priest of Bristol, invented by Chatterton.
- Rowley, William.** An English dramatist of the early 17th century.
- Rowley Powley.** See Powley.
- Rubens.** Peter Paul Rubens (1577-1640), a Flemish painter.
- Rudesheimer.** A famous Rhenish wine named after Rudesheim, a town in Prussia, in which it was made.
- Russel, Lord John** (1792-1878). A famous English statesman and author.
- Russell.** Black John Russell (1740?-1817), a minister in Kilmarnock, Ayrshire, Scotland. He was a Calvinist of the steepest type.
- Ruth.** A Moabite woman who was married to Boaz. Her story is the subject of the book of *Ruth*.
- Rylstone.** The property and residence of the Nortons, a 16th century English family loyal to Mary Queen of Scots.
- Rymer.** Thomas Rymer (c1641-1718), a noted English antiquary and critic.
- S. T. C.** Samuel Taylor Coleridge.
- Sackville.** The family name of the English noble family of Dorset.
- Sadi** (c1190-1291). A celebrated Persian poet and moralist.
- Saint Alban's.** A cathedral city in Hertfordshire, England.
- St. Ann.** A river of Quebec, which empties into the St. Lawrence.
- St. Augustine.** See Augustine.
- St. Bartholomew.** One of the twelve apostles.
- St. Bruno.** See Bruno, St.
- St. Valre.** A noted Norman family which settled in Scotland in the 11th century.
- Saint Fillan.** See Fillan, Saint.
- St. George.** See George, St.
- Saint Hubert.** See Hubert.
- St. Helena.** An island in the South Atlantic belonging to Great Britain.
- St. John.** 1—See John, St. 2—See Bollingbroke.
- St. John, Henry.** See Bollingbroke.
- St. Kite.** An abbreviation for St. Christopher, an island in the British West Indies.
- St. Leon.** St. Leon, a novel by William Godwin (1756-1836), written in 1799.
- St. Mark.** 1—(212)—St. Mark's Square, the principal square in Venice. It contains St. Mark's Church, near it are the Ducal Palace, the Bridge of Sighs, etc. 2—(542)—St. Mark's Church, a famous Venetian basilica, the most superb piece of architectural coloring in the world. 3—(848)—See note on *The Eve of St. Mark*, p. 1292b.
- St. Martin's-le-Grand.** A monastery and church formerly in London, dating from very early times.
- St. Mary's Lake.** A lake at the source of the River Yarrow in Selkirkshire, Scotland.
- St. Maurice.** An abbey in the town of St. Maurice, Switzerland, it was founded in the 6th century.
- St. Michael.** See Michael (1).
- St. Neots.** A town in Huntingdonshire, England.
- St. Nicholas.** See Nicholas.
- St. Oran.** See Oran.
- St. Paul.** See Paul, St.
- St. Peter.** See Peter, St.
- St. Peter's Field.** The scene of the Manchester massacre, Manchester, England, August 16, 1819.
- St. Preux.** A character in Rousseau's *La Nouvelle Héloïse*.
- St. Sebastian.** A seaport on the north coast of Spain.
- St. Vincent, Cape.** The southwest extremity of Portugal.
- Sakelde.** Deputy to Lord Scroop, the warden of the West-Marches of England, in the late 16th century.
- Saladin.** (1137-93). Sultan of Egypt and Syria, he defended Acre for two years against the Crusaders.
- Salamanca.** A famous British victory over the French and Spanish, fought in the province of Salamanca, western Spain, in 1812.
- Salamis.** An island of Greece in the Gulf of Egina, west of Athens.
- Salem.** An ancient name of Jerusalem.

- Salisbury.** A town in Wiltshire, England
Salisbury Plain. A region in Wiltshire, England. It contains Stonehenge, a famous prehistoric ruin
- Salt, Samuel** (d. 1792). A friend of the Lambs. He was instrumental in getting Charles Lamb into Christ's Hospital and into the East India House. He gave Charles and Mary Lamb the freedom of his library
- Samarah.** In his notes on *Vathek*, Henley says that Samarah is a city of Babylonia, supposed to have stood on the site where Nimrod erected his tower
- Samarand.** A city of Turkestan. It is noted for its silver and gold wares, leather goods, silks, wine, and pottery
- Samlan.** Of or relating to the Island of Samos
- Samos.** An Island in the Ægean Sea, west of Asia Minor
- Samson Agonistes.** A drama by Milton
- Sammuel.** A Hebrew judge and prophet
- San Benito.** The yellow garment worn by persons condemned by the Spanish Inquisition. The name is derived from the robes worn by members of the order of St. Benedict, founded about 529
- Sanche.** The ignorant but clever squire in the Spanish romance *Don Quixote* by Cervantes (1547-1616)
- Handham.** 1—A town on the Isle of Wight, south of England. 2—(1942)—An imaginary residence
- Mangrida.** One of the Fatal Sisters
- Sappho** (7th century B.C.). A Greek lyric poetess of Lesbos, she was known as the Tenth Muse
- Saracen.** In general, a Mohammedan or other enemy of medieval Christians
- Sarmatia.** The ancient name of Poland
- Saturn.** A Roman deity, supposed to have ruled in the golden age. He was identified with the Greek Cronus, father and predecessor of Zeus
- Saturnalia.** In Roman antiquity, the annual festival of Saturn held at Rome in mid-December, a form of harvest-home, an occasion of riotous indulgence
- Saturnian.** Pertaining to the god Saturn, hence, characterized by simplicity, virtue, and happiness
- Saturus.** Same as Saturn
- Satyr.** In Greek mythology, woodland deities in the train of Dionysus, god of wine; they are depicted as shy creatures with goat-like ears, tails, and horns, and delighting in music and revelry
- Saul.** First king of the Hebrews (1055-1033 B.C.)
- Savoy.** A former duchy, now divided into the departments of Savoie and Haute-Savoie in France
- Sawbridge.** John Sawbridge (1732-95), Lord Mayor of London in 1775
- Saxon.** The people that formerly dwelt in the northern part of Germany and invaded England in the 5th and 6th centuries, hence, the English-speaking peoples
- Saramander.** The ancient name of a river in Mysia, Asia Minor, the Mæander, now known as the Menderes. The river is mentioned by Homer in the *Iliad* (Ilk. 21)
- Scarlet.** Will Scarlet, one of the companions of Robin Hood
- Schelling.** F. W. Schelling (1775-1854), an eminent German philosopher
- Schiller.** Johann C. F. Schiller (1759-1805), a famous German poet and dramatist
- Selo** (Chios). An island in the Ægean Sea, west of Asia Minor, formerly celebrated for its wine and figs
- Scipio.** 1—(27)—Publius Scipio Africanus Major (c.234-183 B.C.), a famous Roman general, who, after a life of warfare, retired in 185 B.C. to his native seat near Cumæ, a city in Campania, Italy. 2—(89)—Publius Scipio Africanus Minor (c.185-129 B.C.) a famous Roman general who captured Carthage in 146 and Numantia, Spain, in 133
- Scipio's Tomb.** A group of ancient Roman tombs situated on the Appian Way, near Rome
- Scene.** A village in Perthshire, Scotland, the coronation place of Scottish kings from 1153 to 1488
- Scotia.** Scotland
- Scott.** 1—(313, etc.)—Sir Walter Scott (1771-1832), a famous Scottish poet and novelist. See p. 483. 2—(864)—John Scott (1751-1838), an English jurist, Lord Chancellor of England, 1801-04, and 1807-27
- Scroggins.** Jack 'Scroggins, a well-known prize-fighter
- Scoope, Lord.** Warder of the West-Marches of England, late in the 16th century
- Scylla.** The monster inhabiting Scylla, a rock on the coast of Italy opposite Sicily, she was beloved by Glaucus, and from jealousy was changed by Circe into a monster surrounded with barking dogs
- Scythia.** In ancient times, the whole north and northeast of Europe and Asia, called such by the Greeks
- Scythian.** The Scythians were a nomadic people of Europe and Asia, expert in horsemanship and archery. They often made raids upon neighboring peoples
- Seasons, The.** A poem by James Thomson, an English poet of the 18th century. See p. 15
- Seeva** (Siva). The usual name of one of the gods of the Hindu triad. He represented the destructive power of nature
- Seine.** A river of France which empties into the English channel
- Selkirk.** The capital of Selkirkshire, Scotland
- Sennacherib.** King of Assyria (705-681 B.C.), well known in Biblical history. He was engaged in numerous wars
- Seraphim.** One of the highest orders of angels, excelling in wisdom and in zeal in the service of God
- Sesostris.** A legendary king of Egypt, said to have conquered the world
- Sestos.** A ruined town in European Turkey on the Dardanelles
- Seven Dials.** A locality in London, notorious for its poverty and crime. It took its name from a column which stood at the junction of seven streets and which bore a sundial facing each street
- Seven Sleepers.** Seven Christian youths said to have hidden in a cave near Ephesus Asia Minor, during the persecution under Decius (249-51 A.D.), and to have fallen asleep, not awaking till two or three hundred years later, when Christianity had become established
- Severn.** A river in southwestern England
- Seville.** A city in southwestern Spain
- Seyncte Powle.** —(129)—St. Paul's Cathedral, London
- Sforza, Ludovico** (1451-1510). Duke of Milan Italy
- Shacklewell.** Formerly a suburb of London, now an outlying district of the city itself
- Shadwell.** Thomas Shadwell (1640-92), a Restoration dramatist, satirized by Dryden in *Mac Flecknoe* and in *Abdolum and Achitophel*
- Shaldon.** A village on the River Tigris, across from Teignmouth, Devonshire, England
- Shanklin.** A seaside resort on the coast of the Isle of Wight, south of England
- Sheeraz** (Shiraz). A city in Persia
- Sheffield.** 1—(491)—John Sheffield (1648-1721), Duke of Buckingham, an English statesman and author. 2—(168)—A manufacturing town in Yorkshire, England, famous for its works in steel and cutlery
- Shelburne.** William Petty (1737-1805), Earl of Shelburne, an English statesman
- Shem.** The son of Noah, and reputed ancestor of the Hebrew, Arabic, and other Semitic races. See Genesis 9:27
- Shenstone.** William Shenstone (1714-63), an English poet. See p. 40
- Sheridan.** Richard Brinsley Sheridan (1751-1816), a noted Irish dramatist, orator, and politician
- Sherwood.** A forest in Nottinghamshire, England, the principal scene of the legendary exploits of Robin Hood
- Shrewsbury.** A town in Shropshire, England
- Shropshire.** An inland county of England, bordering on Wales, sometimes called Salop, from the Latin name *Salopia*
- Shylock.** The Jew in Shakespeare's *The Merchant of Venice*
- Siam.** A kingdom in southeastern Asia
- Siberia.** A country of Asiatic Russia, it is noted for its mines
- Sibir.** Siberia
- Sibyl.** In ancient mythology, one of several women reputed to possess powers of prophecy or divination. They spoke their utterances in a frenzied state
- Sicily.** An island in the Mediterranean, belonging to Italy, situated southwest of the mainland
- Siddons.** Mrs. Sarah Kemble Siddons (1755-1831), a noted English actress
- Sidmouth.** Henry Addington (1757-1844), Viscount Sidmouth, an English politician noted for his repressive measures

- Sidney.** 1—(267, 380)—Algernon Sidney (c1022-88), an English politician and patriot. 2—(417, 922, 1039, 1082)—Sir Philip Sidney (1554-86), an English author and general. His chief works are *Arcadia* and *The Defense of Poesy*.
- Sidney, Smug.** See **Smug Sidney**.
- Sidon.** An ancient city in Asia Minor.
- Sidonius Apollinaris** (c430-482) A Christian author.
- Siege of Corinth.** The. A narrative poem by Lord Byron, published in 1810.
- Siena** (Siena) A city and province in central Italy, noted for its works of art.
- Sigeum.** In ancient geography a promontory and town in Asia Minor, at the entrance to the Hellespont. It was the legendary station of the Greek fleet in the Trojan War.
- Sigtrygg** (Sictryg). See Gray's Preface to *The Fatal Sisters*, p. 126a.
- Sileni.** Woodland nymphs, companions of Bacchus, god of wine. See **Mileneus**.
- Silenus.** The eldest of the satyrs, sometimes regarded as the son of Hermes, or of Pan. He was the fosterer and later the companion of Bacchus. He was represented as a jovial old man, corpulent, bald, and commonly tipsy. He carried a wine bag in his hand and rode on an ass. He was fond of sleep, music, and dancing. He is sometimes said to be the inventor of Pan's pipes. See **Pan**.
- Silius Italicus** (d 100 A D) A Roman poet, imitator of Virgil, the author of *Punica*, a dull poem giving an account of the Second Punic War.
- Silols.** A small river in Asia Minor.
- Sirocco.** A hot dry wind of the desert.
- Sinbad.** Sinbad, a character in the *Arabian Nights' Entertainments*. He was once shipwrecked on an island where the Old Man of the Sea, a monster, got on his back and would not dismount until finally Sinbad succeeded in killing him.
- Sion** (Zion) A hill on which was situated the old city of Jerusalem.
- Sir Charles Grandison.** A novel written by Samuel Richardson (1699-1761).
- Siren.** One of the sea nymphs said to inhabit an island near Italy, and by their singing to lure mariners to destruction.
- Sistine Chapel.** The Sistine, or Sixtine Chapel is the papal private chapel built by Pope Sixtus IV in 1473. Its walls and ceilings are covered with magnificent paintings, of which the most famous are those by Michelangelo, of the Creation, the Deluge, and the Judgment.
- Sisyphus.** A legendary character condemned in the lower world to roll up a hill, without ceasing, a huge stone which when he reached the top always rolled back to the valley.
- Skiddaw.** A mountain in Cumberland, England.
- Sky (e).** A rocky, mountainous island off the western coast of Scotland the largest of the Inner Hebrides.
- Slough.** A town in the county of Buckingham, England.
- Smith, Adam** (1723-90) A celebrated Scottish political economist.
- Smithfield.** A locality in London near St Paul's, it was formerly used as a recreation ground.
- Smug Sidney.** The Rev Sidney Smith (1771-1847) a Canon of St Paul's, one of the founders and editors of *The Edinburgh Review*.
- Snowdon.** The highest mountain in Wales.
- Snowdon, Knight of James V** of Scotland who chose this name to disguise his identity. Snowdon refers to Stirling Castle, one of the Scottish royal palaces.
- Soare.** A river in Leicestershire, England.
- Society of the Middle Temple.** See **Temple**.
- Socrates** (5th century B C) A famous Greek philosopher.
- Soho Square.** A square in London, south of Oxford Street.
- Sol.** The sun.
- Solomon.** A king of Israel famous for his great wisdom.
- Solway.** The Solway Firth, a large inlet of the Irish Sea, partly separating England and Scotland.
- Somersetshire.** A county in southwestern England.
- Sophia.** The capital of Bulgaria, formerly a portion of the Turkish Kingdom.
- Sophocles** (5th century B C) One of the greatest tragic poets of Greece.
- Sorrento; Sorrento.** A town on the west coast of Italy, across the bay from Naples.
- Sotheby.** William Sotheby (1757-1833), an English scholar and poet.
- Soul.** Nicolas Jean de Dieu Soulé (1709-1851), a French marshall. He was engaged in many important battles, and was ambassador at the coronation of Queen Victoria in 1838.
- South.** Robert South (1634-1716), a celebrated English divine.
- South-Sea House.** See note on *The South Sea House*, p. 1297b.
- Spartan.** Pertaining to Sparta, capital of Laconia in ancient Greece, hence, resembling the Spartans in discipline or courage.
- Spectator.** An 18th century periodical published by Addison, Steele, and others.
- Spey.** A river in northern Scotland.
- Sphinx.** In Greek mythology, a winged monster represented with a woman's head and a lion's body; she sat on a high rock by the roadside in Thebes, Boeotia, and killed all passers-by who could not guess a riddle which she proposed. When Oedipus finally guessed the riddle she cast herself down from the rock and was killed.
- Spinosa.** Baruch de Spinoza (1632-77), a famous Dutch Jewish pantheistic philosopher.
- Sporus.** The name under which Lord John Hervey (1696-1743), an English writer and politician, was satirized by Pope in his *Kipling to Dr Arbuthnot*, 305 ff.
- Stamboul.** Constantinople.
- Staneshaw-bank.** A place on the River Eden, in Cumberland, England, near the Scottish border.
- Stanhope, Lord.** See p. 1186b, n. 5.
- Stannore.** A ridge which divides the mountains of the counties of Westmorland and Cumberland, England.
- Status.** Publius Papinius Statius (60-100), a Roman poet.
- Staubach.** A famous waterfall in the canton of Berne, Switzerland.
- Steele.** Sir Richard Steele (1672-1729), an English essayist, contributor to *The Spectator*.
- Sterne.** Laurence Sterne (1713-68), an English novelist and humorist, author of *Tristram Shandy*.
- Sternhold.** Thomas Sternhold (d 1549), an English writer.
- Stevenson, George.** An 18th century English pugilist. He fought with Jack Broughton in 1771.
- Stewart, Mr.** Dugald Stewart (1773-1828), an eminent Scottish philosopher.
- Stirling.** A city and county in Scotland, noted for its picturesque buildings.
- Stobart.** Sir Gilbert Elliot, a Scottish Border-Warrior of the 16th century. He lived near Hawick, Roxburghshire, Scotland.
- Stonehenge.** A famous prehistoric stone ruin in Salisbury Plain, Wiltshire, England.
- Stothard.** Thomas Stothard (1755-1834), an English painter and illustrator.
- Stott.** Robert Stott, a minor English poet of the early 19th century. He contributed articles to *The Morning Post*, under the name of "Hafiz".
- Stow.** Stowe, a village in Buckinghamshire, England, noted for its castle and park.
- Stowey.** Nether Stowey, a village in Somersetshire, England.
- Strabo** (c63 B C-24 A D) A Greek geographer and historian.
- Strand.** A long prominent London street running parallel with the Thames.
- Strangford, Hibernian.** P. C. Smythe (1780-1855), Viscount Strangford, an Irish diplomat, and translator of poems of Camoens, a noted 16th century Portuguese poet. In a note on one of the love songs Strangford said that "eyes of blue have been ever dear to the sons of song".
- Stygian.** Pertaining to or belonging to the River Styx, or to the infernal regions in general.
- Styx.** A fabulous river in Hades over which all newcomers were ferried by Charon. Before it the most solemn oaths were sworn. Violation of such oaths was punished by deprivation of nectar and ambrosia, and by loss of all heavenly privileges for ten years.
- Suckling, Captain.** Sir John Suckling (1609-42), an English poet and soldier.
- Suetonius.** Gaius Tranquillus Suetonius (c70-140), a Roman historian.
- Suli.** A mountainous district in Albania, European Turkey.
- Sultan.** A Mohammedan sovereign ruler.
- Sunium.** In ancient geography, the promontory at the southeastern extremity of Attica, Greece, now known as Cape Colonna.

- Surrender of Calais.** A comedy by George Colman, the Younger (1762-1836)
- Surrey; Surry.** A county in southeastern England
- Susa.** An ancient city in Asia Minor
- Sussex.** A county in southeastern England
- Swift.** Jonathan Swift (1667-1745), a celebrated English satirist and man of letters
- Syllable Leaves.** A collection of poems by Coleridge, published in 1817
- Sydney.** Algernon Sydney (1622-83), an eminent English Republican patriot
- Sylvans.** Fabled spirits or deities of the wood
- Symplegades.** Two island rocks on the Strait of Constantinople (or Bosphorus), a narrow passage which separates Europe from Asia
- Syracuse.** A province in the southeastern part of Sicily It was conquered by Marcellus in 212 B C
- Syria.** The language of Syria, a country in Asiatic Turkey
- Syrian.** Pertaining to Syria, a country in Asiatic Turkey
- Syrinx.** In Greek mythology, a nymph who was pursued by Pan and who was changed into a reed, out of which Pan then constructed his musical pipe See **Pan**.
- Tacitus.** Cornelius Tacitus (55-117?), a celebrated Roman historian and legal orator
- Talavera.** A town in the province of Toledo, Spain Near it in 1809, the allied English and Spanish army under Wellington and Cuesta defeated the French under King Joseph
- Talesian.** Talesian, a Cymric or Welsh bard said to have lived in the 6th century
- Talleyrand.** Charles Maurice de Talleyrand-Périgord (1754-1838), a famous French statesman and diplomatist
- Talymalpa.** A small bay on the northeast coast of Anglesea, an island of Wales in the Irish Sea
- Tamar.** 1—(960, 1048)—The brother of Gebir 2—(1150)—A river on the border of Cornwall and Devonshire, England
- Tame.** Thomas A deputy-cashier in the South-Sea House in 1798
- Tamerlane.** (1336-1405) A Tartar conqueror of India and Asia
- Tanagra.** In ancient geography, a town in Boeotia, Greece
- Tancred.** One of the chief heroes of the First Crusade 1096-99 His virtues are celebrated in *Tasso's Jerusalem Delivered*
- Tantalus.** A mythological king, punished for betraying the secrets of the gods, by being placed in the midst of a lake the waters of which reached to his chin but which receded whenever he attempted to drink
- Tara.** A place in the county of Meath, Ireland It was famous in the early history of Ireland as a royal residence
- Tarbat (Tarbat).** The name of a village and a narrow neck of land between Loch Lomond and Loch Long, forming the northern end of the county of Dumbarton, Scotland *Tarbat* is Gaelic for *tailhouse*
- Tartar.** The Tartars were mixed tribes Mongolian or Turkish, inhabiting Russia and Central and Eastern Asia They were warlike tribes, noted for their skill in archery
- Tartarian.** Of or pertaining to the Tartars or Tartary, a name formerly applied to the middle portion of the Eurasian continent
- Tartary.** In the manner of a Tartar,—4 s., savagely
- Tartarus.** The lowest portion of hell the place of punishment for the spirits of the wicked
- Tartary.** A name formerly applied to the middle portion of the Eurasian continent Its people were warlike tribes
- Tasso.** Torquato Tasso (1544-85) a celebrated Italian epic poet
- Tate.** Nahum Tate (1652-1715), an English poet and dramatist
- Taunton.** A town in Somersetshire, England
- Tay.** The longest river of Scotland, it empties into the North Sea
- Taylor.** Bishop Jeremy Taylor (1618-67), an English bishop and theological writer, author of *Holy Living* (1650), *Holy Dying* (1651), and other works
- Teesdale.** The valley of the River Tees in northern England, it flows into the North Sea
- Teignmouth.** A bathing resort in Devonshire, England
- Teth.** A small river chiefly in Perthshire, Scotland
- Telemachus.** In Greek legend, the son of Odysseus and Penelope He slew the suitors of Penelope while his father was away from home
- Tell, William.** One of the legendary heroes of Switzerland in the struggle for independence The story is that Tell, having refused to salute the cap which the Austrian governor had placed in the market place for that purpose was ordered to shoot an apple from his little son's head He did so successfully
- Tellus.** A Roman goddess, the personification of the earth
- Tempe.** A valley in eastern Thessaly, Greece It has been celebrated from ancient times for its beauty
- Temple.** Originally, a lodge of the medieval religious Order of Knights Templars After this Order was abolished in 1812, the property passed to the crown and thence to the religious military Order of Knights Hospitallers, who in 1546 leased part of it to the students of law On its site now stand two Inns of Court, known as the Inner and the Middle Temple These are occupied by barristers, and are owned by the Societies of the Inner and Middle Temple, which have the right to admit students to the bar The Inner Temple is so called because it is within the old City of London, the Middle Temple was between the Inner and the Outer Temples The Outer Temple became a part of the Exeter Buildings, used for religious, charitable, and other assemblies
- Tenerife.** The largest of the Canary Islands, in the Atlantic Ocean, northwest of Africa
- Tenosa.** An island of the Cyclades in the Aegean Sea, southeast of Greece
- Terence.** Publius Terentius Afer (c185-159 B C), a noted Roman writer of comedies
- Termagant.** A name given in medieval romances to the god of the Saracens
- Tethys.** A sea-goddess, the wife of Oceanus
- Teviot.** A river in Roxburghshire, Scotland
- Teviotdale.** Roxburghshire Scotland so called from the River Teviot, which flows through it
- Tewkesbury.** A town in Gloucestershire, England
- Thalaba.** The hero of *Thalaba*, an Oriental epic by Robert Southey (1744-1843)
- Thalia.** One of the Muses, she inspired gaiety, and favored rural pursuits and pleasures
- Thamoudocana.** A town of Africa near the border of the Sahara Desert
- Thebes.** 1—(397, 687, 739)—The chief city of Boeotia, Greece 2—(636)—The ancient capital of Upper Egypt
- Themis.** The personification of divine justice, represented as the wife or companion of Zeus In art Themis is represented as carrying scales in one hand and a horn of plenty in the other
- Theocritus.** (3rd century B C) A famous Greek idyllic poet
- Thermodon.** A river now Thermeh in Pontus, Asia Minor, the reputed home of Hippolyta
- Thermopylae.** A pass in northern Greece, famous for the valiant stand made there in 480 B C by Leonidas and his band of Spartans against the Persian host of Xerxes
- Thesida.** The *Thesida* is a tragedy on the subject of Theseus, of which Codrus is the alleged author
- Theseus.** A legendary hero of Attica, Greece In his exploit against the Amazons, he carried off their queen
- Thespis.** (6th century B C) An Attic poet, the reputed founder of tragedy
- Thessalian.** Of or pertaining to Thessaly
- Thessaly.** A province in northern Greece
- Thetis.** The chief of the Nereids, the mother of Achilles whom she dipped in the River Styx, thus making him invulnerable except in the heel, by which she held him The story of the marriage of Thetis and Peleus King of Thessaly, Greece, was a favorite subject in early painting, especially on vases
- Thomas, Holy.** St Thomas Aquinas (1225-74), a noted Italian divine
- Thomson.** James Thomson (1700-48), a British poet See p 18
- Thone.** Wife of Polydamna, daughter of Zeus See the *Odyssey*, 4, 220 ff
- Thor.** In Scandinavian mythology, the god of thunder, always represented as carrying a hammer.
- Thorn, Tha.** A poem by Wordsworth See p 225
- Thrace.** In ancient times a name applied by the Greeks to the regions northeast of Macedonia, and later to the greater part of the eastern half of the Balkan Peninsula.

- Thrace.** Thrace.
- Thucydides** (5th century B C) A celebrated Greek historian
- Thursley.** A town in the county of Surrey, England
- Thurston-mere.** Coniston Lake, west of Hawkeshead, Lancashire, England
- Thyras.** A common name in literature for a rustic or shepherd
- Tiber.** A river of central Italy which enters the Mediterranean below Rome
- Tiberius.** See note on *Tiberius* and *Vipsania*, p. 1805a.
- Tickler.** "Timothy Tickler," an Edinburgh lawyer named Sym, an uncle of John Wilson's wife
- Timon.** A typical hater of mankind, in Shakspeare's *Timon of Athens*
- Timour.** See *Tamerlane*.
- Tintagel.** Tintagel, a village in Cornwall, England. Near it is the ruined Tintagel Castle, celebrated in Arthurian legend as the birthplace of King Arthur
- Tipp, John.** An accountant in the South-Sea House about 1794
- Titan.** One of a mythological race of giants, said to have piled mountain upon mountain to scale heaven
- Titania.** Resembling the Titans, a race of giants
- Titchfield.** A prominent street in London
- Tithon.** Tithonus. A legendary character loved by Aurora, who prevailed on the gods to grant him immortal life, but forgot to ask for him immortal youth. He grew old and shriveled, and was changed by Aurora into a grasshopper
- Titian.** Tiziano Vecelli (1477-1576), a famous Venetian painter
- Tityrus** —(155)—A freedman in Virgil's *Eclogues*, supposed to represent Virgil himself
- Tivdiale.** See *Teviotdale*.
- Tiviot.** See *Teviot*.
- Tmelus.** A mountain range in Asia Minor
- Tobin.** James Webb Tobin (d. 1814), an English lawyer. See note on Wordsworth's *We Are Seven*, p. 1357b
- Tolbooth.** The principal prison in Edinburgh. Many criminals were executed in front of it
- Tom Thumb.** A legendary diminutive personage celebrated in English literature
- Toma, Jo.** Joseph Parkes (1796-1865), a Radical politician
- Tomson, Jacob** (c1656-1736) A prominent London publisher
- Tooke.** John Horne Tooke (1726-1812), an English politician, philosopher, and philologist, he opposed the war with America in 1776
- Torfaen.** Thormodr Torfaen (1638-1719), an Icelandic antiquary and historian
- Tory.** The Tories, in English history, were members of one of the two great political parties which arose at the end of the 17th century. They favored conservative principles in church and state
- Toulmin, Dr** Joshua Toulmin (1740-1815), a Dissenting historian and theologian. He preached at Taunton, Somersetshire, England, for nearly 40 years
- Toulouse.** A city in southern France the scene of massacres of Huguenots in 1562 and 1572
- Tournour.** Cyril Tournour, an English tragic poet of the early 17th century
- Toussaint L'Ouverture** (1743-1803) A Haitian revolutionist and liberator. He was captured by the French and imprisoned for life
- Tower; Tower of London.** An ancient palace-citadel near the eastern wall of London. It was long a prison for political offenders, it is now a national arsenal
- Towy.** A river in Carmarthenshire, South Wales
- Trafalgar.** The name of a famous British naval victory over the French and Spanish, off Cape Trafalgar, on the southern coast of Spain, 1805. See p. 41
- Trajan.** Marcus Ulpius Trajanus, a famous Roman emperor (98-117)
- Trent.** A river flowing through the counties of Stafford, Derby, Nottingham, and Lincoln, England
- Trevelyan.** Raleigh Trevelyan (1781-1865), a miscellaneous English writer
- Trimmer, Mrs.** Sarah Trimmer (1741-1810), whose original name was Kirby, the author of various juvenile and educational works of great merit
- Tristram Shandy.** The hero of *Tristram Shandy*, a novel by Laurence Sterne (1713-68), an English novelist
- Triton.** One of the sea gods, son of Poseidon
- Troilus.** 1—(780)—In medieval romance, a son of Priam, King of Troy, lover of Cressida 2—(864)—The hero of Shakspeare's *Troilus and Cressida*
- Troilus and Cressida.** A tragedy by Shakspeare
- Trojan.** 1—(806, 969, 1123)—Pertaining to ancient Troy. 2—(989, 1040)—The Trojan War, the ten years' war between Greeks and Trojans, described in the *Iliad*
- Trollope, Mrs.** Frances Trollope (1790-1863), a popular English novelist
- Troppau.** A city in Austria
- Trossachs; Trossachs.** A romantic and beautiful valley between lakes Achray and Katrine in Perthshire, Scotland
- Trout Hall.** In *The Complete Angler*, a treatise by Isaak Walton (1593-1683), an English writer
- Troy.** An ancient city in Troas, Asia Minor, the scene of Homer's *Iliad*
- Tryermaine.** A fief of the Barony of Gilsland, in Cumbriandshire, England. Roland Vaux was the name of successive owners of Tryermaine during the 14th and 15th centuries
- Tullibardine.** The name of an old seat of the Murrays, a powerful family of Scotland, near Stirling in Stirlingshire. See *Murray*
- Turn.** A castle of Ulster, North Ireland
- Turin.** A city of Italy, capital of the province of Turin
- Turkish Spy, The.** An Italian romance by Giovanni Paolo Marana (1684). Defoe wrote a continuation of it
- Turner, Ned.** A well-known English pugilist of the early 19th century
- Turtle, Tom.** John Thurtell (1794-1824), an English prize-fighter, gambler, and murderer
- Tuscan, Tuscany.** A territorial division of west central Italy
- Tweed.** A river on the border of England and Scotland
- Tygris.** Tigris, a river in Asiatic Turkey
- Typhon.** Typhon, a giant monster with a hundred snake-heads. He contended for the throne of the lower world with Zeus, who cast him into Tartarus, or, according to another account buried him under Mt. Aetna
- Tyre.** One of most important cities of Phoenicia, noted at one time for its magnificence and luxury. Alexander the Great reduced the city after a nine-months' siege
- Tyrian.** Of or pertaining to Tyre
- Tyrolese.** The inhabitants of Tyrol, an Austrian Alpine province
- Tyrtæus.** A Greek poet of about 650 B C, who inspired his Spartans by his patriotic elegies and war songs
- Uam-Var.** A mountain in Mentelth, a district in Perthshire, Scotland
- Ucalagon.** A close companion and counselor of Priam, King of Troy
- Uist.** Either of two Scottish islands of the Outer Hebrides, North Uist or South Uist
- Ukraine.** The former name of a region of European Russia, lying in the valley of the River Dnieper
- Ulysses.** See *Odysseus*.
- Ulv's Isle.** A small island off the west coast of Scotland
- Ulw-water.** Ullswater, a large lake between the counties of Cumberland and Westmoreland, England
- Umfraville.** Probably Sir Robert de Umfraville (d. 1486), Earl of Angus, a member of an influential Norman family in Northumberlandshire, England. He fought on the side of Henry IV and Henry Percy (Hotspur) against the Scots. The Umfravilles and the Percys were closely related
- Uma.** In Spenser's *The Faerie Queene*, a beautiful maiden, the personification of truth
- Upton.** A town in Worcestershire, England, midway between the cities of Worcester and Gloucester
- Uranis.** The Muse of astronomy. The name was applied also to Aphrodite as the goddess of spiritual love
- Uranus.** With the exception of Neptune, the outermost of the planets
- Uric.** An ancient Welsh poet, nothing is extant of his works
- Utopia.** An imaginary island having a perfect political system, described by Sir Thomas More in a romance entitled *Utopia* (1516)
- Valdarno.** A beautiful valley near Florence, Italy.
- Valerius Maximus** (1st century A D) A Roman historian

- Vallombrosa.** A famous monastery east of Florence, Italy.
- Vandals.** A Teutonic race formerly inhabiting the southern shores of the Baltic.
- Vandyke.** Paintings by Sir Anthony Vandyke (1609-1641), a Flemish portrait painter.
- Vane.** Sir Henry Vane (1612-82), an English Puritan statesman, one time Governor of Massachusetts Bay.
- Vaux, Roland de.** See Tryermaine.
- Velasquez.** Diego Velasquez (1599-1660), a noted Spanish painter.
- Vennachar.** The "Lake of the Fair Valley," in Perthshire, Scotland.
- Venta.** Venta Belgarum, the ancient name of Winchester, a city in Hampshire, England.
- Venus.** The goddess of love and beauty. See Aphrodite.
- Venus del Medici.** A beautiful marble statue of Venus, in the Uffizi Gallery, Florence. It is the work of the Greek sculptor Cleomenes (3rd century B. C.).
- Verona.** The capital of a province in northeast Italy.
- Verrio.** Antonio Verrio (c1639-1707), an Italian painter. He was employed by Charles II of England to paint frescoes in the royal residence, Windsor Castle.
- Vernalles.** A city in France, near Paris.
- Vertumnus.** A god of the changing seasons who presided over orchards and gardens.
- Vesper.** Venus when an evening star, also, the evening.
- Vesta.** The goddess of the hearth.
- Vesuvio.** Vesuvius, a mountain of southern Italy, the only active volcano in Europe.
- Vevey.** A town on Lake Geneva Switzerland.
- Vicar of Wakefield.** The novel by Oliver Goldsmith (1724-74).
- Villeneuve.** Pierre Charles Jean de Villeneuve (1733-1800), a French admiral who commanded the French fleet at Trafalgar.
- Vinci.** Leonardo da Vinci (1452-1519), a noted Italian painter, sculptor, architect, and engineer.
- Viola.** The heroine of Shakespeare's *Twelfth Night*, she was shipwrecked on the coast of Illyria, a region in the Balkan peninsula.
- Virgil.** Publius Virgilius Maro (70-19 B. C.), a famous Roman epic, didactic and idyllic poet.
- Virginia.** The picture of the Virgin Mary.
- Vittoria.** A famous British victory over the French and Spanish at Vittoria, a city in northern Spain, in 1813.
- Vittoria Corombona.** A tragedy written by John Webster (1580?-1625?), an English dramatist.
- Voltaire.** Francois Voltaire (1694-1778), a famous French writer and skeptic.
- Vulcan.** The blacksmith of the gods.
- Wakefield.** A small town in the south-central part of Yorkshire, England.
- Wallace.** William Wallace (c1270-1305), a celebrated Scottish hero and patriot. His achievements have been a favorite theme with Scottish poets and writers of romance.
- Walla-crag.** A rocky eminence in Cumberlandshire, England.
- Waller.** Edmund Waller (1606-87), an English poet.
- Walpole.** Horace Walpole (1717-97), an English author and wit. See p. 100.
- Waltham.** A suburb of London.
- Walter, Sir.** Sir Walter Scott (1771-1832).
- Walton.** Isaac Walton (1593-1683), an English writer.
- Wandering Jew.** The shoemaker Ahasuerus, fabled to be condemned to wander on the earth till the end of the world for driving Christ from his door when he rested there while bearing the cross.
- Wapping.** A quarter of London along the Thames, frequented by sailors.
- War of the Second Coalition.** The war conducted by the allied European powers against Napoleon, 1799-1801.
- Warden.** The title of a chief executive officer.
- Ware.** A town in Hertfordshire, England.
- Warsaw.** The capital of the Kingdom of Poland, from 1800 to 1813.
- Wat Tyler.** A revolutionary epic by Robert Southey, dealing with the English rebel Wat Tyler and the insurrection started by him in 1381, because of the levying of a capitation tax.
- Waterloo.** A decisive victory gained by the Allies over Napoleon at Waterloo, a village near Brussels, Belgium, on June 18, 1815.
- Water-Monarch.** Neptune, god of the sea.
- Waterton, Mr.** Charles Waterton (1782-1865), an English naturalist.
- Webster.** John Webster, an English tragic dramatist of the early 17th century.
- Wedgewood, Tom.** An Englishman who, with his brother Josiah (1730-95), paid Coleidge an annuity of £150 as the result of his preaching in Shrewsbury, Shropshire, England.
- Weirclaw Hill.** A hill in the Ettrick Valley, Selkirkshire, Scotland.
- Welborn.** A character in Philip Massinger's *A New Way to Pay Old Debts* (1632).
- Wellington, Duke of.** Arthur Wellesley (1760-1852), a celebrated British general.
- Wem.** A town in Shropshire, England.
- Went.** A small river in the southern part of Yorkshire, England.
- Wesley.** John Wesley (1703-91), a distinguished religious reformer, founder of Methodism.
- Westall.** Richard Westall (1765-1836), a prominent historical painter.
- Westbrook, Harriet.** The first wife of the poet Shelley.
- Westminster Abbey.** A famous church in Westminster, London.
- Westminster Bridge.** The oldest bridge but one built over the Thames at London.
- Westmoreland.** A northern county of England.
- West Riding.** The western division of a county of Yorkshire, England.
- Wharfe.** A river flowing through the central part of Yorkshire, England.
- Wheatthampstead.** A small station near Mackery End in Hertfordshire, England.
- Whigs.** In English history members of one of the two great political parties which arose at the end of the 17th century. They professed more liberal principles than did the Tories.
- Whinfield.** A place in Cumberlandshire, England.
- Whitechurch.** A small town north of Wem in Shropshire, England.
- White, Henry.** Henry White (1785-1806), a minor poet, who died at Cambridge as a result of too much exertion in the pursuit of studies which increased his tendency to epilepsy.
- White Horse Cellar.** Probably the name of a London tavern.
- Whitechapel.** A district in London inhabited by the poorer classes and criminals.
- Whitehall.** In modern London, the main thoroughfare between Trafalgar Square and the House of Parliament. On it is Whitehall Chapel formerly royal palace.
- Whole Duty of Man.** A once popular ethical treatise of unknown authorship, published in 1659.
- Widdin.** A town in Bulgaria, situated on the Danube. It was formerly an important fortress.
- Wilkes, Jack.** John Wilkes (1727-97), an English politician, publicist, and political agitator.
- Will of the Wisp.** An ignis fatuus.
- William 1.—(84, 1004).—**William of Orange King of England (1689-1702). 2.—(232).—William Wordsworth.
- Williams, Mr.** John Williams, an English seaman and a noted murderer of the early 19th century. See De Quincey's postscript to *On Murder Con sidered as One of the Fine Arts*.
- Wilmot.** John Wilmot (1770-1815), an English politician and author.
- Wilson.** Thomas Wilson (1603-1755), a noted English theologian.
- Wiltshire.** An inland county of England.
- Windsor.** Windermere, a large lake on the borders of the counties of Westmoreland and Lancaster, England.
- Winchester.** A city in Hampshire, England.
- Windham.** William Windham (1750-1810), an eminent English orator and statesman.
- Windsor.** A town in Berkshire, England, situated on the Thames, 23 miles from London. It contains Windsor Castle, a famous royal residence founded by William the Conqueror. Nearly opposite the castle is Eton College.
- Winkfield.** A village in Wiltshire, England, the seat of a private school attended by De Quincey.
- Wurtemberg.** Same as Wuerttemberg, a kingdom of southern Germany.
- Witham-common.** Witham is a town in the county of Essex, England.
- Withers.** George Withers (1558-1607), a minor English poet.
- Wittenberg.** A town in the province of Saxony, Prussia.
- Wollstonecraft, Mary** (1759-97). An English author, wife of William Godwin, and mother of the

- second wife of Shelley. Her chief work is *Vindication of the Rights of Women* (1782).
- Woman Killed with Kindness.** A tragedy by Thomas Heywood, an English dramatist of the early 17th century.
- Wood.** Sir Matthew Wood (1768-1843), an English political reformer, a consistent and strenuous supporter of the Whig ministries.
- Wood Street.** A street in London, it is off Cheapside, the leading east and west thoroughfare.
- Woodhouse.** Robert Woodhouse (1773-1827), an English astronomer and mathematician.
- Woodhouselee.** A barony belonging to Bothwellhaugh, along the banks of the Esk River, in Dumfriesshire, on the Scottish Border.
- Woollett.** William Woollett (1735-85), a noted English landscape engraver.
- Woolston.** Thomas Woolston (1680-1733), an English theological writer.
- Worcester.** A city in Worcestershire, England.
- Wrexham.** A town in Denbighshire, Wales.
- Wright, John W.** Wright (1769-1805), an Irish naval officer. He was captured by the French in 1804, and confined in the Temple at Paris. In 1805 he was found dead in prison, and it was suspected that he had been murdered.
- Wye.** A river in Wales and England, noted for its picturesque scenery.
- Wyndermere.** Lake Windermere, on the borders of the counties of Westmoreland and Lancaster, one of the finest and largest lakes of England.
- Xanthippos.** A son of Pericles.
- Xenophon** (430-357 B.C.) A celebrated Greek historian and essayist, author of the *Anabasis* and the *Memorabilia*.
- Xerxes** (c.519-465 B.C.). King of Persia.
- Yardley.** A parish in Worcestershire, England.
- Yarrow.** A river in Selkirkshire, Scotland.
- York.** 1—(73, 903, 1114)—A city in Yorkshire, England. 2—(221)—A branch of the English royal dynasty, descended from Edmund, Duke of York, fourth son of Edward III, King of England (1327-77).
- York, Duke of.** —(873)—Frederick Augustus (1703-1827), second son of George III, King of England (1700-1820).
- Yule.** Christmas time (from A.S. *geol*, December).
- Zeno** (3rd century B.C.) A Greek philosopher, founder of the Stoic school of philosophy, known for the sternness of its doctrines.
- Zephyrus.** The West Wind regarded as the mildest of all the sylvan deities.
- Zeus.** In Greek mythology, the chief of the gods.
- Zimmerman.** Johann Georg von Zimmerman (1728-97), a Swiss philosopher and physician, who wrote a book entitled *On Solitude*.
- Zion.** A hill on which was situated the heavenly Jerusalem.
- Zoe.** Haidée's maid in Byron's *Don Juan*.
- Zoroaster** (fl. 600 B.C.) The traditional founder of the ancient Irano-Persian religion.

CHIEF ENGLISH, GERMAN, AND FRENCH WRITERS, 1720-1840

| ENGLISH | GERMAN | FRENCH |
|------------------------|----------------------------------|---------------------------|
| Pope (1688-1744) | | Voltaire (1694-1778) |
| Thomson (1700-1748) | | |
| Richardson (1689-1761) | | |
| Johnson (1709-1784) | Gellert (1715-1769) | Rousseau (1712-1778) |
| Collins (1721-1759) | | |
| Gray (1716-1771) | | |
| Macpherson (1738-1796) | Lessing (1729-1781) | Diderot (1713-1784) |
| Burke (1729-1797) | Klopstock (1724-1803) | |
| Gibbon (1737-1794) | Kant (1724-1804) | |
| Percy (1729-1811) | | |
| Chatterton (1752-1770) | | |
| Beckford (1759-1844) | | |
| Cowper (1731-1800) | Herder (1744-1803) | Saint-Pierre (1737-1814) |
| Crabbe (1754-1832) | Wieland (1733-1813) | |
| Blake (1757-1827) | | |
| Burns (1759-1796) | | Chénier (1762-1794) |
| Rogers (1763-1855) | Goethe (1749-1832) | de Staël (1766-1817) |
| Godwin (1756-1836) | Schiller (1759-1805) | Chateaubriand (1768-1848) |
| Wordsworth (1770-1850) | Richter (1763-1825) | |
| Coleridge (1772-1834) | Klinger (1752-1831) | |
| Southey (1774-1843) | Schleiermacher (1768-1834) | |
| Campbell (1777-1844) | Hardenburg (Novalis) (1772-1801) | |
| Moore (1779-1852) | Fichte (1762-1814) | |
| Scott (1771-1832) | Kleist (1777-1811) | |
| Hogg (1772-1835) | Hoffmann (1776-1822) | |
| | A. W. Schlegel (1767-1845) | |
| | F. Schlegel (1772-1829) | |
| Byron (1788-1824) | Hegel (1770-1831) | |
| Shelley (1792-1822) | Arndt (1769-1860) | |
| Keats (1795-1821) | Tieck (1773-1853) | |
| Hunt (1784-1859) | Arnim (1781-1831) | |
| Jeffrey (1773-1850) | Brentano (1778-1842) | |
| Lamb (1775-1834) | Göres (1776-1848) | |
| Landor (1775-1864) | Schelling (1775-1854) | Beranger (1780-1857) |
| Peacock (1785-1866) | J. Grimm (1785-1863) | Stendhal (1783-1842) |
| Austen (1775-1817) | W. Grimm (1786-1859) | Lamartine (1790-1869) |
| Hazlitt (1778-1830) | Eichendorff (1788-1857) | Balzac (1799-1850) |
| DeQuincey (1785-1859) | Uhland (1787-1862) | de Vigny (1797-1863) |
| Beddoes (1803-1849) | Ruckert (1788-1866) | Dumas (père) (1802-1870) |
| Hood (1790-1845) | Heine (1797-1856) | Sand (1804-1876) |
| Praed (1802-1839) | | Hugo (1802-1885) |
| Wilson (1785-1854) | | de Musset (1810-1857) |
| Elliott (1781-1849) | | Gautier (1811-1872) |

IMPORTANT HISTORICAL EVENTS, 1730-1850

| | ENGLAND | GERMANY | FRANCE |
|------|--|---|--|
| 1730 | GEORGE II 1727 60 War of the Austrian Suc- cession 1741 48 Jacobite Rebellion in Scot- land, Headed by Charles Edward 1745 46 Battle of Culloden 1746 French and Indian War 1756 61 GEORGE III 1760 1820 | FREDERICK II (The Great) King of Prussia 1740 80 War of the Austrian Suc- cession 1741 46 FRANCIS I, Emperor of Germany 1745 65 Seven Years' War 1756 63 JOSEPH II, Emperor of Germany 1765 90 | War of the Polish Suce- sion 1733 35 War of the Austrian Suc- cession 1741-48 Seven Years' War 1756 63 |
| 1770 | Lord North's Ministry 1770-82 War with American Col- onies 1775 83 War with France 1778 85 War with Spain 1779 82 Anti Slavery Agitation 1780 1813 William Pitt's Ministry 1783-1806 | First Partition of Poland 1772 War of the Bavarian Suc- cession 1778-79 FREDERICK WILLIAM II, King of Prussia 1786 97 | LOUIS XVI 1774 French Revolution 1789 95 Formation of National As- sembly 1789 Destruction of the Bastille 1789 |
| 1790 | Birmingham Riots 1791 Society of United Irish- men 1791 War With France, First Coalition (England, Ger- many, Austria, Prus- sia, Holland Spain Naples) 1793 97 War with Spain 1796 Bank of England Sus- pends Specie Payment 1797 Great Irish Rebellion 1798 Battle of the Nile 1798 Second Coalition against France 1799 1801 | LEOPOLD II, Emperor of Germany 1790 92 War with France 1791 FRANCIS II, Emperor of Germany 1792 1800 First Coalition against France 1793 97 Second Partition of Poland 1795 Third Partition of Poland 1795 FREDERICK WILLIAM III, King of Prussia 1797 1840 Second Coalition against France 1799 1801 | War with Austria 1792 Activities of the Jacobins 1792 Execution of Louis XVI 1793 War of the First Coal- ition 1793 97 Reign of Terror 1793 Fall of Robespierre 1794 Napoleon's Invasion of Austria and Venice 1797 Napoleon in Rome, Fstab- lishment of Helvetic Re- public 1798 Battle of the Nile 1798 Napoleon Made First Consul 1799 War of the Second Coal- ition 1799 1801 |
| 1800 | Union of Great Britain and Ireland 1800 Battle of Copenhagen 1801 Peace of Amiens 1802 War with France 1803 Irish Rebellion (Emmet) Third Coalition against France 1805 Battle of Trafalgar 1805 Fourth Coalition against France 1806 07 Abolition of Slave Trade 1807 Convention of Cintra 1808 Fifth Coalition against France 1809 | Third Coalition against France 1805 Fourth Coalition against France 1806 07 Dissolution of the Holy Roman Empire 1806 | Battle of Marengo 1800 Napoleon President of the Italian Republic 1802 Peace of Amiens 1802 Napoleon 'Crowned Em- peror of the French 1804 15 Napoleon Proclaimed King of Italy 1805 War of the Third Coal- ition 1805 War of the Fourth Coal- ition 1806 07 War of the Fifth Coalition 1809 |
| 1810 | The Regency 1810 War with United States 1812 14 Sixth Coalition against France 1813 15 Peace of Paris 1814 Battle of Waterloo 1815 Agricultural and Weaving Riots Agitation for Par- liamentary Reform 1816 19 Manchester Massacre 1819 | Napoleon Annexes North Germany 1810 Sixth Coalition against France 1813 15 Battle of Leipzig 1813 Congress of Vienna 1814 Russia Prussia and Aus- tria Form the Holy Al- liance 1814 Diet of the German Con- federation 1816 | War with Russia, Burn- ing of Moscow Retreat of French 1812 War of the Sixth Coal- ition 1813 15 Battle of Leipzig 1813 LOUIS XVIII, King of France, the First Res- toration 1814 Napoleon Abdicates 1814 Battle of Waterloo 1815 Second Restoration of Louis XVIII 1815 Napoleon Banished to St Helena 1815 |
| 1820 | GEORGE IV 1820 30 Cato Street Conspiracy 1820 Bank of England Re- sumes Specie Payments 1821 Catholic Emancipation 1829 WILLIAM IV 1830 37 Manchester-Liverpool Rail- way 1829 First Reform Bill 1830 32 Abolition of Slavery 1833 | Congress at Vienna 1820 Congress at Laybach 1821 Revolution in Brunswick The Zollverein 1834 | CHARLES X King of France 1824-30 Bourbon Overthrown 1830 LOUIS PHILIPPE, King of the French 1830 48 |
| 1835 | VICTORIA 1837-1901 Birmingham Riots 1839 Chartist Agitation 1838 Anti Corn-Law League 1838 repeal of Corn Laws 1840 Irish Rebellion 1848 | FREDERICK WILLIAM IV King of Prussia 1840 61 Revolutionary Movements 1848 Constitution of German Empire Completed 1849 | Louis Philippe Abdicates 1848 LOUIS NAPOLEON BONA- PARTE Elected President of the Republic 1848 Louis Napoleon Made Em- peror of the French as Napoleon III 1852 70 |

INDEX OF AUTHORS, TITLES, AND FIRST LINES

In the following index, the names of authors represented in this text are printed in heavy type; the titles of selections are printed in *italics*; and first lines of poems are printed in ordinary Roman type. Poems having titles and first lines identical are entered only under titles.

| | PAGE | | PAGE |
|---|------|--|----------|
| A chieftain, to the Highlands bound. | 421 | <i>After Thought</i> | 311 |
| A cypress bough, and a rose wreath sweet | 1181 | <i>Age</i> (Landon) | 982 |
| A fig for those by law protected | 184 | <i>Age, To</i> (Landon) | 981 |
| A flock of sheep that leisurely pass by. . . . | 302 | <i>Aged Curie, The (Why Sitt'st Thou by That</i> | |
| A good sword and a trusty hand' | 1150 | <i>Ruin'd Hall')</i> | 467 |
| A green and silent spot, amid the hills. | 353 | <i>Aged Man Who Loved to Doze Away, An</i> . . . | 985 |
| A Highland lad my love was born | 182 | Ah' County Guy, the hour is nigh | 471 |
| <i>A Ho! A Ho!</i> | 1180 | Ah, gentle shepherd, thine the lot to tend. . . | 17 |
| A little black thing among the snow | 171 | Ah me' full sorely is my heart forlorn | 40 |
| A little fairy comes at night. | 1144 | Ah, <i>Sunflower</i> | 171 |
| A lovely form there late beside my bed | 369 | Ah, sunflower, weary of time | 171 |
| A lovely morn, so still, so very still | 1172 | Ah, what avails the sceptred race | 963 |
| <i>A Poet!—He Hath Put His Heart to School</i> | 316 | Ah, what can all thee, wretched wight | 829 |
| A postal as of shadowy adamant | 710 | Ah' who can tell how hard it is to climb . . | 120 |
| A rainbow's arch stood on the sea. | 672 | <i>Ailsa Rock, To</i> | 825 |
| A robe of seeming truth and trust | 185 | <i>Akenside, Mark</i> (1721-1770) | 44, 1201 |
| A Sensitive Plant in a garden grew | 609 | <i>Alas, How Soon the Hours Are Over</i> | 974 |
| A simple child | 225 | <i>Alastor; or, The Spirit of Solitude</i> | 635 |
| <i>A Slumber Did My Spirit Seal</i> | 239 | <i>Alfred Tennyson, To</i> | 1153 |
| A spade' a rake' a hoe' | 1143 | <i>Alison's Essays on the Nature and Princi-</i> | |
| A still, serene, soft day, enough of sun | 972 | <i>ples of Taste, From Jeffrey's Review of</i> . . . | 887 |
| <i>A Sunny Shaft Did I Behold</i> | 366 | <i>All Is Not Over While the Shade</i> | 983 |
| A tale of the times of old! The deeds of days | | All Nature seems at work Slugs leave their | |
| of other years' | 88 | lair | 368 |
| A thing of beauty is a joy forever | 767 | <i>All Tender Thoughts That E'er Possess'd</i> . . | 96; |
| A thousand miles from land are we | 1169 | All thoughts, all passions, all delights. | 359 |
| A trouble, not of clouds, or weeping rain . . . | 314 | All worldly shapes shall melt in gloom. . . . | 423 |
| <i>A Widow Bud Sate Mourning for Her Love</i> | 743 | <i>Allegory, An</i> | 710 |
| <i>Ablett, To Jomph</i> | 969 | <i>Allen-A-Dale</i> | 405 |
| <i>Abou Ben Adhem and the Angel</i> | 869 | Allen A-Dale has no fagot for burning. . . | 405 |
| Abou Ben Adhem (may his tribe increase) | 869 | <i>Amanda, To</i> | 32 |
| <i>Absence</i> (Bowles) | 165 | An aged man who loved to doze away. . . | 985 |
| <i>Absence</i> (Landon) | 964 | <i>An Allegory</i> | 710 |
| <i>Accounts of W. Canynges Feast, The</i> | 130 | <i>An Essay on Criticism, From</i> | 1176 |
| <i>Address to the Deil</i> | 191 | <i>An Essay on Man, From</i> | 1178 |
| <i>Address to the Unco Guid; or, The Rigdly</i> | | <i>An Evening Walk, From</i> | 223 |
| <i>Righteous</i> | 193 | <i>An Exquisite Balade of Charitie.</i> | 132 |
| <i>Addressed to Benjamin Robert Haydon</i> . . . | 763 | An old, mad, blind, despised, and dying king | 659 |
| <i>Admonition</i> | 801 | An Orpheus' an Orpheus' yes, Faith may | |
| <i>Adonais An Epitaph on the Death of John</i> | | grow bold | 290 |
| <i>Keats</i> | 730 | <i>An Thou Were My Ain Thing</i> | 9 |
| <i>Advice to Young Men, From</i> | 1231 | <i>Ancient Ballad of Chevy Chase, The</i> | 112 |
| <i>Ae Fond Kiss</i> | 201 | And art thou cold and lowly laid. | 462 |
| Ae fond kiss, and then we sever | 201 | And did those feet in ancient time | 174 |
| <i>Ella: A Tragical Interlude, From</i> | 180 | And is this—Yarrow?— <i>This</i> the stream. . . | 303 |
| <i>Affliction of Childhood, The</i> | 1089 | And like a dying lady, lean and pale | 709 |
| <i>Affliction of Margaret, The</i> | 295 | And the weak day weeps. | 697 |
| <i>After Dark Vapors Have Oppress'd Our</i> | | And this place our forefathers made for man' . | 335 |
| <i>Plains</i> | 764 | <i>And What Though Winter Will Punch Scvere</i> | 468 |

| | PAGE | | PAGE |
|---|-----------|--|------------|
| Angelica bee wrought to bee of neidher kynde | 180 | <i>Bard's Epitaph, A</i> | 198 |
| Anna, Countess of Winchelsea (1661-1720) | 1, 1352 | Bards of Passion and of Mirth..... | 826 |
| Another on Fame | 880 | <i>Barfooted Friar, The</i> | 468 |
| Another year!—another deadly blow! | 802 | <i>Battle of Beal' an Duine</i> | 460 |
| Answer to a Child's Question | 364 | <i>Battle of Blenheim, The</i> | 409 |
| Anticipation, October, 1803 | 204 | <i>Battle of the Baltic</i> | 422 |
| Antiquary, From <i>The</i> | 467 | <i>Battle of Trafalgar, The</i> | 411 |
| Approach of Summer (Bowles) | 165 | <i>Battle Song</i> | 1165 |
| Approach of Summer, From <i>Ode on the War-</i> <i>ton</i>) | 76 | <i>Battle's Opinions on Whist, Mrs</i> | 940 |
| Are They Not All Ministering Spirits? | 1153 | <i>Beacon, From The</i> | 474 |
| Arethusa | 708 | <i>Beatification, The</i> | 409 |
| Arethusa arose | 708 | <i>Beattie, James (1735-1803)</i> | 110, 1202 |
| Ariel to Miranda—Take | 742 | <i>Beaumont, Francois</i> | 922 |
| Art thou a statist in the van | 239 | <i>Beckford, William (1759-1844)</i> | 134, 1208 |
| Art thou pale for weariness | 709 | <i>Beddoes, Thomas Lovell (1803-1849)</i> | 1120, 1204 |
| Artemidora! God's invisible | 907 | Before those cruel Twins, whom at one birth | 711 |
| Arundell, To <i>E</i> | 982 | Behind a tree upon the plain | 9 |
| As flies the unconstant sun | 91 | Behind yon hills, where Lugar flows | 175 |
| As from the Darkening Gloom a Silver Dove | 754 | Behold her, single in the field | 298 |
| As I lay asleep in Italy | 655 | Behold, within the leafy shade | 281 |
| As in the soft and sweet eclipse | 697 | <i>Belle of the Ball-Room, The</i> | 1147 |
| As late I journey'd o'er the extensive plain | 328 | <i>Bells, Oatend, The</i> | 164 |
| As once, if not with light regard | 49 | Ben Battle was a soldier bold | 1185 |
| As one who, long by wasting sickness worn | 165 | <i>Beneath the Cypress Shade</i> | 998 |
| As slow I climb the cliff's ascending side | 104 | Beneath these fruit-tree boughs that shed | 290 |
| As the dissolving warmth of dawn may fold | 696 | Beneath yon birch with silver bark | 358 |
| As when far off the warbled strains are heard | 329 | <i>Bereavement</i> | 104 |
| <i>Aspasia to Cleone</i> | 994 | Between Namur and Liege | 310 |
| <i>Aspasia to Pericles (6)</i> | 993, 994 | Bird of the wilderness | 477 |
| <i>Ass, To a Young</i> | 328 | <i>Birks of Endermay, The</i> | 15 |
| At midnight by the stream I roved | 352 | <i>Biographia Literaria, From</i> | 372 |
| At summer eve, when Heaven's ethereal bow | 417 | <i>Blair, Robert (1699-1746)</i> | 37, 1205 |
| At the corner of Wood Street, when daylight | | <i>Blake, William (1757-1827)</i> | 160, 1205 |
| appears | 224 | Blue was the loch, the clouds were gone | 209 |
| <i>At the Grave of Charles Lamb in Edmonton</i> | 1297 | <i>Boat Song</i> | 455 |
| <i>At the Grave of Burns</i> | 291 | Bob Southey! You're a poet—Poet-laureate | 577 |
| <i>At Tynemouth Priory</i> | 164 | <i>Boding Dreams, The</i> | 1182 |
| <i>Auricles of Innocence</i> | 172 | <i>Bonic Doon (Ye Flowery Banks)</i> | 201 |
| <i>Augusta, Epistle to</i> | 519 | Bonnie Kilmeny gaed up the glen | 477 |
| <i>Augusta, Stanzas to</i> | 518 | <i>Bonny Dundee</i> | 471 |
| <i>Auld Lang Syne</i> | 195 | <i>Book of Theil, The</i> | 168 |
| Auld Neebor, I'm three times doubly o'er your | | <i>Border March</i> | 469 |
| debtor | 177 | Borgia, thou once wert almost too august | 908 |
| <i>Autobiographic Sketches, From</i> | 1089 | <i>Borough, From The</i> | 160 |
| Autumn (Hood) | 1137 | Bound for holy Palestine | 77 |
| Autumn, From (Thomson) | 21 | <i>Bowles, To the Reverend W. L.</i> | 329 |
| Autumn <i>A Dirge</i> (Shelley)..... | 709 | <i>Bowles, William Lisle (1782-1850)</i> | 164, 1208 |
| Autumn, To (Keats) | 800 | Boy, call the gondola, the sun is set | 211 |
| Awake, Æolian lyre, awake | 61 | <i>Boy of Egremont, The</i> | 210 |
| Away, my verse, and never fear..... | 963 | <i>Boy's Song, A</i> | 482 |
| Away, ye gay landscapes, ye gardens of roses | 484 | <i>Brace of Yarrow, The</i> | 13 |
| | | Break the dance, and scatter the song | 602 |
| | | Breathes there the man, with soul so dead | 444 |
| | | <i>Bride, Feb 17, 1846, To a</i> | 972 |
| <i>Baby's Début, The</i> | 1358 | <i>Bride of Abydos, The</i> | 496 |
| <i>Bacchus, On a Bust of</i> | 880 | <i>Bride's Tragedy, From The</i> | 1129 |
| Back to the flower-town, side by side | 1801 | <i>Bridge of Sighs, The</i> | 1142 |
| <i>Baillie, Joanna (1762-1851)</i> | 474, 1202 | <i>Bright Be the Place of Thy Soul!</i> | 485 |
| <i>Ballade of Charlotte, An Excellent</i> | 182 | Bright clouds float in heaven | 691 |
| <i>Ballad</i> (It was not in the winter)..... | 1188 | Bright Flower! whose home is everywhere | 290 |
| <i>Ballad of Chevy-Chase, The Ancient</i> | 112 | <i>Bright Star, Would I Were Steadfast As Thou</i> <i>Art</i> | 861 |
| <i>Ballad of the Dark Ladie, The</i> | 358 | <i>Brignall Banks</i> | 464 |
| <i>Bamborough Castle</i> | 164 | Bring the bowl which you boast..... | 473 |
| <i>Bard, The</i> | 63 | Brother mine, calm wanderer | 695 |
| Bard of the Fleece, whose skilful genius | | <i>Brother's Water (Written in March)</i> | 282 |
| made | 1200 | | |

| | PAGE | | PAGE |
|--|------------|--|------------|
| <i>Browning, To Robert</i> | 975 | <i>Chrysolites and Rubies Bacchus Brings, The</i> | 982 |
| <i>Bruce's Address to His Army at Bannockburn</i> (<i>Noote, Wha Hae</i>) | 203 | <i>Circassian Love-Chant, The (Lowell)</i> | 352 |
| <i>Buonaparte, Ode to Napoleon</i> | 510 | <i>Circling of the Mead Horns, The</i> | 1000 |
| <i>Burial of Sir John Moore at Corunna, The</i> | 432 | <i>Citation and Examination of William Shakspeare, From The...</i> | 966 |
| <i>Burke, Edmund (1729-1797)</i> | 1186, 1208 | <i>Claron</i> | 468 |
| <i>Burns, Robert (1759-1796)</i> | 175, 1210 | <i>Clod and the Pebble, The</i> | 170 |
| <i>Busk ye, busk ye, my bonny bonny bride</i> | 13 | <i>Close by the ever-burning brimstone beds</i> | 917 |
| <i>Bust of Bacchus, On a</i> | 880 | <i>Cloud, The</i> | 703 |
| <i>Butterfly, To a (Wordsworth—I've watched you now)</i> | 282 | <i>Clouds, lingering yet, extend in solid bars</i> | 302 |
| <i>Butterfly, To a (Wordsworth—Stay near me)</i> | 281 | <i>Clovelly</i> | 1150 |
| <i>Byron, George Noel Gordon, Lord (1788-1824)</i> | 484, 1217 | <i>Cobbett, William (1763-1835)</i> | 1002, 1230 |
| <i>Byron ' how sweetly sad thy melody '</i> | 752 | <i>Coleridge, Hartley (1796-1849)</i> | 1171, 1232 |
| <i>Byron, To</i> | 752 | <i>Coleridge, Samuel Taylor (1772-1834)</i> | 328, 1232 |
| <i>By the blue taper's trembling light</i> | 5 | <i>Collins, William (1721-1759)</i> | 48, 1244 |
| <i>By the power which hath broken</i> | 561 | <i>Come, all ye jolly shepherds</i> | 476 |
| <i>Cadyow Castle</i> | 439 | <i>Come back, ye wandering Muses, come back home</i> | 975 |
| <i>Calm is all nature as a resting wheel</i> | 223 | <i>Come, dear Amanda, quit the town</i> | 32 |
| <i>Calm on the bosom of thy God</i> | 1160 | <i>Come from the sea</i> | 483 |
| <i>Cambridge and the Alps</i> | 249 | <i>Come hither, all sweet maidens, soberly</i> | 764 |
| <i>Campbell, Thomas (1777-1844)</i> | 417, 1228 | <i>Come, Sleep ' but mind ye ' if you come without</i> | 972 |
| <i>Can restlessness reach the cold sepulchred head</i> | 424 | <i>Comfort thee, O thou mourner, yet awhile '</i> | 970 |
| <i>Can there be a moon in heaven tonight</i> | 1238 | <i>Composed by the Sea-side, near Calais, August, 1803</i> | 256 |
| <i>Canadian Boat Song, A</i> | 425 | <i>Composed by the Side of Gramere Lake</i> | 302 |
| <i>Caradoc</i> | 68 | <i>Composed in One of the Catholic Cantons</i> | 311 |
| <i>Carthou A Poem</i> | 86 | <i>Composed in the Valley near Dover, on the Day of Landing</i> | 287 |
| <i>Castaway, The</i> | 154 | <i>Composed upon an Evening of Extraordinary Splendor and Beauty</i> | 309 |
| <i>Castle of Indolence, The</i> | 24 | <i>Composed upon Westminster Bridge, September 3, 1802</i> | 285 |
| <i>Castle of Otranto, From The</i> | 100 | <i>Conan</i> | 68 |
| <i>Cataract of Lodore, The</i> | 410 | <i>Conan's name, my lay, rehearse</i> | 68 |
| <i>Cavalier Song (And What Though Winter Will Pinch Service)</i> | 468 | <i>Conceal not Time's misdeeds, but on my brow</i> | 972 |
| <i>Ceaseless, and rapid, and fierce, and free</i> | 692 | <i>Confessions of an English Opium Eater</i> | 1043 |
| <i>Celandine, To the (To the Same Flower)</i> | 283 | <i>Conjectures on Original Composition, From</i> | 36 |
| <i>Celandine, To the Small</i> | 282 | <i>Contented wi' Little</i> | 204 |
| <i>Chapman, George</i> | 922 | <i>Contented wi' Little, and cattle wi' mair</i> | 204 |
| <i>Chapman's Homer, On First Looking into</i> | 753 | <i>Corinna to Tanagra, From Athens</i> | 967 |
| <i>Character of the Happy Warrior</i> | 298 | <i>"Cornwall, Barry" (B. W. Procter) (1787-1874)</i> | 1168, 1815 |
| <i>Characteristics of a Child Three Years Old</i> | 305 | <i>Coronach</i> | 456 |
| <i>Characteristics of Shakspeare's Dramas</i> | 395 | <i>Corpses are cold in the tomb—</i> | 655 |
| <i>Characters of Dramatic Writers Contemporary with Shakspeare, From</i> | 920 | <i>Cottis Saturday Night, The</i> | 188 |
| <i>Characters of Shakspeare's Plays, From</i> | 1007 | <i>County Guy</i> | 471 |
| <i>Charles ' my slow heart was only sad, when first</i> | 331 | <i>Couplet (Great things are done when men and mountains meet)</i> | 174 |
| <i>Charles The First, From</i> | 743 | <i>Cowper, William (1731-1800)</i> | 145, 1246 |
| <i>Chase, The</i> | 448 | <i>Crabbe, George (1764-1832)</i> | 154, 1250 |
| <i>Chatterton, Thomas (1752-1770)</i> | 125, 1229 | <i>Crabbe's Poems, From Jeffrey's Review of</i> | 884 |
| <i>Chatterton, To</i> | 752 | <i>Cradle Song, A</i> | 172 |
| <i>Cherub-Charm, The Ancient Ballad of</i> | 112 | <i>Croker, John Wilson (1780-1857)</i> | 913, 1252 |
| <i>Child, is thy father dead?</i> | 1105 | <i>Crotchit Castle, From</i> | 1001 |
| <i>Child of a Day, Thou Knowest Not</i> | 967 | <i>Crusade, The</i> | 77 |
| <i>Child, To a</i> | 315 | <i>Cuckoo, To the (Wordsworth—Not the whole warbling grove in concert heard)</i> | 312 |
| <i>Child Harold's Pilgrimage, From (Byron)</i> | 523 | <i>Cuckoo, To the (Wordsworth—O blithe New-comer ' I have heard)</i> | 294 |
| <i>Child Harold's Pilgrimage, Oanto the Third From Jeffrey's Review of</i> | 904 | <i>Cunningham, Allan (1784-1842)</i> | 475, 1252 |
| <i>Childhood</i> | 916 | <i>Curse of Kehama, From The</i> | 403 |
| <i>Chimney-Sweeper, The</i> | 171 | <i>Cuthullin sat by Tara's wall.....</i> | 92 |
| <i>Chorus of Northumbrians</i> | 1824 | <i>Cyclamen, To a</i> | 983 |
| <i>Christabel</i> | 343 | | |
| <i>Christian Forbearance (A Poison Tree)</i> | 171 | | |
| <i>Christian Year, From The</i> | 1133 | | |
| <i>Christ's Hospital Five and Thirty Years Ago</i> | 931 | | |

| | PAGE | | PAGE |
|---|------------|--|------------|
| <i>Daffodils, The (I Wandered Lonely As a Cloud)</i> | 295 | <i>Distant Prospect of Eton College, Ode on a</i> | 57 |
| <i>Daisy, To a Mountain (Burns)</i> | 194 | <i>Distinc Image, The</i> | 167 |
| <i>Daisy, To the (Wordsworth—Bright Flower! whose home is everywhere)</i> | 290 | Do you ask what the birds say? The Sparrow, the Dove | 864 |
| <i>Daisy, To the (Wordsworth—In youth from rock to rock I went)</i> | 288 | "Do you remember me? or are you proud?" | 965 |
| <i>Daisy, To the (Wordsworth—To the Same Flower)</i> | 289 | Does the eagle know what is in the pit | 168 |
| Dark, deep, and cold the current flows | 1168 | <i>Don Juan, From</i> | 577 |
| <i>Darkness</i> | 521 | <i>Doom of Devergill, From The.</i> | 471 |
| <i>Darkness Has Dawned in the East</i> | 788 | Doomed as we are our native dust | 311 |
| Daughter of Jove, relentless power.. . . . | 58 | <i>Dream, A</i> | 168 |
| <i>Dave, To</i> | 177 | <i>Dream of Boccaccio, The</i> | 996 |
| Day glimmered in the east, and the white moon | 210 | <i>Dream of Eugene Aram, the Murderer, The</i> | 1138 |
| Day, like our souls, is fiercely dark | 1105 | <i>Dream of the Unknown, A (The Question)</i> | 707 |
| <i>Day Returns, My Natal Day, The</i> | 974 | <i>Dreams on the Borders of the Land of Poetry, From</i> | 879 |
| <i>Days of Old, In the</i> | 1001 | <i>Dream Children</i> | 946 |
| Dear Alice! you'll laugh when you know it | 1149 | <i>Dream-Fugue</i> | 1125 |
| Dear Brook, farewell! Tomorrow's noon again | 228 | <i>Dream-Pedlary</i> | 1132 |
| Dear child of Nature, let them rail! | 298 | <i>Dreary Change, The</i> | 468 |
| <i>Dear Harp of My Country</i> | 428 | Drops of bloody agony flow | 670 |
| Dear Harp of my Country! in darkness I found thee | 428 | <i>Dull Is My Verse Not Even Thou</i> | 972 |
| Dear is my little native vale | 209 | <i>Dungeon, The</i> | 535 |
| Dear native regions, I foretell | 228 | <i>Duty, Ode to</i> | 296 |
| "Dearest Endymion! my entire love!" | 806 | <i>Dyer, John (1700-1758)</i> | 10, 1260 |
| <i>Death (Shelley—Death is here, and death is there)</i> | 709 | <i>Dyer, To the Poet, John</i> | 1280 |
| <i>Death (Shelley—They die—the dead return not)</i> | 650 | <i>E Arundell, To</i> | 982 |
| Death is here, and death is there | 709 | Earth has not anything to show more fair | 285 |
| <i>Death of Artemidora, The</i> | 907 | Earth, Ocean, Air, beloved brotherhood! | 635 |
| <i>Death of Coleridge, The</i> | 959 | Earth, ocean, air, night, mountains, winds, thy star | 651 |
| <i>Death of Hoel, The.</i> | 68 | <i>Ecclesiastical Sonnets, From</i> | 311 |
| <i>Death of Mr. Thomson, Ode on the</i> | 52 | Echoes we listen! | 676 |
| <i>Death Song</i> | 1152 | <i>Edom o' Gordon</i> | 117 |
| <i>Death Stands above Me</i> | 982 | <i>Edward Williams, To</i> | 740 |
| Death stands above me, whispering low | 982 | <i>Elgiac Stanzas</i> | 297 |
| Death, tho' I see him not, is near | 982 | <i>Elegy on the Death of Adonis</i> | 1341 |
| <i>Death-Bed, The</i> | 1140 | <i>Elegy on the Death of Bion</i> | 1141 |
| <i>Death-Boat of Heligoland, The</i> | 424 | <i>Elegy Written in a Country Churchyard</i> | 59 |
| <i>Death's Jest Book, From</i> | 1180 | <i>Elgin Marbles, On Seeing the</i> | 765 |
| <i>Dedication to the Second, or Edinburgh Edition of Burns's Poems</i> | 200 | <i>Elliott, Ebenezer (1781-1849)</i> | 1105, 1260 |
| <i>Dedication to The Revolt of Islam</i> | 648 | <i>Emilia Villani, To</i> | 729 |
| Deem not devoid of elegance the sage... | 77 | Enchanter of Erin, whose magic has bound us | 1308 |
| Deep in the shady sadness of a vale. | 549 | Enchantress, farewell, who so oft hast decoy'd me | 471 |
| <i>Defense of Poetry, From A</i> | 743 | <i>Endymion (Keats)</i> | 767 |
| <i>Devil's Awa wi' th' Excelsior, The</i> | 201 | <i>Endymion. A Poetic Romance, Croker's Review of</i> | 913 |
| <i>Deflection An Ode</i> | 360 | <i>England in 1819</i> | 650 |
| <i>Demands of Poetry, The</i> | 579 | <i>England's Dead</i> | 1160 |
| <i>Departing Year, Ode on the</i> | 831 | <i>English Bards and Scotch Reviewers, From</i> | 485 |
| <i>Departure of Mr Walter Scott, On the</i> | 814 | <i>English Mail-Coach, The</i> | 1108 |
| <i>De Quincey, Thomas (1785-1859)</i> | 1043, 1253 | <i>Enquiry Concerning Political Justice, From An</i> | 213 |
| <i>Descent of Odin, The</i> | 67 | <i>Enthusiasm, The, or, The Lover of Nature</i> | 80 |
| "Describe the Borough"—though our idle tribe | 160 | <i>Eolian Harp, The.</i> | 320 |
| <i>Destruction of Sennacherib, The</i> | 513 | <i>Epipsychidion</i> | 720 |
| <i>Deihs of Sir Charles Bawdin, The</i> | 125 | <i>Epistle to Augusta</i> | 519 |
| <i>Dirge</i> | 968 | <i>Epistle to Davie</i> | 177 |
| <i>Dirge, A (Hemans)</i> | 1160 | <i>Epistle to J Lapraik</i> | 177 |
| <i>Dirge, A (Shelley)</i> | 743 | <i>Epistle to The Rev. John M'Math</i> | 179 |
| <i>Dissertation upon Roast Pig, A</i> | 948 | <i>Epitaph</i> | 370 |
| <i>Dissolution of the Holy Alliance, The</i> | 430 | <i>Epitaph on Robert Camyngo</i> | 134 |
| | | Ere on my bed my limbs I lay | 304 |
| | | <i>Essay on Criticism, From An</i> | 1176 |

INDEX OF AUTHORS, TITLES, AND FIRST LINES

1417

| | PAGE | | PAGE |
|---|------|--|---------|
| <i>Essay on Man, From An</i> | 1178 | <i>Featherstone's Doom</i> | 1181 |
| <i>Essay on the Genius and Writings of Pope,</i> | | <i>Feeling of Immortality in Youth, On the</i> | 1037 |
| <i>From</i> | 85 | <i>Feelings of a Republican on the Fall of Bona-</i> | |
| <i>Eternal hatred I have sworn against</i> | 984 | <i>parte</i> | 635 |
| <i>Eternal Spirit of the chainless Mind!</i> | 514 | <i>Fergusson, Robert (1750-74) From The</i> | |
| <i>Ethereal minstrel' pilgrim of the sky'</i> . | 312 | <i>Farmer's Ingle</i> | 1214 |
| <i>Eve of St. Agnes, The</i> | 842 | <i>Field Flower, A</i> | 1366 |
| <i>Eve of St. Mark, The</i> | 848 | <i>Fiend, I defy thee' with a calm, fixed mind</i> | 685 |
| <i>Evening (Shelley)</i> | 789 | <i>Fiesolan Idyl, A</i> | 965 |
| <i>Evening, Ode to (Collins)</i> | 50 | <i>Fifth Day's Interview, From</i> | 996 |
| <i>Evening Star, Ode to the</i> | 47 | <i>Fight, The</i> | 1014 |
| <i>Evening Walk, From An</i> | 223 | <i>Fill the blue horn, the blue buffalo horn</i> | 1000 |
| <i>Ever let the Fancy roam</i> | 828 | <i>Finch, Anna, Countess of Winchelsea (1661-</i> | |
| <i>Every Day Characters, From</i> | 1147 | 1720) | 1, 1432 |
| <i>Facile Balade of Charic, An</i> | 132 | <i>Fingal, in Ancient Epic Poem, From</i> | 92 |
| <i>Excursion, From The (Wordsworth)</i> | 274 | <i>First Fathers, The</i> | 1181 |
| <i>Excursion, From Jeffrey's Review of The</i> | 892 | <i>First Looking into Chapman's Homer, On</i> | 733 |
| <i>Exort thy voice, sweet harbinger of Spring'</i> | 2 | <i>First Sunday after Trinity</i> | 1133 |
| <i>Expostulation and Reply</i> | 232 | <i>First when Maggie was my care</i> | 196 |
| <i>Extempore Effusion upon the Death of James</i> | | <i>Fish, the Man, and the Spirit, The</i> | 870 |
| <i>Hogg</i> | 315 | <i>Fisherman's Song</i> | 474 |
| <i>Extinction of the Venetian Republic, On the</i> | 286 | <i>Five years have past, five summers, with the</i> | |
| <i>Extrait From the Conclusion of a Poem, Com-</i> | | <i>length</i> | 233 |
| <i>posed in Anticipation of Leaving School</i> | 223 | <i>Florio, The</i> | 17 |
| | | <i>Fletcher, John</i> | 922 |
| <i>Fables for the Holy Alliance, From</i> | 430 | <i>Flow gently, sweet Afton, among thy green</i> | |
| <i>Faintly as tolls the evening chime</i> | 425 | <i>braes</i> | 196 |
| <i>Fair Inc</i> | 1136 | <i>Flow, Precious Tears! Thus Shall My Rival</i> | |
| <i>Fair Isabel, poor simple Isabel'</i> | 818 | <i>Know</i> | 964 |
| <i>Fair seed-time had my soul, and I grew up</i> | 242 | <i>For a Grotto</i> | 46 |
| <i>Fair Star of evening, Splendor of the west</i> | 286 | <i>For A' That, an' A' That</i> | 184 |
| <i>Fair tree, for thy delightful shade</i> | 1 | <i>For an Epitaph at Fiesole</i> | 963 |
| <i>Fairies' Song (Song of Fairies Robbing Or-</i> | | <i>For auld lang syne, my dear</i> | 195 |
| <i>chard)</i> | 869 | <i>For Orford and for Waldegrave</i> | 613 |
| <i>Fairy Song</i> | 1148 | <i>For the Slender Beech and the Hapling Oak</i> | 998 |
| <i>Fairy Tale, A</i> | 3 | <i>For their elder sister's hair.....</i> | 918 |
| <i>Faithless Nelly Gray</i> | 1135 | <i>Foray, The</i> | 473 |
| <i>Faint Poets and True</i> | 1137 | <i>For'd from home and all its pleasures...</i> | 148 |
| <i>Fame, like a wayward girl, will still be coy</i> | 830 | <i>Ford, John</i> | 921 |
| <i>Fame, On</i> | 830 | <i>Forester's Carol, The</i> | 1164 |
| <i>Familiar Style, On</i> | 1011 | <i>Fountain, The (Rogers)...</i> | 212 |
| <i>Fancy (Keats)</i> | 826 | <i>Fountain, The (Wordsworth)...</i> | 240 |
| <i>Fancy, Ode to (Warton)</i> | 84 | <i>Four seasons fill the measure of the year</i> | 767 |
| <i>Fanny, To</i> | 861 | <i>Fragment of an Ode to Maud</i> | 825 |
| <i>Far from the sight of earth, yet bright and</i> | | <i>Franco An Ode</i> | 351 |
| <i>plain</i> | 1172 | <i>Francis Beaumont—John Fletcher</i> | 922 |
| <i>Far From Will</i> | 513 | <i>Fresh morning gusts have blown away all</i> | |
| <i>Far thee well' and if forever</i> | 514 | <i>fear</i> | 753 |
| <i>Farwell'—But Whenever You Welcome the</i> | | <i>Friar's Song, The (Though I Be Now a Gray,</i> | |
| <i>Hour</i> | 427 | <i>Gray Friar)</i> | 999 |
| <i>Farwell' If Ever Fondest Prayer</i> | 484 | <i>Friend of the wise' and teacher of the good',</i> | 365 |
| <i>Farewell, life! My senses swim</i> | 1144 | <i>Friends' hear the words my wandering</i> | |
| <i>Farewell to the Forest (The Woods That Off</i> | | <i>thoughts would say</i> | 983 |
| <i>at Sultry Noon)</i> | 999 | <i>From eve to morn, from morn to parting</i> | |
| <i>Farewell to the Highlands, Farewell to the</i> | | <i>night</i> | 971 |
| <i>North (My Heart's in the Highlands)</i> | 196 | <i>From Heaven my strains begin, from Heaven</i> | |
| <i>Farewell to the Land</i> | 463 | <i>descends</i> | 44 |
| <i>Farewell to the land where the clouds love</i> | | <i>From heavy dreams fair Helen rose.....</i> | 433 |
| <i>to rest</i> | 463 | <i>From low to high doth dissolution climb.....</i> | 311 |
| <i>Farewell to the Muse</i> | 471 | <i>From Stirling castle we had seen</i> | 293 |
| <i>Farmer's Ingle, From The</i> | 1214 | <i>From the brown crest of Newark its sum-</i> | |
| <i>Fatal Sisters, The</i> | 66 | <i>mons extending</i> | 466 |
| <i>Father' the little girl we see.....</i> | 968 | <i>From the ends of the earth, from the ends</i> | |
| <i>Fear not 'tis but some passing spasm</i> | 660 | <i>of the earth</i> | 669 |
| <i>Fears in Solitude</i> | 353 | <i>From the forests and highlands.....</i> | 707 |
| | | <i>From unremembered ages we.....</i> | 671 |

| | PAGE | | PAGE |
|---|-----------|---|------------|
| <i>Frost at Midnight</i> | 350 | <i>Ha' whare ye gaun, ye crowlin ferlie?</i> | 104 |
| <i>Funeral, The</i> | 408 | <i>Had I but the torrent's might</i> | 68 |
| | | <i>Had this effulgence disappeared</i> | 800 |
| <i>G. A. W., To</i> | 768 | <i>Hail to our Master!—Prince of Earth and Air!</i> | 580 |
| <i>Gene Were But the Winter Could</i> | 478 | <i>Hail to the chief who in triumph advances!</i> | 455 |
| <i>Garden of Boccaccio, The</i> | 388 | <i>Hail to the Headlong</i> | 998 |
| <i>Garden of Love The</i> | 171 | <i>Hail to the Headlong! the Headlong Ap-Head-</i> | |
| <i>Gebir, From</i> | 959 | <i>long!</i> | 996 |
| <i>Gellatley's Song to the Deerhounds (Hic</i> | | <i>Hail to thee, blithe spirit!</i> | 704 |
| <i>Away, Hic Away)</i> | 465 | <i>Hamadryad, The</i> | 977 |
| <i>Gentle Shepherd, From The</i> | 9 | <i>Hamilton, William, of Bangour (1704-</i> | |
| <i>Gentleman, To a</i> | 365 | <i>1754)</i> | 1267 |
| <i>George Chapman</i> | 922 | <i>Hamlet</i> | 1007 |
| <i>Getting Up on Cold Mornings</i> | 878 | <i>Hampstead, To</i> | 867 |
| <i>Gipsy's Dirge, The (Wasted, Weary, Where-</i> | | <i>Happy Innumbability (Ntansas)</i> | 768 |
| <i>fore Stay)</i> | 406 | <i>Happy is England</i> | 763 |
| <i>Gipsy's Malison, The</i> | 917 | <i>Happy is England! I could be content</i> | 768 |
| <i>Give me, O indulgent Fate!</i> | 1 | <i>Hark, my soul! It is the Lord</i> | 145 |
| <i>Glee Me the Eyes That Look on Mine</i> | 978 | <i>Hark! 'Tis the Thrush</i> | 816 |
| <i>Glee for King Charles</i> | 478 | <i>Hark! 'tis the Thrush, undaunted, undeprest</i> | 816 |
| <i>Glennalas</i> | 436 | <i>Harold</i> | 445 |
| <i>Glory and loveliness have pass'd away</i> | 704 | <i>Harp of the North! that mouldering long</i> | |
| <i>Glory of Motion, The</i> | 1108 | <i>haat hung</i> | 448 |
| <i>Gloves and the Lions, The</i> | 870 | <i>Harp That Once through Tara's Halls, The</i> | 426 |
| <i>Go, fetch to me a pint o' wine</i> | 195 | <i>Harley Coleridge, To (To H O)</i> | 288 |
| <i>God moves in a mysterious way</i> | 145 | <i>Hast thou a charm to stay the morning-star</i> | 362 |
| <i>God said—"Let there be light!"</i> | 1166 | <i>Hast Thou Seen, with Flash Incessant</i> | 800 |
| <i>God Scatters Beauty As He Scatters Flowers</i> | 953 | <i>Have ye seen the tuskv boar</i> | 68 |
| <i>God's Judgment on a Wicked Bishop</i> | 401 | <i>Hawker, Robert Stephen (1804-1873)</i> | 1267 |
| <i>Godwin, William (1756-1836)</i> | 213, 1261 | <i>Hazlitt, William (1778-1830)</i> | 1268 |
| <i>Goethe in Weimar sleeps, and Greece</i> | 1850 | <i>He has conn'd the lesson now</i> | 1148 |
| <i>Going a Journey, On</i> | 1022 | <i>He is gone on the mountain</i> | 456 |
| <i>Going Down with Victory</i> | 1118 | <i>Headlong Hall, From</i> | 998 |
| <i>Gondola, The</i> | 211 | <i>Hear, Sweet Spirit, Hear the Spell</i> | 866 |
| <i>Goody Blake and Harry Gil</i> | 228 | <i>Hearing Music</i> | 871 |
| <i>Gordon, George Noel, Lord Byron (1788-</i> | | <i>Hearken, thou craggy ocean pyramid!</i> | 825 |
| <i>1824)</i> | 484, 1217 | <i>Heart of Midlothian, From The</i> | 468 |
| <i>Grasshopper and Cricket, On the (Keats)</i> | 764 | <i>Heart's-Ease</i> | 968 |
| <i>Grasshopper and the Cricket, To the (Hunt)</i> | 868 | <i>Hellas, From</i> | 787 |
| <i>Grave, From The</i> | 37 | <i>Hellenica, From The</i> | 975 |
| <i>Grave of Burns, At the</i> | 291 | <i>Hellenica, On The</i> | 975 |
| <i>Grave of Charles Lamb in Edmonion, At the</i> | 1297 | <i>Hemans, Felicia Dorothea (1793-</i> | |
| <i>Graves of a Household, The</i> | 1160 | <i>1835)</i> | 1160, 1271 |
| <i>Gray, Thomas (1716-1771)</i> | 57, 1262 | <i>Hence, iron-accepter'd Winter, haste</i> | 76 |
| <i>Gray's Letters, From</i> | 69 | <i>Her Eyes Are Wild</i> | 229 |
| <i>Great Men Have Been among Us</i> | 287 | <i>Her eyes are wild, her head is bare</i> | 229 |
| <i>Great spirits now on earth are sojourning</i> | 768 | <i>Here Ever Since You Went Abroad</i> | 964 |
| <i>Great things are done when men and moun-</i> | | <i>"Here lieth One whose name was writ on</i> | |
| <i>tains meet</i> | 174 | <i>water"</i> | 740 |
| <i>Grecian Urn, Ode on a</i> | 827 | <i>Here, oh here!</i> | 690 |
| <i>Green Grow the Rushes, O</i> | 176 | <i>Here, on our native soil, we breathe once</i> | |
| <i>Green Linnet, The</i> | 200 | <i>more</i> | 287 |
| <i>Green little vaulter in the sunny grass</i> | 868 | <i>Here Pause the Poet Claims at Least This</i> | |
| <i>Greenwood Tree, A (For the Slender Beech</i> | | <i>Praise</i> | 306 |
| <i>and the Sapling Oak)</i> | 908 | <i>Here, where precipitate Spring with one light</i> | |
| <i>Grongor Hill</i> | 16 | <i>bound</i> | 965 |
| <i>Grove of Love, The (Beneath the Cypress</i> | | <i>Herod's Lament for Mariamne</i> | 512 |
| <i>Shade)</i> | 998 | <i>Heroic Idyll, From</i> | 984 |
| <i>Gryll Grange, From</i> | 1001 | <i>Hesperus, Ode to (Ode to the Evening Star)</i> | 47 |
| <i>Guard-Room, The</i> | 456 | <i>Hester</i> | 916 |
| <i>Guy Mannering, From</i> | 465 | <i>Heywood, Thomas</i> | 921 |
| | | <i>Hic Away, Hic Away</i> | 465 |
| <i>H—, thou return'st from Thames, whose</i> | | <i>Highland Girl, To a</i> | 292 |
| <i>naiads long</i> | 58 | <i>Highland Laddie, The</i> | 7 |
| <i>H. C., To</i> | 288 | <i>Highland Mary</i> | 202 |
| <i>Ha! ha! the caverns of my hollow mountains</i> | 695 | | |

| | PAGE | | PAGE |
|--|------|--|------|
| <i>His Young Rose an Old Man Said, To</i> | 983 | I grieved for Buonaparté, with a vain ... | 285 |
| <i>History of the Caliph Vathek, From The</i> | 134 | I had a dream, which was not all a dream . | 521 |
| <i>Mogg, James (1772-1835)</i> 476, | 1271 | I hated thee, fallen tyrant! I did groan . | 685 |
| <i>Hohenlinden</i> | 420 | I have beheld thee in the morning hour | 968 |
| <i>Holly Tree, The</i> | 401 | I have had playmates, I have had companions | |
| <i>Holy Fair, The</i> | 185 | (<i>The Old Familiar Faces</i>) | 916 |
| <i>Holy Thursday</i> | 170 | I have lived, and I have loved | 1171 |
| <i>Holy Willie's Prayer</i> | 1212 | I heard a thousand blended notes | 281 |
| <i>Homage</i> | 968 | <i>I Held Her Hand, the Pledge of Bliss</i> | 964 |
| <i>Homer (H. Coleridge)</i> | 1172 | I know not whether I am proud . | 974 |
| <i>Homer, To (Keats)</i> | 825 | I loved him not, and yet now he is gone | 966 |
| <i>Homes of England, The</i> | 1161 | I met a traveller from an antique land | 650 |
| <i>Honey from silkworms who can gather</i> | 650 | I mourn Adonis dead—loveliest Adonis | 1241 |
| <i>Wood, Thomas (1799-1845)</i> 1135, | 1272 | I once was a maid, tho I cannot tell when | 181 |
| <i>Hope</i> | 105 | I pant for the music which is divine | 741 |
| <i>Hours of Idleness, From Brougham's Review</i> | | I played with you mild cowslips blowing | 1001 |
| of | 1220 | <i>I Remember, I Remember</i> | 1136 |
| How does the water | 410 | I sate beside a sage's bed | 672 |
| How fever'd is the man, who cannot look | 830 | I saw a horrid thing of many names | 1167 |
| <i>How Many Bards Gild the Lapser of Time</i> | 753 | I saw an aged beggar in my walk . | 234 |
| How many summers, love | 1170 | I saw where in the shroud did lurk | 917 |
| <i>How Many Times Do I Love Thee, Dear?</i> | 1130 | I shiver, Spirit fierce and bold | 291 |
| <i>How Many Voices Gaily Ring</i> | 975 | I sing the fates of Gebir He had dwelt | 959 |
| How, my dear Mary, are you critic-bitten | 710 | I spin beneath my pyramid of night | 697 |
| How shall I meet thee, Summer, wont to fill | 105 | I stood in Venice, on the Bridge of Sighs | 541 |
| How sleep the brave who sink to rest | 50 | I stood on Brocken's sovran height, and saw | 359 |
| <i>How Sweet I Roamed</i> | 160 | <i>I Stood Tiptoe upon a Little Hill</i> | 754 |
| How sweet I roamed from field to field | 106 | I strove, with none, for none was worth my | |
| How sweet is the shepherd's sweet lot! | 167 | strife | 982 |
| <i>How Sweet It Is, When Mother Fancy Rocks</i> | 301 | I thought of thee, my partner and my guide | 311 |
| How sweet the tuncful bells' responsive peal! | 164 | <i>I Travelled among Unknown Men</i> | 238 |
| <i>Human Reasons, The</i> | 767 | I travelled through a land of men | 173 |
| <i>Hunt, James Henry Leigh (1784-1859)</i> 806, | 1275 | <i>I Wandered Lonely As a Cloud</i> . | 295 |
| <i>Hunt, Esq., To Leigh</i> | 764 | I want a hero, an uncommon want | 579 |
| <i>Hunter's Song, The</i> | 1169 | I was angry with my friend | 171 |
| <i>Hunting of the Cheviot, The (The Ancient</i> | | I was thy neighbor once, thou rugged Pile! | 297 |
| <i>Ballad of Chevy-Chase)</i> | 112 | I weep for Adonais—he is dead! | 730 |
| <i>Hunting Song</i> | 440 | I went to the Garden of Love | 171 |
| <i>Hurd, Richard (1720-1808)</i> 97, | 1278 | <i>I Will Not Love</i> | 967 |
| Hurray, hurray, the jade's away | 481 | <i>I Wonder Now That Youth Remains</i> ... | 903 |
| <i>Hymn before Sunrise in the Vale of Cham-</i> | | I would not enter on my list of friends | 148 |
| <i>mount</i> | 362 | <i>Ianthe, Lyrics to</i> | 968 |
| <i>Hymn of Apollo</i> | 707 | Ianthe! you are call'd to cross the sea | 964 |
| <i>Hymn of Pan</i> | 707 | <i>Idiot Boy, From The</i> | 1248 |
| <i>Hymn on the Seasons, A</i> | 23 | <i>If from My Lips Some Angry Accents Fell</i> | 916 |
| <i>Hymn to Adversity</i> | 58 | If from the public way you turn your steps . | 266 |
| <i>Hymn to Contentment, A</i> | 6 | If Nature, for a favorite child | 239 |
| <i>Hymn to Intellectual Beauty</i> | 644 | If ought of oaten stop, or pastoral song | 50 |
| <i>Hyperion</i> | 849 | If solitude hath ever led thy steps | 627 |
| | | If there were dreams to sell | 1132 |
| I am a bard of no regard | 184 | <i>If This Great World of Joy and Pain</i> | 314 |
| I am a son of Mars, who have been in many | | <i>If Thou Indeed Derive Thy Light from Heaven</i> | 314 |
| Wars | 181 | <i>If Thou Wilt Ease Thine Heart</i> | 1131 |
| I am as a spirit who has dwelt | 661 | If to thy heart I were as near | 1165 |
| I am not one who much or oft delight | 800 | I'll give thee, good fellow, a twelvemonth or | |
| I am the rider of the wind | 551 | twain | 468 |
| I arise from dreams of thee | 601 | I'm three times doubly o'er your debtor | 177 |
| I bring fresh showers for the thirsting flowers | 708 | <i>Imaginary Conversations, From</i> . | 985 |
| <i>I Cannot Tell, Not I, Why She</i> | 971 | <i>Imitation of Spenser</i> | 751 |
| I come to visit thee again | 983 | <i>Immortality, Ode on</i> | 303 |
| I cry your mercy—pity—love—aye, love! | 861 | In a dream-nighted December | 763 |
| I dreamed that, as I wandered by the way | 707 | <i>In a Library (My Days among the Dead Arc</i> | |
| I dug, beneath the cypress shade | 998 | <i>Past)</i> | 408 |
| <i>I Entreat You, Alfred Tennyson</i> | 982 | In Britain's isle and Arthur's days | 8 |
| I fear thy kisses, gentle maiden | 700 | In lover's ear a wild voice cried | 1132 |
| <i>I Grieved for Buonaparté</i> | 285 | <i>In Memory of Walter Savage Landor</i> .. | 1301 |

| | PAGE | | PAGE |
|--|------|--|------------|
| In my poor mind it is most sweet to muse | 916 | <i>Jeanie Morrison</i> | 1163 |
| In such a night, when every louder wind | 2 | <i>Jeffrey, Francis</i> (1773-1850) .. | 884, 1270 |
| In the atmosphere we breathe | 678 | Jenny kissed me when we met | 870 |
| In the blue depth of the waters | 550 | <i>Jock of Haeledean</i> | 467 |
| <i>In the Days of Old</i> | 1001 | John Anderson <i>My Jo</i> | 196 |
| In the sweet shire of Cardigan | 280 | John Anderson my jo, John | 196 |
| In the wide sea there lives a forlorn wretch | 802 | <i>John Ford</i> . . . | 921 |
| In the world unknown | 676 | <i>John Webster</i> | 921 |
| In Virgyn the sweltie sun gan sheene | 182 | <i>Johnson, Samuel</i> (1709-1784) | 1180, 1282 |
| In Xanadu did Kubla Khan | 358 | <i>Jolly Beggars, The</i> | 180 |
| In yonder grave a druid lies | 52 | <i>Joseph Ablett, To</i> .. | 960 |
| In youth from rock to rock I went | 288 | <i>Journal in France, From</i> .. | 68 |
| <i>Indian Serenade, The</i> | 661 | <i>Journal in the Lakes, From</i> . | 78 |
| <i>Indolence, Ode on</i> | 828 | | |
| <i>Influence of Natural Objects (The Prelude, 1, 401-68)</i> | | <i>Keats, John</i> (1795-1821) | 751, 1284 |
| <i>Influence of Time on Grief</i> | 243 | <i>Keats, On</i> | 740 |
| Inland, within a hollow vale, I stood | 165 | <i>Keats's Letters, From</i> | 861 |
| <i>Inscription for a Fountain on a Heath (Cole-ridge)</i> | 287 | <i>Kable, John</i> (1792-1866) | 1133, 1294 |
| <i>Inscription for a Fountain (Procter)</i> | 304 | <i>Keen, Pitful Gusts do Whup ring Here and There</i> . . | 753 |
| <i>Inscription in the Cinema, An</i> | 1170 | <i>Keene</i> | 477 |
| <i>Inside of King's College Chapel, Cambridge</i> | 209 | King Francis was a hearty king, and loved a | |
| <i>Intimations of Immortality</i> | 312 | royal sport | 870 |
| <i>Introduction to Songs of Innocence</i> | 303 | King of the stormy sea' . | 805 |
| <i>Introduction to the Poems of Opium, From</i> | 166 | <i>Kimmont Willie</i> | 441 |
| <i>Iphigenia and Agamemnon</i> | 1067 | <i>Knight's Tomb, The</i> | 367 |
| Iphigenia, when she heard her doom | 976 | <i>Knocking at the Gate in Macbeth, On the</i> | 1080 |
| <i>Irish Melodies, From</i> . . | 976 | Know ye the land where the cypress and myr- tle | 496 |
| <i>Is It Not Better at an Early Hour</i> | 425 | <i>Koskiusko</i> | 329 |
| Is there a whim-inspired fool | 974 | <i>Kubla Khan</i> | 358 |
| <i>Is There for Honest Poverty</i> | 193 | | |
| Is this a holy thing to see | 204 | | |
| Is thy face like thy mother's, my fair child' | 170 | <i>La Belle Dame Sans Merci</i> | 829 |
| Is your war-pipe asleep, and forever, M'Kilm- man? | 523 | <i>La Fayette</i> | 829 |
| <i>Isabella, or The Pot of Basil</i> | | <i>Lachin y Gair</i> | 484 |
| <i>Isidore</i> | 482 | <i>Lady of the Lake, From The</i> | 448 |
| <i>Isle, The</i> | 818 | <i>Lady, Was It Fair of Thee</i> | 1181 |
| It fell about the Martinmas | 1288 | <i>Lady with Flowers from the Roman Wall, To</i> <i>a</i> | 436 |
| It flows through old hush'd Egypt and its sands | 748 | <i>Lake of Geneva, The</i> | 210 |
| It interpenetrates my granite mass | 117 | <i>Lake of the Dismal Swamp, The</i> | 424 |
| <i>It Is a Beautiful Evening, Calm and Free</i> | 868 | <i>Lalla Rookh, From</i> | 429 |
| It is an ancient Mariner | 995 | <i>Lamb, Charles</i> (1775-1834) | 915, 1295 |
| <i>It Is Not to Be Thought Of That the Flood</i> | 286 | <i>Lament (Scott)</i> | 462 |
| It is the first mild day of March | 335 | <i>Lament, A (Shelley)</i> | 729 |
| It keeps eternal whisperings around | 258 | Lament in rhyme, lament in prose . . | 176 |
| It may indeed be phantasy, when I | 211 | <i>Lamia</i> | 882 |
| <i>It Often Comes into My Head</i> | 765 | <i>Landing of the Pilgrim Fathers in New Eng- land</i> | 1161 |
| It seems a day | 867 | <i>Landor, Walter Savage</i> (1775-1864). | 959, 1300 |
| It was a summer evening | 903 | <i>Laodamia</i> | 306 |
| It was a well | 237 | <i>Lassie wi' the Last White Locks</i> | 204 |
| <i>It Was an April Morning</i> | 400 | <i>Last Man, The</i> | 423 |
| It was an April morning fresh and clear | 212 | <i>Last May a Braw Wooer</i> | 202 |
| It was not in the winter | 278 | Last May a braw wooer cam down the lang glen | 202 |
| <i>Italian Song, An</i> | 1138 | <i>Lately Our Songsters Laiter'd in Green Lanes</i> | 984 |
| <i>Italy, From</i> | 209 | <i>Laughing Song</i> .. | 167 |
| <i>Ioanchoe, From</i> | 210 | <i>Lay of Rosabelle, The (Harold)</i> . . . | 445 |
| I've had a dream that bodes no good | 468 | <i>Lay of the Imprisoned Huntsman</i> | 462 |
| I've often wished that I could write a book | 430 | <i>Lay of the Laborer, The</i> | 1143 |
| I've wandered east, I've wandered west | 1225 | <i>Lay of the Last Minstrel, From The</i> | 444 |
| I've watched you now a full half-hour | 1163 | <i>Leaves Are Falling, No Am I, The</i> . | 973 |
| | 282 | <i>Leech Gatherer, The (Resolution and Independ- ence)</i> | 283 |
| <i>Jane, To</i> | 742 | <i>Leigh Hunt, Esq, To</i> | 764 |
| Jealous, I own it, I was once— | 1273 | | |

| | PAGE | | PAGE |
|---|---------------------|---|----------|
| <i>Leofric and Godiva</i> | 991 | <i>Lines Written in the Album at Eldingerode, in the Hartz Forest</i> | 359 |
| <i>Lesbia Hath a Beaming Eye</i> | 426 | <i>Little Aglae to Her Father on Her Statue Being Called Like Her</i> | 968 |
| <i>Let Dew the Flowers Fall</i> | 1133 | <i>Literature of Knowledge and Literature of Power</i> | 1101 |
| <i>Let me ryke up to fight that tear</i> | 183 | <i>Little Black Boy, The</i> | 167 |
| <i>Letters</i> | | <i>Lives of the English Poets, From The</i> | 1185 |
| <i>Burns to Alison</i> | 1280 | <i>Lo' where the four mimosa's blend their shade</i> | 963 |
| <i>Burns to Thomson</i> | 1217 | <i>Lo' where the rosy-bosom'd Hours</i> | 57 |
| <i>Byron to Murray</i> (2) | 1224, 1225 | <i>Lochiel, Lochiel! beware of the day</i> | 420 |
| <i>Cowper to Johnson</i> | 1248 | <i>Lochiel's Warning</i> | 420 |
| <i>Cowper to Mrs Cowper</i> | 1247 | <i>Lookinvar</i> | 447 |
| <i>Cowper to Unwin</i> (3) | 1202, 1247, 1248 | <i>Lock the Door, Lariston</i> | 483 |
| <i>Gray to Hurd</i> | 1264 | <i>Lock the door, Lariston, lion of Liddesdale</i> | 483 |
| <i>Gray to Mason</i> (2) | 72 | <i>London, 1802</i> | 287 |
| <i>Gray to Mrs Gray</i> | 69 | <i>Lone Flower, hemmed in with snows, and white as they</i> | 310 |
| <i>Gray to Stonehewer</i> | 71 | <i>Long night succeeds thy little day</i> | 1000 |
| <i>Gray to Walpole</i> (3) | 71, 1203, 1205 | <i>Look how the lark soars upward and is gone</i> | 1137 |
| <i>Gray to Went</i> | 70 | <i>Lord of the Celtic dells</i> | 969 |
| <i>Gray to Wharton</i> (2) | 71, 1244 | <i>Lord Randal</i> | 444 |
| <i>Johnson to Macpherson</i> | 1805 | <i>Lord Ronald's Coronach</i> | 436 |
| <i>Keats to Bailey</i> (3) | 861, 1287, 1291 | <i>Lord Thomas and Fair Ellen</i> | 118 |
| <i>Keats to George Keats</i> | 1290 | <i>Lord Thomas he was a bold forrester</i> | 118 |
| <i>Keats to George and Georgiana Keats</i> (3) | 864, 1226 | <i>Lord Ullin's Daughter</i> | 421 |
| <i>Keats to Healey</i> | 864 | <i>Lowce, To a</i> | 194 |
| <i>Keats to Reynolds</i> (4) | 802 865, 1211, 1289 | <i>Love (Coleridge)</i> | 359 |
| <i>Keats to Shelley</i> | 865 | <i>Love and Age</i> | 1001 |
| <i>Keats to Taylor</i> | 863 | <i>Love Goes A-Hawking (A Ho' ' Ho')</i> | 1130 |
| <i>Lamb to Wordsworth</i> (2) | 918, 1299 | <i>Love in a hut, with water and a crust</i> | 838 |
| <i>Letters from Tinternmouth From</i> | 1146 | <i>Love, On (Shelley)</i> | 1330 |
| <i>Letters on Chivalry and Romance, From</i> | 97 | <i>Love seeketh not itself to please.</i> | 170 |
| <i>Lerana and Our Ladies of Morrow</i> | 1097 | <i>Lovely Lass of Preston Mill, The</i> | 475 |
| <i>Lewth, or The Curranian Love-Chant</i> | 352 | <i>Lovely, lasting prence of mind'</i> | 6 |
| <i>Library, In a (My Days among the Dead Are Past)</i> | 408 | <i>Lover of Nature, The</i> | 80 |
| <i>Lie, my fond heart at rest</i> | 964 | <i>Love's Philosophy</i> | 661 |
| <i>Life (Coleridge)</i> | 328 | <i>Lowest Thou Me?</i> | 145 |
| <i>Life (Procter)</i> | 1169 | <i>Loving she is, and tractable, though wild</i> | 305 |
| <i>Life May Change, but It May Fly Not</i> | 737 | <i>Low was our pretty cot our tallest rose</i> | 330 |
| <i>Life of Life' thy lips enkindle</i> | 682 | <i>Lucey Gray</i> | 241 |
| <i>Life of Nelson, From The</i> | 411 | <i>Lusty Hearts' to the wood, to the merry green wood</i> | 1164 |
| <i>Life Panics Not as Some Men Say</i> | 968 | <i>Lyrics, to Ianthe</i> | 903 |
| <i>Lifting of the Banner of the House of Buclouch, Lanes on the</i> | 406 | <i>Mackery End, in Hertfordshire</i> | 944 |
| <i>Light of the Harem, From The</i> | 429 | <i>Macpherson, James (1738-1736)</i> | 86, 1305 |
| <i>Light Shining out of Darkness</i> | 145 | <i>Madonna, wherefore hast thou sent to me</i> | 729 |
| <i>Like the ghost of a dear friend dead</i> | 710 | <i>Mahmoud</i> | 868 |
| <i>Lincs (Beddoes)—Write it in gold—A spirit of the sun)</i> | 1129 | <i>Maid I Love Ne'er Thought of Me, The</i> | 971 |
| <i>Lincs (Keats)—Unfelt, unheard, unseen)</i> | 763 | <i>Maid Marian, From</i> | 998 |
| <i>Lincs (Shelley)—The cold earth slept below)</i> | 648 | <i>Maid of Athens, Ere We Part</i> | 496 |
| <i>Lincs (Shelley)—We meet not as we parted)</i> | 743 | <i>Maid of Neidpath, The</i> | 446 |
| <i>Lincs (Shelley)—When the lamp is shattered)</i> | 741 | <i>Maid of the Sea, The</i> | 483 |
| <i>Lincs Composed a Few Miles above Tintern Abbey</i> | 233 | <i>Maid's Lament, The</i> | 966 |
| <i>Lincs Left upon a Seat in a Yew Tree</i> | 223 | <i>Mallet, David (1705-1765)</i> | 15, 1307 |
| <i>Lincs on the Death of Charles Lamb</i> | 1296 | <i>Manfred</i> | 549 |
| <i>Lincs on the Lifting of the Banner of the House of Buclouch</i> | 406 | <i>Man, who wert once a despot and a slave</i> | 698 |
| <i>Lincs on the Mermaid Tavern</i> | 766 | <i>Many a green isle needs must be</i> | 651 |
| <i>Lincs to a Ortic</i> | 650 | <i>Many love music but for music's sake</i> | 982 |
| <i>Lincs Written among the Eucanean Hills</i> | 651 | <i>Marcellus and Hannibal</i> | 987 |
| <i>Lincs Written during the Castlereagh Administration</i> | 655 | <i>March, march, Ettrick and Teviot-dale</i> | 469 |
| <i>Lincs Written in a Blank Leaf of the "Prometheus Unbound"</i> | 1129 | <i>March to Moscow, The</i> | 405 |
| <i>Lincs Written in Early Spring</i> | 231 | <i>March, march, Make-rags of Borrowdale</i> | 1324 |
| | | <i>Margaret Love Peacock</i> | 1000 |
| | | <i>Marmion, From</i> | 446 |

| | PAGE | | PAGE |
|--|------------|--|------|
| <i>Mary Morison</i> | 175 | <i>Murray, To Mr (Strahan, Tonson, Lintot of the Times)</i> | 508 |
| <i>Mary, To (Cowper—The twentieth year is well-nigh past)</i> | 153 | <i>Muse of my native land ' loftiest Muse '</i> | 806 |
| <i>Mary, To (Shelley—How, my dear Mary, are you critic-bitten)</i> | 710 | <i>Muses, To the</i> | 166 |
| <i>Mary, To (Shelley—So now my summer task is ended, Mary)</i> | 648 | <i>Musio (Shelley)</i> | 741 |
| <i>Mask of Anarchy, The.</i> | 655 | <i>Musio, On (Landon)</i> | 982 |
| <i>Matthew</i> | 239 | <i>Music, when soft voices die</i> | 729 |
| <i>Mawgon of Melhuach</i> | 1151 | <i>Mutability (Wordsworth—From low to high doth dissolution climb)</i> | 311 |
| <i>May, 1840</i> | 1172 | <i>Mutability (Shelley—The flower that smiles today)</i> | 729 |
| <i>Maseppa</i> | 569 | <i>Mutability (Shelley—We are as clouds that veil the midnight moon)</i> | 634 |
| <i>Melancholy, Ode on</i> | 827 | <i>My Boat Is on the Shore.</i> | 508 |
| <i>Memorial Verses, From</i> | 1350 | <i>My bonie lass, I work in brass</i> | 183 |
| <i>Memory</i> | 985 | <i>My Bowser</i> | 880 |
| <i>Men of England, wherefore plough</i> | 659 | <i>My briar that smelledst sweet</i> | 940 |
| <i>Men of Gotham, The (Seamen Thrice ' What Men Be Ye?)</i> | 998 | <i>My brother Jack was mine in May</i> | 1858 |
| <i>Men of Kent, To the</i> | 294 | <i>My couriers are fed with the lightning</i> | 681 |
| <i>Mental Traveller, The</i> | 173 | <i>My Days among the Dead are Past</i> | 408 |
| <i>Metellus and Marius</i> | 989 | <i>My dwelling is the shadow of the night</i> | 551 |
| <i>Michael</i> | 260 | <i>My First Acquaintance with Poets</i> | 1028 |
| <i>Midnight, and yet no eye</i> | 403 | <i>My hair is gray, but not with years</i> | 515 |
| <i>Midnight Wind, The</i> | 915 | <i>My hawk is tired of perch and hood</i> | 462 |
| <i>Mild Is the Parting Year, and Sweet</i> | 904 | <i>My heart aches, and a drowsy numbness pains</i> | 831 |
| <i>Milton, From</i> | 174 | <i>My heart has thank'd thee, Bowles ' for those soft strains</i> | 329 |
| <i>Milton ' thou shouldst be living at this hour</i> | 287 | <i>My heart is a-breaking, dear tittle '</i> | 197 |
| <i>Minstrel, The, Or The Progress of Genius</i> | 120 | <i>My Heart Leaps Up</i> | 282 |
| <i>Minstrel Boy, The</i> | 427 | <i>My heart leaps up when I behold</i> | 282 |
| <i>Minstrelsy of the Scottish Border, From The</i> | 441 | <i>My Heart's in the Highlands</i> | 196 |
| <i>Misery, Oh, misery to me</i> | 666 | <i>My heart's in the Highlands, my heart is not here</i> | 196 |
| <i>Misfortunes of Elphin, From The</i> | 1000 | <i>My Head Is Like to Rend, Willie</i> | 1164 |
| <i>M'Kimman</i> | 482 | <i>My Hopes Retire, My Wishes Is Before</i> | 974 |
| <i>Monarch of Gods and Demons, and all Spirits</i> | 662 | <i>My lov'd my honor'd, much respected friend '</i> | 188 |
| <i>Monastery, From The</i> | 409 | <i>My mother bore me in the southern wild.</i> | 167 |
| <i>Monks and the Giants, From The</i> | 1225 | <i>My Lante, O</i> | 175 |
| <i>Mont Blanc</i> | 616 | <i>My Name's Awa</i> | 203 |
| <i>Mont Blanc is the monarch of mountains</i> | 550 | <i>My Ninth Decade, To</i> | 985 |
| <i>Montgomery, James (1771-1854)—A Field Flower</i> | 1366 | <i>My Peggy</i> | 7 |
| <i>Month after month the gathered rains descend</i> | 1278 | <i>My Peggy is a young thing</i> | 7 |
| <i>Moon, To the</i> | 709 | <i>My pensive Sara ' thy soft cheek reclined</i> | 329 |
| <i>Moore Centennial Celebration, From For the</i> | 1308 | <i>My Silks and Fine Array</i> | 166 |
| <i>Moore, Thomas (1779-1852)</i> | 424, 1107 | <i>My sister ' my sweet sister ' if a name</i> | 519 |
| <i>Moore, To Thomas (My Boat Is on the Shore)</i> | 568 | <i>My Sister, To</i> | 231 |
| <i>Moral Effects of Aristocracy</i> | 221 | <i>My Son, these maxims make a rule</i> | 193 |
| <i>Mortal ' to thy bidding bow'd</i> | 550 | <i>My soul is an enchanted boat</i> | 682 |
| <i>Most Sweet It Is with Unuplifted Eyes</i> | 315 | <i>My Soul Is Dark</i> | 512 |
| <i>Mother, I Cannot Mind My Wheel</i> | 972 | <i>My soul is dark—Oh ' quickly string</i> | 512 |
| <i>Mother of Hermes ' and still youthful Maia '</i> | 825 | <i>My spirit is too weak—mortality</i> | 765 |
| <i>Mother of musings, Contemplation sage</i> | 75 | <i>My spirit like a charmed bark doth swim</i> | 1337 |
| <i>Motherwell, William (1797-1835)</i> | 1162, 1109 | <i>My spirit's on the mountains, where the birds</i> | 432 |
| <i>Mountain Daisy, To a</i> | 194 | <i>My wings are folded o'er mine ears</i> | 665 |
| <i>Mouse, To a</i> | 190 | <i>Mynstrelles Song (Chatterton—O ' syngs untow me roundelale)</i> | 181 |
| <i>Mr Cobbett ask'd leave to bring in very soon</i> | 1814 | <i>Mynstrelles Song (Chatterton—The boddynge florettes blushes att the lyghte)</i> | 180 |
| <i>Mr Murray, To (For Orford and for Waldegrave)</i> | 613 | <i>Naiad for Grecian waters '</i> | 1153 |
| <i>Mr. Murray, To (Strahan, Tonson, Lintot of the Times)</i> | 508 | <i>Napoleon Buonaparte, Ode to</i> | 510 |
| <i>Mrs Battle's Opinions on Whist</i> | 940 | <i>National Airs, From</i> | 428 |
| <i>Much have I travell'd in the realms of gold</i> | 753 | <i>Natural Objects, Influence of (The Prelude, 1, 401-63)</i> | 243 |
| <i>"Multum Dilatit"</i> | 1172 | <i>Nature ' thou mayest fume and fret</i> | 982 |
| <i>Murray, To Mr. (For Orford and for Waldegrave)</i> | 613 | <i>Nature, To</i> | 367 |

| | PAGE | | PAGE |
|---|------------|--|------|
| <i>ay, Thank Me Not Again for Those.</i> | 983 | O, my love is like a red, red rose | 208 |
| <i>Nay, traveller! rest This lonely yew-tree</i> | | <i>O, Onor I Lov'd a Bonie Lass</i> | 175 |
| <i>stands</i> | 223 | O parent of each lovely Muse. | 84 |
| <i>Near Dover, September, 1802</i> | 287 | O Patie, let me gang, I maunna stay | 9 |
| <i>Negro's Complaint, The</i> | 148 | O reader! hast thou ever stood to see | 401 |
| <i>Night (H Coleridge)</i> | 1171 | O, Robin Hood was a bowman good | 471 |
| <i>Night Thoughts, From</i> | 83 | O Sandy, why leaves thou thy Nelly to mourn? | 9 |
| <i>Night, To (Shelley)</i> | 728 | O, saw ye bonie Lesley | 202 |
| <i>Nightingale, Ode to a (Keats)</i> | 831 | O saw ye not fair lnes? | 1136 |
| <i>Nightingale, The (Akenaide—Ode to the Even</i> | | O soft embalmer of the still midnight | 830 |
| <i>ing Star)</i> | 47 | O Solitude! if I must with thee dwell | 754 |
| <i>Nightingale, The (Coleridge)</i> | 356 | O Sorrow | 808 |
| <i>Nightingale, To the (Countess of Winchelsea)</i> | 2 | O sovereign power of love! O grief! O | |
| <i>Nightmare Abbey, From ..</i> | 998 | balm! | 780 |
| <i>Night-Piece on Death, A</i> | 5 | O ' synges untow mie roundelale | 131 |
| <i>Nile, The (Hunt)</i> | 868 | O thou by Nature taught | 48 |
| <i>Nile, To the (Keats)</i> | 767 | O Thou that in the heavens does dwell | 1212 |
| <i>Nile, To the (Shelley)</i> | 1278 | O Thou unknown, Almighty Cause | 175 |
| <i>Ninth Decade, To My</i> | 985 | O thou! whatever title suit thee | 191 |
| No cloud, no relique of the sunken day | 356 | O thou, who plumed with strong desire | 708 |
| <i>Noctua imbrimana, From</i> | 1153 | O thou! whose fancies from afar are brought | 288 |
| <i>Nocturnal Reverie, A</i> | 2 | O thou with dewy locks, who look'st down | 166 |
| No fish stir in our heaving net | 474 | O Time! who know'st a lenient hand to lay | 165 |
| No more my visionary soul shall dwell | 328 | O, Wert Thou in the Cauld Blast | 205 |
| <i>No, My Own Love of Other Years</i> | 965 | O what a loud and fearful shriek was there | 829 |
| No, no! go not to Lethe, neither twist | 827 | "O where hae ye been, Lord Randal, my son?" | 444 |
| No! those days are gone away | 766 | O wild West Wind, thou breath of Autumn's | |
| Nor happiness, nor majesty, nor fame | 729 | being | 680 |
| <i>"North, Christopher" (John Wilson) (1785-</i> | | O, Willie brew'd a peck o' maut | 197 |
| <i>1854)</i> | 1154, 1352 | O world! O life! O time! ... | 729 |
| Not a drum was heard, not a funeral note | 432 | O ye who are sae guid yourself | 193 |
| Not here, O teeming 'tivity, was it meet | 1207 | O, young Lochinvar is come out of the west! | 447 |
| Not the whole warbling grove in concert heard | 312 | Obscurest night involv'd the sky | 154 |
| <i>November (H Coleridge)</i> | 1171 | <i>Observations on The Fairy Queen of Spenser,</i> | |
| <i>November, 1793 (Bowles 1bsence)</i> | 163 | <i>From</i> | 79 |
| <i>November, 1806 (Wordsworth)</i> | 302 | <i>October, 1803</i> | 294 |
| <i>"Now," A Descriptive of a Hot Day</i> | 877 | <i>Ode (Bards of Passion and of Mirth)</i> | 826 |
| Now in her green mantle blythe Nature ar- | | <i>Ode for Musio, An</i> | 51 |
| rays | 203 | <i>Ode Intimations of Immortality</i> | 303 |
| Now Morning from her orient chamber came | 751 | <i>Ode on a Distant Prospect of Eton College</i> | 57 |
| Now the golden Morn aloft | 65 | <i>Ode on a Grecian Urn</i> | 827 |
| Now the storm begins to lower | 66 | <i>Ode on Immortality</i> | 303 |
| <i>Now Fret Not at Their Content's Narrow</i> | | <i>Ode on Indolence</i> | 828 |
| <i>Room</i> | 300 | <i>Ode on Melancholy</i> | 827 |
| <i>Nurse's Song</i> | 171 | <i>Ode on the Approach of Summer, From</i> | 76 |
| <i>Netting</i> | 237 | <i>Ode on the Death of Mr. Thomson</i> | 52 |
| <i>Nymph of the downward smile and sidelong</i> | | <i>Ode on the Departing Year</i> | 331 |
| <i>glance</i> | 763 | <i>Ode on the Pleasure Arising from Vicissitude</i> | 65 |
| O blithe Newcomer! I have heard | 294 | <i>Ode on the Poetical Character</i> | 49 |
| O, Bigsmall banks are wild and fair | 464 | <i>Ode on the Popular Superstitions of the High-</i> | |
| O Chatterton! how very sad thy fate! | 752 | <i>lands of Scotland, An</i> | 53 |
| O friend! I know not which way I must look | 287 | <i>Ode on the Spring</i> | 57 |
| O Goddess! hear these tuneless numbers, | | <i>Ode to a Nightingale</i> | 331 |
| wrung | 830 | <i>Ode to Duty</i> | 296 |
| O golden tongued Romance, with serene lute! | 766 | <i>Ode to Evening</i> | 50 |
| O have ye na heard o the fause Sakeldee! | 441 | <i>Ode to Fancy</i> | 84 |
| O hone a rie! O hone a rie! | 436 | <i>Ode to Hesperus (Ode to the Evening Star)</i> | 47 |
| O I could laugh to hear the midnight wind | 915 | <i>Ode to Napoleon Buonaparte</i> | 510 |
| O lady, leave thy wilken thread | 1135 | <i>Ode to Psyche</i> | 830 |
| <i>O, Lay Thy Loof in Mine, Lass</i> | 205 | <i>Ode to Simplicity</i> | 48 |
| O listen, listen, ladies gay | 445 | <i>Ode to the Evening Star</i> | 47 |
| O, lovers' eyes are sharp to see | 446 | <i>Ode to the West Wind</i> | 680 |
| O Mary, at thy window be! | 175 | <i>Ode Written during the Negotiations with</i> | |
| O mortal man, who livest here by toil | 24 | <i>Buonaparte</i> | 406 |
| O my bonny, bonny Highland laddie! . . . | 7 | <i>Ode Written in the Beginning of the Year</i> | |
| | | <i>1748</i> | 50 |

| | PAGE | | PAGE |
|---|------|---|-----------|
| O'er the level plains, where mountains greet me as I go | 1145 | <i>On Muslo</i> | 982 |
| O'er yon churchyard the storm may lower.... | 1148 | <i>On Seeing a Hair of Lucretia Berghs</i> . | 968 |
| <i>Of A' the Airs</i> | 195 | <i>On Seeing the Elgin Marbles</i> | 765 |
| <i>Of a' the airs the wind can blow</i> | 195 | <i>On Sitting Down to Read "King Lear" Once Again</i> | 766 |
| <i>Of a Virtuous Despotism</i> | 219 | <i>On Southey's Death</i> | 983 |
| <i>Of late, in one of those most weary hours</i> | 368 | <i>On the brink of the night and the morning</i> | 681 |
| <i>Of Legislative and Executive Power</i> | 219 | <i>On the Departure of Sir Walter Scott from Abbotsford, for Naples</i> | 314 |
| <i>Of the Powers of Man Considered in His So- cial Capacity</i> | 218 | <i>On the Extinction of the Venetian Republic</i> | 286 |
| <i>Of the Night of Shops</i> | 241 | <i>On the Feeling of Immortality in Youth</i> | 1037 |
| <i>Of I had heard of Lucy Gray</i> | 241 | <i>On the Grasshopper and Cricket</i> | 764 |
| <i>Of, in the Still Night</i> | 428 | <i>On The Hellenes</i> | 975 |
| <i>Oh! Blame Not the Bard</i> | 426 | <i>On the Knocking at the Gate in Macbeth</i> | 1080 |
| <i>Oh! blame not the bard, if he fly to the bowers</i> | 426 | <i>On the Realities of Imagination, From Norfolk</i> | 149 |
| <i>Oh! Bold Robin Hood in a Forester Good</i> | 999 | <i>On the Sea</i> | 765 |
| <i>Oh, Breathe Not His Name!</i> | 425 | <i>On the Smooth Brow and Clustering Hair</i> | 903 |
| <i>Oh, breathe not his name! let it sleep in the shade</i> | 425 | <i>On the Statue of Ebenezer Elliott, From</i> | 1280 |
| <i>Oh, Come to Me When Daylight Sets</i> | 428 | <i>On the wide level of a mountain's head</i> | 366 |
| <i>Oh, Fly with Me! 'Tis Pannion's Hour</i> | 1145 | <i>On This Day I Complete My Thirty-Sixth Year</i> | 620 |
| <i>Oh, follow, follow!</i> | 676 | <i>Once a dream did weave a shade</i> | 164 |
| <i>Oh, for a lodge in some vast wilderness</i> | 147 | <i>Once, and once only, have I seen thy face</i> | 1296 |
| <i>Oh! How I Love, on a Fair Summer's Eve</i> | 764 | <i>Once did she hold the gorgeous East in fee</i> . | 286 |
| <i>Oh, Mariamne! now for thee</i> | 512 | <i>One Lovely Name Adorns My Song</i> | 963 |
| <i>Oh, Nay Not That My Heart Is Cold</i> | 432 | <i>One more unfortunate</i> | 1142 |
| <i>Oh! Snatch'd Away in Beauty's Bloom</i> | 512 | <i>One morn before me were three figures seen</i> | 824 |
| <i>Oh, talk not to me of a name great in story</i> | 628 | <i>One Slapping, To</i> | 1837 |
| <i>Oh, that those lips had language! Life has pass'd</i> | 149 | <i>One Who Has Been Long in City Pent, To</i> | 754 |
| <i>Oh! there are spirits of the air</i> | 634 | <i>One word is too often profaned</i> | 789 |
| <i>"Oh! what is that comes gliding in".</i> | 1140 | <i>One Year Ago My Path Was Green</i> | 973 |
| <i>Oh, what will a' the lads do</i> | 228 | <i>Oxford and for Waldegrave, For</i> | 613 |
| <i>Oh! what's the matter? what's the matter?..</i> | 91 | <i>Our Ball</i> | 1146 |
| <i>Old Adam, the Carrion Crow</i> | 1181 | <i>Our bark is on the waters wide around</i> | 477 |
| <i>Old China</i> | 951 | <i>Our hands contain the hearts of men</i> | 559 |
| <i>Old Cumberland Beggar, The</i> | 234 | <i>Our +poll is won</i> | 692 |
| <i>Old Familiar Faces, The</i> | 916 | <i>Our vicar still preaches that Peter and Poule</i> | 457 |
| <i>Old Lady, The</i> | 871 | <i>Owen's praise demands my song</i> | 68 |
| <i>Old Man's Comforts, The</i> | 401 | <i>Ozymandias</i> | 650 |
| <i>Old Man's Wish, An</i> | 1171 | <i>Pains of Opium, The</i> | 1070 |
| <i>Old Mortality, From</i> | 468 | <i>Pains of Sleep, The</i> | 364 |
| <i>Olney Hymns, From</i> | 145 | <i>Painter, To a</i> | 972 |
| <i>On a battle-trumpet's blast</i> | 672 | <i>Panicles, lilies, kingcups, daisies</i> | 282 |
| <i>On a Bust of Bacchus</i> | 880 | <i>Pantocracy</i> | 328 |
| <i>On a Faded Violet</i> | 651 | <i>Paper Money Lyrics, From</i> | 1824 |
| <i>On a Picture of Leander</i> | 764 | <i>Parnell, Thomas (1679-1718)</i> | 3, 1310 |
| <i>On a poet's lips I slept</i> | 672 | <i>Passions, The</i> | 51 |
| <i>On an Infant Dying As Soon As Born</i> | 917 | <i>Past, The</i> | 650 |
| <i>On Fame (Keats)—Fame, like a wayward girl, will still be coy</i> | 830 | <i>Past Ruin'd Men Helen Loves</i> | 904 |
| <i>On Fame (Keats)—How fever'd is the man, who cannot look</i> | 830 | <i>"Pater Vester Pascit Illa"</i> | 1152 |
| <i>On Familiar Style</i> | 1011 | <i>Patie and Peggy</i> | 9 |
| <i>On First Looking into Chapman's Homer</i> | 758 | <i>Peace! What Do Tears Atall!</i> | 1170 |
| <i>On Going a Journey</i> | 1022 | <i>Peacock, Thomas Love (1785-1866)</i> | 998, 1310 |
| <i>On His Own Agamemnon and Iphigenia</i> | 971 | <i>Pelton and Ossa</i> | 281 |
| <i>On His Seventy-Fifth Birthday</i> | 982 | <i>Pellon and Ossa flourish side by side</i> | 281 |
| <i>On Keats</i> | 740 | <i>Pentameron, From The</i> | 996 |
| <i>On King Arthur's Round Table at Winchester</i> | 76 | <i>Percy, Thomas (1728-1811)</i> | 110, 1311 |
| <i>On Leigh Hunt's Poem, "The Story of Rimini"</i> | 765 | <i>Pericles and Aspasia, From</i> | 967, 998 |
| <i>On Linden, when the sun was low</i> | 420 | <i>Pericles to Aspasia (5)</i> | 996, 995 |
| <i>On Love (Shelley)</i> | 1339 | <i>Personal Talk</i> | 300 |
| | | <i>Petition for an Absolute Retreat, From The</i> | 1 |
| | | <i>Petition to Time, A</i> | 1170 |
| | | <i>Phantom or Fact</i> | 369 |
| | | <i>Pibrook of Donuil Dam</i> | 467 |

| | PAGE | | PAGE |
|--|------------|--|-----------|
| <i>Picture of Leander, On a</i> | 764 | <i>Prometheus</i> | 522 |
| <i>Piping down the valleys wild</i> | 166 | <i>Prometheus Unbound</i> | 662 |
| <i>Pirate, From The</i> | 470 | <i>Proud Maisele</i> | 468 |
| <i>Pleasure Where Soon I Think to Lie, The</i> | 978 | <i>Proud Maisele is in the wood</i> | 468 |
| <i>Plaint</i> | 1168 | <i>Proud Word You Never Spoke</i> | 974 |
| <i>Pleasure! Why Thus Desert the Heart</i> | 983 | <i>Psyche, Ode to</i> | 830 |
| <i>Pleasures newly found are sweet</i> | 288 | <i>Pursuits! Alas, I Now Have None</i> | 974 |
| <i>Pleasures of Hope, From The</i> | 417 | | |
| <i>Pleasures of Melancholy, From The</i> | 75 | <i>Queen Guennivar's Round</i> | 1158 |
| <i>Pleasures of Memory, From The</i> | 207 | <i>Queen Mab (Hood)</i> | 1144 |
| <i>Pleasures of Optum, The</i> | 1060 | <i>Queen Mab, From (Shelley)</i> | 627 |
| <i>Pleasures of the Imagination, From The</i> | 44 | <i>Queen, To the</i> .. | 174 |
| <i>Poet of Nature, thou hast wept to know</i> | 684 | <i>Queen's Wake, From The</i> | 477 |
| <i>Poetical Character, Ode on the</i> | 49 | <i>Quentin Durward, From</i> .. | 471 |
| <i>Poetry of Pope, From The</i> | 1101 | <i>Question, The</i> .. | 707 |
| <i>Poet's Epitaph, A (Elliott)</i> .. | 1167 | | |
| <i>Poet's Epitaph, A (Wordsworth)</i> | 239 | <i>Ramsay, Allan (1686-1758)</i> .. | 7, 1315 |
| <i>Poet's Lover, The</i> .. | 661 | <i>Barely, rarely, comest thou</i> .. | 728 |
| <i>Poet's Song to His Wife, The</i> | 1170 | <i>Realities of Imagination, From On the</i> | 874 |
| <i>Poet's Thought, A</i> | 1170 | <i>Rebecca's Hymn</i> .. | 469 |
| <i>Poison Tree, A</i> .. | 171 | <i>Receipt of My Mother's Picture, On the</i> .. | 149 |
| <i>Political Greatness</i> .. | 729 | <i>Recollections of Charles Lamb, From</i> | 1082 |
| <i>Political Justice, From An Enquiry Concerning</i> | 213 | <i>Red, Red Rose, A</i> .. | 208 |
| <i>Poor little foal of an oppressed race!</i> | 328 | <i>Reflections on Having Left a Place of Re-</i> | |
| <i>Poor Maud's Elegy</i> .. | 176 | <i>tirement</i> .. | 830 |
| <i>Poor Old Pilgrim Misery</i> .. | 1129 | <i>Reflections on the Revolution in France,</i> | |
| <i>Poor Relations</i> .. | 954 | <i>From</i> .. | 1186 |
| <i>Pope, Alexander (1688-1744)</i> | 1175, 1313 | <i>Reim-Kennar, Song of the</i> .. | 470 |
| <i>Pope, From</i> .. | 1185 | <i>Religion</i> .. | 1168 |
| <i>Popular-Feld, The</i> .. | 148 | <i>Reliques of Ancient English Poetry, From</i> | 110 |
| <i>Popular Superstitions of the Highlands of</i> | | <i>Remain, Ah Not in Youth Alone</i> | 971 |
| <i>Scotland, An Ode on the</i> .. | 53 | <i>Remembrances</i> | 740 |
| <i>Postscript to The English Mail-Coach</i> | 1259 | <i>Remorse, From</i> .. | 366 |
| <i>Pot of Basil, The</i> .. | 818 | <i>Renunciation</i> | 964 |
| <i>Pour of Muna</i> .. | 299 | <i>Resolution and Independence</i> | 283 |
| <i>Fried, Winthrop Mackworth (1803-</i> | | <i>Rest! This little fountain runs</i> | 1170 |
| <i>1839)</i> .. | 1145, 1314 | <i>Retirement</i> .. | 119 |
| <i>Prayer</i> .. | 1172 | <i>Reverie of Poor Susan, The</i> .. | 224 |
| <i>Prayer in the Prospect of Death, A</i> .. | 175 | <i>Rhaicos was born amid the hills wherefrom</i> | 977 |
| <i>Preface to Adonais</i> .. | 1840 | <i>Rapidly Righteous, The (Address to the Unco</i> | |
| <i>Preface to Child Harold's Pilgrimage, Cantos</i> | | <i>Guid)</i> .. | 193 |
| <i>I and II</i> | 1222 | <i>Time of the Ancient Mariner, The</i> | 335 |
| <i>Preface to Christabel</i> | 1237 | <i>Rise! Sleep no more! 'Tis a noble morn</i> | 1169 |
| <i>Preface to Endymion</i> .. | 1288 | <i>Rise, young mechanic! Idle darkness leaves</i> .. | 1167 |
| <i>Preface to First, or Kilmarnock Edition of</i> | | <i>River Duddon, From The</i> | 311 |
| <i>Burns's Poems</i> .. | 205 | <i>Rob Roy, From</i> .. | 468 |
| <i>Preface to Lyrical Ballads</i> .. | 317 | <i>Robert Browning, To</i> .. | 975 |
| <i>Preface to Prometheus Unbound</i> .. | 173 | <i>Robin Hood (Keats)</i> .. | 766 |
| <i>Preface to Rimini, From</i> .. | 1276 | <i>Robin Hood (Scott)</i> .. | 471 |
| <i>Preface to Shakespeare, From</i> .. | 1180 | <i>Robin Hood and Guy of Guisborne</i> | 110 |
| <i>Preface to The Borough, From</i> | 1251 | <i>Rogers, Samuel (1763-1855)</i> | 207, 1316 |
| <i>Preface to The Castle of Otranto, From</i> | 1350 | <i>Rokeby, From</i> .. | 464 |
| <i>Preface to The Eriogreen</i> .. | 11 | <i>Rondrau</i> .. | 870 |
| <i>Preface to The Thorn</i> .. | 1379 | <i>Rosalinde, The Lay of (Harold)</i> .. | 445 |
| <i>Preface to The Vision of Judgment</i> | 1227 | <i>Rose Aymer</i> .. | 968 |
| <i>Preface to Winter</i> .. | 1748 | <i>Rough wind, that moanest loud</i> .. | 748 |
| <i>Preliminary Confessions, From</i> | 1048 | <i>Rouveau, Voltaire, our Gibbon, and De Stael</i> | 522 |
| <i>Prelude, From The</i> | 242 | <i>"Ruin seize thee, ruthless King"</i> | 63 |
| <i>Press, The</i> .. | 1166 | <i>Ruined Cottage, The (The Excursion, 453-</i> | |
| <i>Preston Mills</i> .. | 1166 | <i>970)</i> .. | 275 |
| <i>Prisoner of Chillon, The</i> .. | 515 | <i>Rural Rides, From</i> .. | 1002 |
| <i>Proctor, Bryan Waller ("Barry Cornwall")</i> | | <i>Ruth (Hood)</i> .. | 1186 |
| <i>(1787-1874)</i> .. | 1168, 1315 | | |
| <i>Proom to Selection from Keats's Poetry</i> .. | 882 | <i>Sabbath Morning</i> | 1167 |
| <i>Progress of Genius, The</i> .. | 120 | <i>St Agnes' Eve—Ah, bitter chill it was!</i> .. | 842 |
| <i>Progress of Poesy, The</i> .. | 61 | | |

| | PAGE | | PAGE |
|---|-----------|--|------|
| Saint Peter sat by the celestial gate . . . | 613 | Slater of Elna, To the | 970 |
| Sally Simplin's Lament | 1140 | Sister, To My | 231 |
| Same Flower, To the (The relandine) . . | 288 | Skylark, The (Hogg) | 477 |
| Same Flower, To the (The daisy) | 289 | Skylark, To a (Shelley—Hail to thee, blithe spirit') | 704 |
| Sanity of True Genius | 957 | Skylark, To a (Wordsworth—Ethereal min- strel' pilgrim of the sky') | 312 |
| Sappho to Hesperus | 968 | Skylark, To a (Wordsworth—Up with me' up with me into the clouds) | 297 |
| Savannah-la-Mar | 1100 | Sleep and Poetry | 758 |
| Saw Ye Bonnie Lesley | 202 | Sleep, Mr. Speaker, it's surely fair . . | 1149 |
| "Say, what remains when Hope is fled?" . | 210 | Sleep! sleep! beauty bright | 172 |
| Scenes that sooth'd | 145 | Sleep, To (Keats) | 830 |
| Scholar, The (My Days among the Dead Are Past) | 408 | Sleep, To (Landor) | 972 |
| Schoolmistress, From The | 40 | Sleep, To (Wordsworth) | 302 |
| Scorn not the Sonnet | 312 | Small Ouldtime, To the | 282 |
| Scorn not the Sonnet, Critic, you have frowned | 312 | Small service is true service while it lasts . | 315 |
| Sootch Song, A | 474 | Smith, James (1775-1839)—The Baby's Debut | 1358 |
| Soots, Who Has | 203 | Snowdrop, To a | 310 |
| Scots, wha hae wi' Wallace bled | 433 | No Fair, So Sweet, Withal So Sensitive . | 316 |
| Scott, Sir Walter (1771-1832) | 1317 | So Late Removed from Him She Swore . | 964 |
| Sea, On the (Keats) | 765 | So now my summer task is ended, Mary . | 648 |
| Sea, The (Proctor) | 1168 | So Then, I Feel Not Deeply' | 962 |
| Sea, To (Beddoek) | 1130 | So then, I feel not deeply' if I did . | 982 |
| Seamen Three! What Men Be Ye' | 998 | So, We'll Go No More A-Roving | 568 |
| Season of mists and mellow fruitfulness . | 860 | Sofa, From The | 145 |
| Seasons, From The | 18 | Soldier rest' thy warfare o'er | 454 |
| Second Brother, From The | 1130 | Soldier's Song | 457 |
| See how kindred murder kin' | 670 | Sole Listener, Duddon | 311 |
| See the smoking bowl before us' | 184 | Sole Listener Duddon' to the breeze that played | 311 |
| See, Winter comes to rule the varied year . | 18 | Solitary Reaper, The | 293 |
| Sensitive Plant, The | 699 | Solitude (Lucy Gray) | 241 |
| Separation | 983 | Solitude, Sonnet to (Keats) | 754 |
| Seventy-Fifth Birthday, On His | 982 | Son of the Ocean Isle' | 1160 |
| Shadow' or Spirit' | 561 | Son of the old moon-mountains African' . | 767 |
| Shakespeare and Milton | 981 | Song (H. Coleridge—She is not fair to out- ward view) | 1171 |
| Shakespeare, To | 1172 | Song (Elliott—Child, is thy father dead?) . | 1105 |
| Shaking Hands | 878 | Song (Gray—Thyrsis when we parted, swore) . | 66 |
| She Dwelt among the Untrodden Ways . | 238 | Song (Hood—O lady, leave thy silken thread) . | 1135 |
| She I Love (Alas in Vain') | 965 | Song (Hood—There is dew for the flow'ret) . | 1137 |
| She Is Far from the Land | 1309 | Song (Motherwell—If to thy heart I were as near) | 1165 |
| She is far from the land where her young hero sleeps | 1309 | Song (Scott—Soldier rest' thy warfare o'er) . | 454 |
| She Is Going | 918 | Song (Shelley—Rarely, rarely, comest thou) . | 728 |
| She is not fair to outward view | 1171 | Song from Shakespeare's Cymbeline, A . . . | 48 |
| She sat and wept beside His feet, the weight . | 1172 | Song of Fairies Robbing Orchard | 869 |
| She stood breast high amid the corn . . | 1136 | Song of Saul before His Last Battle . . . | 512 |
| She Walks in Beauty | 511 | Song of the Reim-Kennar, The | 470 |
| She walks in beauty, like the night . . | 511 | Song of the Shirt, The | 1141 |
| She Was a Phantom of Delight | 295 | Song of the Tempest, The (The Song of the Reim-Kennar) | 470 |
| Shelley, Percy Bysshe (1792-1822) . . . | 627, 1326 | Song of the Western Men, The | 1150 |
| Shelley's Centenary | 1328 | Song to the Men of England | 659 |
| Shenstone, William (1714-1763) | 40, 1343 | Songs of Innocence, Introduction to . . . | 166 |
| Shepherd, The | 167 | Sonnet (My spirit's on the mountains where the birds) | 432 |
| Shepherd, or huntsman, or worn mailer . | 209 | Sonnet Concerning the Slave Trade . . . | 400 |
| Should auld acquaintance be forgot (told Lang Syne) | 195 | Sonnet of the Sea, A ("Pater Venter Pasce Illa") | 1152 |
| Shout, for a mighty victory is won' . . . | 294 | Sonnet on Ohlilon | 514 |
| Silence | 1137 | Sonnet Political Greatness | 729 |
| Silent nymph with curious eye | 16 | Sonnet to a Friend | 331 |
| Silent Tower of Botreaux, The | 1152 | Sonnet to Lake Leman | 532 |
| Silver Tassie, The | 195 | | |
| Simon Lee | 230 | | |
| Simpleton, Ode to | 48 | | |
| Sing hey my braw John Highlandman' . . | 182 | | |
| Sir Patrick Spence | 116 | | |
| Sir Wisdom's a fool when he's fou | 182 | | |

| | PAGE | | PAGE |
|--|-----------|---|------|
| <i>Sonnet to Solitude</i> | 754 | Sweet upland, to whose walks, with fond re- | |
| Souls of Poets dead and gone | 768 | pair | 867 |
| Sound, sound the clarion, fill the life! | 468 | <i>Sweet Was the Song That Youth Sang Once</i> | 972 |
| <i>Southey, Robert</i> (1774-1843) | 400, 1344 | <i>Sweet William's Ghost</i> | 8 |
| <i>Southey's Death, On</i> | 983 | Swifter far than summer's flight | 740 |
| <i>South-Sea House, The</i> | 927 | Swiftly walk o'er the western wave | 728 |
| <i>Sparrow's Nest, The</i> | 281 | <i>Sword Chant of Thorstein Raudh, The</i> | 1162 |
| Speak not: whisper not | 669 | | |
| Spenser' a jealous honorer of thine | 767 | | |
| <i>Spenser, To</i> | 767 | <i>Tables Turned, The</i> | 282 |
| <i>Spenserian</i> | 1167 | Take these flowers which, purple waving. | 486 |
| <i>Spindle Song, The</i> (<i>Twist &e, Twine Ye</i>) | 403 | <i>Talented Man, The</i> | 1149 |
| <i>Spirit of Political Institutions</i> | 213 | <i>Tahaman, From The</i> | 471 |
| <i>Spirit of Solitude, The</i> (<i>Alastor</i>) | 635 | <i>Tam Glen</i> | 197 |
| Spirit who sweepeth the wild harp of Time! | 381 | <i>Tam O'Shanter</i> | 198 |
| <i>Spirits, That Walk and Wait Tonight</i> | 1145 | Tanagra' think not I forget | 967 |
| Spirits whose homes are flesh & ye beasts and | | <i>Task, From The</i> | 145 |
| birds | 698 | Tax not the royal saint with vain expense. | 312 |
| <i>Spring, Ode on the</i> (<i>Gray</i>) | 57 | <i>Tears, Idle Tears</i> | 1348 |
| <i>Spring, To</i> (<i>Blake</i>) | 166 | <i>Tell Him I Love Him Yet</i> | 1148 |
| Stand close around, ye Stygian set | 908 | <i>Tell Me, Thou Soul of Her I Love</i> | 32 |
| Standing aloof in giant ignorance | 825 | Tell me, thou star, whose wings, of light | 709 |
| <i>Stanzas</i> (<i>Hood—Farewell life! My senses</i> | | Tell me, what is a poet's thought? | 1170 |
| <i>swim</i>) | 1144 | <i>Tennyson, To Alfred</i> | 1153 |
| <i>Stanzas</i> (<i>Keats—In a drear-nighted Decem-</i> | | The Assyrian came down like the wolf on the | |
| <i>ber</i>) | 763 | fold | 513 |
| <i>Stanzas</i> (<i>Præd—O'er yon churchyard the</i> | | The autumn is old | 1137 |
| <i>storm may lower</i>) | 1148 | The awful shadow of some unseen Power | 644 |
| <i>Stanzas for Music</i> (<i>Byron—There be none of</i> | | The boddynge florettes blosshes atte the lyghte | 130 |
| <i>Beauty's daughters</i>) | 514 | The breaking waves dashed high | 1161 |
| <i>Stanzas for Music</i> (<i>Byron—There's not a joy</i> | | The bride she is winsome and bonny | 474 |
| <i>the world can give</i>) | 513 | The captive usurper | 559 |
| <i>Stanzas for Music</i> (<i>Byron—They say that</i> | | The Castle light of Indolence. | 24 |
| <i>hope is happiness</i>) | 523 | The castled crag of Drachenfels | 531 |
| <i>Stanzas on Hearing the Speaker Asleep</i> | 1149 | The chrysolites and rubies Bacchus brings | 982 |
| <i>Stanzas to Augusta</i> | 518 | The city lies sleeping | 559 |
| <i>Stanzas Written in Dejection, near Naples</i> | 654 | The cock is crowing | 282 |
| <i>Stanzas Written on the Road Between Flor-</i> | | The cold earth slept below | 648 |
| <i>ence and Pisa</i> | 626 | The crackling embers on the hearth are dead | 1171 |
| <i>Stars Are with the Voyager, The</i> | 1137 | The curfew tolls the knell of parting day | 59 |
| <i>Statue of Ebenezer Elliott, From On the</i> | 1260 | The Daughters of the Seraphim led round their | |
| Stay near me—do not take thy flight! | 281 | sunny flocks | 168 |
| <i>Stella, To</i> | 1341 | The day returns, my natal day | 974 |
| <i>Stepping Westward</i> | 292 | The day was fair, the cannon roar'd | 1166 |
| Stern Daughter of the Voice of God! | 296 | The dell's awa, the dell's awa | 201 |
| Stern eagle of the far north-west | 470 | The door of Death is made of gold | 174 |
| Still let me pierce into the midnight depth | 19 | The Emperor Nap he would set off | 405 |
| Still must I hear?—hail hoarse Fitzgerald | | The everlasting universe of things | 646 |
| bawl | 485 | The feathered songster chaunticleer | 125 |
| Stop, Christian passer-by!—Stop, child of God | 370 | The flower that smiles today | 729 |
| Stop, mortal! Here thy brother lies | 1167 | The fountains mingle with the river | 661 |
| <i>Stormy Petrel, The</i> | 1169 | The frost performs its secret ministry | 350 |
| <i>Story of Rimini, From The</i> | 806 | The gallant youth, who may have gained | 312 |
| <i>Strahan, Tonson, Lintot of the Times</i> | 508 | The gowan glitters on the sward | 474 |
| <i>Strange Fits of Passion Have I Known</i> | 238 | The harp that once through Tara's halls | 426 |
| <i>Strew Not Earth with Empty Stars</i> | 1130 | The isles of Greece, the isles of Greece! | 596 |
| <i>Style, From</i> | 1087 | The joy, the triumph, the delight, the mad- | |
| "Suck, baby, suck, mother's love grows by | | ness! | 695 |
| giving" | 917 | The keen stars were twinkling | 742 |
| <i>Summer, From</i> | 19 | The king sits in Dunferling town | 116 |
| Survivor sole, and hardly such, of all | 151 | The lamp must be replenish'd, but even then | 549 |
| <i>Suspiria de Profundis, From</i> | 1097 | The lark had left the evening cloud | 475 |
| <i>Swallow Leaves Her Nest, The</i> | 1130 | The last of our steeds on the board has been | |
| <i>Sweet Afton</i> | 196 | spread | 473 |
| Sweet Highland Girl, a very shower | 292 | The Lawland lads think they are fine | 7 |
| Sweet Spirit! sister of that orphan one | 720 | The leaves are falling, so am I | 973 |

| | PAGE | | PAGE |
|--|------|--|----------|
| The maid I love ne'er thought of me..... | 971 | There was a roaring in the wind all night . . | 288 |
| The mellow year is hasting to its close..... | 1171 | There was a time when meadow, grove, and stream | 303 |
| The Minstrel Boy to the war is gone..... | 427 | There's not a joy the world can give like that it takes away | 518 |
| The Minstrel came once more to view..... | 460 | There's not a nook within this solemn Pass . | 314 |
| The Mother of the Muses, we are taught..... | 985 | These, as they change, Almighty Father! . . | 23 |
| The mountain sheep are sweeter..... | 1000 | <i>Theseus and Hippolyta</i> | 984 |
| The odor from the flower is gone | 651 | <i>They Are Sweet Flowers That Only Blow by Night</i> | 985 |
| The pale stars are gone' | 690 | They die—the dead return not Misery . . . | 650 |
| The pale stars of the morn | 670 | They grew in beauty side by side | 1160 |
| The past Hours weak and gray | 691 | "They made her a grave, too cold and damp . | 424 |
| The path through which that lovely twain.... | 678 | They rear'd their lodges in the wilderness.... | 1151 |
| The Persè owt of Northombarlande..... | 112 | They say that Hope is happiness | 523 |
| The place where soon I think to lie..... | 973 | They told me in their shadowy phrase . . . | 1153 |
| The poetry of earth is never dead..... | 764 | <i>Thirty-Steth Year, On This Day I Complete My</i> | 626 |
| The poplars are fell'd, farewell to the shade | 148 | This is the day which down the void abyss . | 698 |
| The sea ' the sea ' the open sea' | 1168 | <i>This Lime-Tree Bower My Prison</i> | 334 |
| The serpent is shut out of Paradise..... | 740 | This pleasant tale is like a little corpse . . | 764 |
| The shadow of white death has passed | 696 | This sycamore, oft musical with bees | 804 |
| The ship sail'd on, the ship sail'd fast. . . | 559 | <i>Thomas Heywood</i> | 921 |
| The sleepless Hours who watch me as I lie... 707 | | <i>Thomas Moore, To (My Boat Is on the Shore)</i> | 568 |
| The smiling morn, the breathing spring..... | 15 | <i>Thomson, James (1700-1748)</i> | 18, 1347 |
| The snow upon my lifeless mountains | 695 | <i>Thomson, Ode on the Death of Mr</i> | 52 |
| The soul of man is larger than the sky | 1172 | <i>Thorn, The</i> | 225 |
| The sound is of whirlwind underground..... | 665 | Thorow the halle the belle han sounde . . | 130 |
| The star which rules thy destiny | 551 | Those who have laid the harp aside | 968 |
| The stars are with the voyager | 1187 | Thou art folded, thou are lying | 697 |
| The stately Homes of England | 1181 | Thou, Earth, calm empire of a happy soul . | 699 |
| The summer and autumn had been so wet. . . | 401 | <i>Thou Hast Not Rained, Ianthe, Such Desire</i> | 961 |
| The sun, awakening, through the smoky air . | 456 | <i>Thou Ling'ring Star</i> | 198 |
| The sun is set, the swallows are asleep..... | 739 | Thou ling'ring star with leav'ning ray . . | 194 |
| The sun is warm, the sky is clear..... | 654 | Thou Moon, which gazest on the nightly Earth | 698 |
| The sun upon the Weirclaw Hill..... | 468 | <i>Thou Needst Not Pitch upon My Hat</i> . . . | 983 |
| The swallow leaves her nest. | 1180 | Thou noblest monument of Albion's Isle' . . | 78 |
| The time I've lost in wooing | 428 | Thou still unravish'd bride of quietness . | 827 |
| The tongue of England, that which myriads.. | 981 | Thou wert the morning star among the living | 1341 |
| The twentieth year is well-nigh past . . . | 153 | <i>Though I Be Now a Gray, Gray Friar</i> . . | 990 |
| The unemitting voice of nightly streams... . | 816 | Though the day of my destiny's over | 518 |
| The village life, and every care that reigns . | 154 | Though Ruin now Love's shadow be | 673 |
| The violet in her greenwood bower | 436 | <i>Thought of a Briton on the Subjugation of Switzerland</i> | 305 |
| The voice of the Spirits of Air and of Earth.. | 691 | <i>Thrasymedes and Eunoe</i> | 975 |
| The warm sun is falling, the bleak wind is wailing | 709 | Three days the flowers of the garden fair . | 701 |
| The world is a bundle of hay | 613 | Three Ellotts there have been, three glorious men | 1200 |
| The world is too much with us, late and soon | 802 | <i>Three Graves, The</i> | 917 |
| The young May moon is beaming, love . . . | 427 | <i>Three Boats, The</i> | 983 |
| <i>Thel, The Book of</i> | 108 | <i>Three Years She Grew in Sun and Shower...</i> | 238 |
| Then weave the web of the mystic measure . | 692 | <i>Threnos (A Lament)</i> | 729 |
| There be none of Beauty's daughters..... | 514 | Thrice three hundred thousand years..... | 663 |
| There came a ghost to Margaret's door..... | 8 | <i>Through the Wood, Laddie</i> | 9 |
| There came a man, making his hasty moan.. | 868 | Thyrsis, when we parted, swore | 66 |
| There is a flower, a little flower | 1366 | Thys mornynge starre of Radcleves rysynge rale | 184 |
| There is a flower I wish to wear | 903 | <i>Tiberius and Vipsania</i> | 985 |
| <i>There Is a Little Unpretending Rill</i> | 310 | <i>Tiger, The</i> | 171 |
| There is a mountain and a wood between us . | 983 | Tiger, tiger, burning bright..... | 171 |
| There is a silence where hath been no sound | 1187 | <i>Time (Shelley)</i> | 728 |
| "There is a Thorn—it looks so old". | 225 | <i>Time (Scott—Why Stitt'st Thou by That Ruin'd Hall!)</i> | 467 |
| There is a Yew-tree, pride of Lorton Vale... 290 | | <i>Time I've Lost in Wooing, The</i> | 428 |
| There is an awful quiet in the air..... | 1172 | <i>Time Long Past</i> | 710 |
| There is delight in singing, tho' none hear . | 975 | <i>Time-Piece, From The</i> | 147 |
| There is dew for the fow'et.... . | 1187 | | |
| There is strange music in the stirring wind . | 165 | | |
| There lies a cold corpse upon the sands . . | 1152 | | |
| "There!" <i>Hald a Stripling, Pointing with Mect Pride</i> | 314 | | |
| There those enchanted eddies play | 677 | | |
| There was a little lawny islet.. . . . | 743 | | |

| | PAGE | | PAGE |
|---|------|---|------|
| <i>Time Real and Imaginary</i> | 366 | <i>To Jane</i> | 742 |
| <i>Time's Song</i> | 1145 | <i>To Joseph Ablett</i> | 969 |
| Tintadgel bells ring o'er the tide | 1152 | <i>To Leigh Hunt, Esq</i> | 704 |
| Tired Nature's sweet restorer, balmy Sleep' | 38 | <i>To Mary (Cowper)—The twentieth year is well-nigh past</i> | 153 |
| 'Tis done—but yesterday a King' | 510 | <i>To Mary (Shelley)—How, my dear Mary, are you critic-bitten</i> | 710 |
| 'Tis eight o'clock—a clear March night | 1243 | <i>To Mary (Shelley)—So now my summer task is ended, Mary</i> | 648 |
| 'Tis eve! 'tis glimmering eve! how fair the scene | 1150 | To me, whom in their lays the shepherds call | 46 |
| 'Tis not the gray hawk's flight | 1162 | To Mercy, Pity, Peace, and Love | 167 |
| 'Tis Said That Some Have Died for Love | 273 | <i>To Mr. Murray (For Orford and for Waldegrave)</i> | 613 |
| 'Tis the middle of night by the castle clock | 343 | <i>To Mr. Murray (Strahan, Tanson, Lintot of the Times)</i> | 568 |
| 'Tis time this heart should be unmoved | 626 | <i>To My Ninth Decade</i> | 985 |
| Titan! to whose immortal eyes | 522 | To my ninth decade I have totter'd on | 985 |
| To—(Shelley—I fear thy kisses, gentle maiden) | 706 | <i>To My Sister</i> | 231 |
| To—(Shelley—Oh! there are spirits of the air) | 634 | <i>To Nature</i> | 867 |
| To—(Shelley—One word is too often profaned) | 739 | <i>To Night</i> | 728 |
| To—(Shelley—Music, when soft voices die) | 729 | <i>To One Singing</i> | 1337 |
| To—(Shelley—When passion's trance is overpast) | 729 | <i>To One Who Has Been Long in City Pent</i> | 754 |
| <i>To a Bride, Feb 17, 1846</i> | 972 | <i>To Robert Browning</i> | 975 |
| <i>To a Butterfly</i> (Wordsworth—I've watched you now a full half-hour). | 282 | <i>To Sea, To Sea!</i> | 1130 |
| <i>To a Butterfly</i> (Wordsworth—Stay near me—do not take thy flight!) | 281 | To sea, to sea! The calm is o'er | 1130 |
| <i>To a Child</i> | 315 | To see a world in a grain of sand | 172 |
| <i>To a Cyclops</i> | 983 | <i>To Shakespeare</i> | 1172 |
| <i>To a Gentleman</i> | 365 | <i>To Sleep</i> (Keats) | 830 |
| To a good man of most dear memory | 1296 | <i>To Sleep</i> (Londor) | 972 |
| <i>To a Highland Girl</i> | 202 | <i>To Sleep</i> (Wordsworth) | 302 |
| <i>To a Lady with Flowers from the Roman Wall</i> | 476 | <i>To Spenser</i> | 707 |
| <i>To a Louse</i> | 194 | <i>To Spring</i> | 166 |
| <i>To a Mountain Daisy</i> | 194 | <i>To Stella</i> | 1241 |
| <i>To a Mouse</i> | 100 | <i>To the Cuckoo</i> (Wordsworth—Not the whole warbling grove in concert heard) | 812 |
| <i>To a Nightingale, Ode</i> (Keats) | 831 | <i>To the Cuckoo</i> (Wordsworth—O blithe New-comer! I have heard) | 294 |
| <i>To a Painter</i> | 972 | <i>To the Daisy</i> (Wordsworth—Bright Flower! whose home is everywhere) | 290 |
| <i>To a Skylark</i> (Shelley—Hail to thee, blithe spirit!) | 704 | <i>To the Daisy</i> (Wordsworth—In youth from rock to rock I went) | 288 |
| <i>To a Skylark</i> (Wordsworth—Ethereal minstrel! pilgrim of the sky!) | 312 | To the deep, to the deep | 678 |
| <i>To a Skylark</i> (Wordsworth—'I'p with me! up with me into the clouds) | 297 | <i>To the Grasshopper and the Cricket</i> | 868 |
| <i>To a Snowdrop</i> | 310 | To the Lords of Convention 'twas Claver'sse who spoke | 471 |
| <i>To a Young Ass</i> | 328 | <i>To the Min of Kent</i> | 294 |
| <i>To a Young Lady</i> | 298 | <i>To the Moon</i> | 709 |
| <i>To a Young Lady Who Sent Me a Laurel Crown</i> | 753 | <i>To the Muses</i> | 108 |
| <i>To Age</i> | 981 | <i>To the Nightingale</i> (Countess of Winchelsea) | 2 |
| <i>To Alisa Rook</i> | 825 | <i>To the Nile</i> (Keats) | 707 |
| <i>To Alfred Tennyson</i> | 1153 | <i>To the Nile</i> (Shelley) | 1278 |
| <i>To Amanda</i> | 32 | <i>To the Poet John Dyer</i> | 1260 |
| <i>To Autumn</i> | 860 | <i>To the Queen</i> | 174 |
| <i>To Byron</i> | 752 | <i>To the Reverend W. L. Bowles</i> | 329 |
| <i>To Chatterton</i> | 752 | <i>To the Same Flower</i> (The celandine) | 281 |
| <i>To Davis</i> | 177 | <i>To the Same Flower</i> (The daisy) | 289 |
| <i>To Dyer</i> | 1260 | <i>To the Sister of Elia</i> | 970 |
| <i>To E. Arundell</i> | 982 | <i>To the Small Celandine</i> | 282 |
| <i>To Edward Williams</i> | 740 | <i>To Thomas Moore (My Boat Is on the Shore)</i> | 568 |
| <i>To Emilia Viviani</i> | 729 | <i>To Wordsworth</i> (Hood) | 1137 |
| To fair Fidele's grassy tomb | 48 | <i>To Wordsworth</i> (Londor) | 968 |
| <i>To Faunio</i> | 861 | <i>To Wordsworth</i> (Shelley) | 634 |
| <i>To G. A. W.</i> | 763 | <i>To Youth</i> | 981 |
| <i>To H. O.</i> | 288 | <i>Tomorrow</i> | 740 |
| <i>To Hampstead</i> | 867 | Tonight retired, the queen of heaven | 47 |
| <i>To His Young Rose an Old Man Said</i> | 983 | <i>Torricelli, From</i> | 1130 |
| <i>To Homer</i> | 825 | | |
| <i>To Ianthe, Lycius</i> | 963 | | |

| | PAGE | | PAGE |
|--|-----------|---|------|
| Touch us gently, Time' | 1170 | <i>Wasted, Weary, Wherefore Stay</i> | 466 |
| Toussaint, the most unhappy man of men' | 286 | <i>Waverley, From</i> | 465 |
| <i>Tragedies of Shakespeare, Considered with</i> | | <i>Way Broad-Leaf, The</i> | 1167 |
| <i>Reference to Their Fitness for Stage Rep-</i> | | We are as clouds that veil the midnight moon | 634 |
| <i>resentation, From The</i> | 923 | We are born; we laugh; we weep | 1169 |
| <i>Tree, The</i> | 1 | We are na fou, we're nae that fou | 197 |
| <i>Triumphs of Owen, The</i> | 68 | <i>We Are Seven</i> | 225 |
| <i>Trosachs, The</i> | 314 | We, beyond heaven, are driven along | 692 |
| <i>Troubadour, From The</i> | 1145 | We come from the mind | 692 |
| 'Twas a fierce night when old Mawgan died | 1151 | <i>We Do Lie beneath the Grass</i> | 1132 |
| 'Twas after dread Pultowa's day | 569 | We join the throng | 691 |
| 'Twas at the silent solemn hour | 15 | We meet not as we parted | 743 |
| 'Twas in the prime of summer time | 1188 | <i>We Mind Not How the Sun in the Mid-Sky</i> | 968 |
| 'Twas summer, and the sun had mounted high | 274 | We see them not—we cannot hear | 1153 |
| <i>Twentieth Sunday after Trinity</i> | 1133 | We talked with open heart, and tongue | 240 |
| <i>Twenty Years Hence My Eyes May Grow</i> | 974 | We the fairies blithe and antic | 869 |
| Twilight's soft dews steal o'er the village | | We walked along, while bright and red | 240 |
| green | 207 | We watch'd her breathing thro' the night | 1140 |
| Twist thou and twine, in light and gloom | 1151 | Weave the dance on the floor of the breeze | 691 |
| <i>Twist Ye, Twine Ye</i> | 463 | <i>Webster, John</i> | 921 |
| Twist ye, twine ye' even so | 465 | <i>Wedded Souls (The Poet's Lover)</i> | 661 |
| <i>Two April Mornings, The</i> | 240 | Wee, modest, crimson-tipped flow'r | 194 |
| <i>Two Races of Men, The</i> | 987 | Wee, sleekit, cowrin, tim'rous beastie | 190 |
| <i>Two Spirits, The An Allegory</i> | 708 | Welcome, old friend! These many years | 981 |
| Two Voices are there; one is of the sea | 305 | <i>Well I Remember How You Smiled</i> | 965 |
| <i>Tynemouth Priory, At</i> | 164 | Well! if the bard was weather-wise, who | |
| Tyre of the farther West' be thou too warn'd | 1134 | made | 360 |
| Unfathomable Sea' whose waves are years | 728 | Well may'st thou halt—and gaze with bright- | |
| Unfelt, unheard, unseen | 765 | ening eye! | 301 |
| <i>United States</i> | 1134 | Well, they are gone, and here must I remain | 334 |
| <i>Unremitting Voice of Nightly Streams, The</i> | 816 | <i>West Wind, Ode to the</i> | 690 |
| Up' up' my friend, and quit your books | 282 | <i>Wet Sheet and a Flowing Sea, A</i> | 476 |
| Up with me' up with me into the clouds' | 297 | Whan gloamin gray out owre the welkin keels | 1214 |
| Upon a Sabbath-day it fell | 843 | <i>What Brave Chief</i> | 471 |
| Upon a simmer Sunday morn | 185 | What brave chief shall head the forces | 471 |
| <i>Upon a Sweet-Briar</i> | 966 | What is more gentle than a wind in summer? | 758 |
| Upon a time, before the fairy broods | 832 | What is religion? "Speak the truth in love" | 1168 |
| Uprose the King of Men with speed | 67 | What lovelier home could gentle Fanny choose? | 310 |
| Vanguard of Liberty, ye men of Kent | 294 | What though, for showing truth to flatter'd | |
| <i>Various the Roads of Life, In One</i> | 974 | state | 753 |
| <i>Vathek, From The History of the Oakph</i> | 134 | "What, you are stepping westward?"—"Yea" | 292 |
| Verse, a breeze mid blossoms straying | 367 | <i>When a Man Hath No Freedom to Fight for</i> | |
| <i>Very True, the Linnets Sing</i> | 971 | <i>at Home</i> | 618 |
| <i>Violastitude, Ode on the Pleasure Arising from</i> | 65 | When chapman billics leave the street | 198 |
| <i>Villages, From The</i> | 154 | When first, descending from the moorlands | 315 |
| <i>Violet, The</i> | 436 | <i>When Friends Are Met</i> | 473 |
| <i>Vision of Judgment, From A (Southey)</i> | 409 | When friends are met o'er merry cheer | 473 |
| <i>Vision of Judgment, The (Byron)</i> | 618 | <i>When He Who Adores Thee</i> | 425 |
| <i>Vision of Sudden Death, The</i> | 1117 | When he who adores thee has left but the | |
| <i>Viviani, To Emilia</i> | 729 | name | 425 |
| <i>Voluntary Actions of Men Originate in Their</i> | | <i>When I Have Borne in Memory</i> | 288 |
| <i>Opinions, The</i> | 216 | When I have borne in memory what has tamed | 288 |
| Waken, lords and ladies gay | 446 | <i>When I Have Fears That I May Cease to Be</i> | 765 |
| <i>Walpole, Horace (1717-1797)</i> | 100, 1349 | When in the crimson clouds of even | 119 |
| <i>Wanderer, From The (The Excursion)</i> | 274 | When Israel, of the Lord beloved | 469 |
| <i>Wanderings of Oats, The</i> | 370 | When, looking on the present face of things | 294 |
| <i>Waning Moon, The</i> | 709 | When lovely sounds about my ears | 871 |
| Warriors and chiefs' should the shaft or the | | When lyart leaves bestrow the yird | 180 |
| sword | 512 | <i>When Maggy Gangs Away</i> | 477 |
| <i>War Song of Dinas Vawr, The</i> | 1000 | When maidens such as Ilsest die | 917 |
| <i>Warton, Joseph (1722-1800)</i> | 80, 1350 | When Music, heav'nly maid, was young | 51 |
| <i>Warton, Thomas (1728-1790)</i> | 75, 1351 | When passion's trance is overpast | 729 |
| <i>Was It Home Sweet Device of Faery</i> | 913 | When princely Hamilton's abode | 439 |
| | | When shaws beene sheene, and shradde full | |
| | | fayre | 110 |
| | | When the buds began to burst | 983 |

| | PAGE | | PAGE |
|--|------------|--|-----------|
| When the green woods laugh with the voice of joy | 167 | <i>With a Guitar: To Jane</i> | 742 |
| When the Kye Comes Home. | 476 | <i>With an Album</i> | 974 |
| When the lamp is shattered. | 741 | <i>With fingers weary and worn</i> | 1141 |
| When the moon is on the wave. | 552 | <i>With little here to do or see</i> | 289 |
| When the Spirit withdrew, the Monarch around the assembly | 409 | <i>With sacrifice before the rising morn</i> | 306 |
| When the voices of children are heard on the green | 171 | <i>Within a narrow span of time</i> | 1328 |
| When We Two Parted | 485 | <i>Wolfe, Charles (1791-1828)</i> | 432, 1353 |
| When Winter howls along the hill. | 1167 | <i>Woman! When I Behold Thee Flippant, Vain</i> | 752 |
| Whence come ye, so wild and so fleet. | 692 | <i>Woo'd and Married and A'</i> | 474 |
| Where are they gone, the old familiar faces? | 816 | <i>Woodstock, From</i> | 473 |
| Where art thou, beloved Tomorrow? | 740 | <i>Wordsworth, To (Hood)</i> | 1137 |
| Where art thou gone, light-ankled Youth? | 981 | <i>Wordsworth, To (Landor)</i> | 968 |
| Where art thou, my beloved son | 295 | <i>Wordsworth, To (Shelley)</i> | 634 |
| Where is the grave of Sir Arthur O'Kellyn? | 307 | <i>Wordsworth, William (1770-1850)</i> | 223, 1353 |
| Where is the land with milk and honey flow- ing | 1133 | <i>Wordsworth's Grave, From</i> | 1350 |
| Where is Thy favor'd haunt, eternal Voice. | 1133 | <i>Wordsworth's The Excursion, From Jeffrey's Review of</i> | 892 |
| Where Shall the Lover Rest | 446 | <i>Wordsworth's The White Doe of Rylstone, From Jeffrey's Review of</i> | 902 |
| Where the pools are bright and deep | 482 | <i>Work without Hope</i> | 368 |
| Where the slumbering earthquake. | 550 | <i>World Is a Bundle of Hay, The</i> | 613 |
| Where Venta's Norman castle still uprears. | 78 | <i>World Is Too Much with Us, Late and Soon, The</i> | 302 |
| Whether on Ida's shady brow | 166 | <i>World's Great Age Begins Anew, The</i> | 739 |
| While at the stook the shearers cow'r. | 179 | <i>Worlds on Worlds Are Rolling Ever</i> | 738 |
| While briars an' woodbines budding green | 177 | <i>World's Wanderers, The</i> | 709 |
| While some affect the sun, and some the shade | 37 | <i>Write it in gold—A spirit of the sun</i> | 1129 |
| While Summer Nuns o'er the Gay Prospect Play'd | 78 | <i>Written after the Death of Charles Lamb</i> | 1290 |
| While thro' the broken pane the tempest sighs | 209 | <i>Written at Midnight</i> | 209 |
| What Blast from behind the Hill, A | 272 | <i>Written at Stonchenge</i> | 78 |
| While O'er the Lake O' | 198 | <i>Written in a Blank Leaf of Dugdale's Monasti- con</i> | 77 |
| White Doe of Rylstone, From Jeffrey's Review of The | 902 | <i>Written in London, September, 1803</i> | 257 |
| Whither Is Gone the Wisdom and the Power | 1171 | <i>Written in March</i> | 282 |
| Who counsel's peace at this momentous hour | 406 | <i>Written in the Highlands of Scotland</i> | 209 |
| Who has not heard of the Vale of Cashmere | 429 | <i>Written in Very Early Youth</i> | 223 |
| Who is the happy warrior? Who is he | 298 | <i>Written on the Blank Space at the End of Chaucer's Tale of "The Fleoure and the Life"</i> | 704 |
| Who Knew John Keats | 613 | <i>Written on the Day That Mr. Leigh Hunt Left Prison</i> | 753 |
| Who loves to peer up at the morning sun | 765 | <i>Yardley Oak</i> | 151 |
| "Who, who from Dian's feast would be away" | 813 | <i>Yarrow Revisited</i> | 312 |
| Who will away to Athens with me? who | 975 | <i>Yarrow Unvisited</i> | 293 |
| Whose was that gentle voice, that, whisper- ing sweet | 164 | <i>Yarrow Visited</i> | 308 |
| Why dost thou beat thy breast, and rend thine hair | 400 | <i>Ye banks and bines, and streams around</i> | 202 |
| Why Kist't Thou by That Ruin'd Hall? | 467 | <i>Ye 'Clouds' that far above me float and pause</i> | 351 |
| "Why weep ye by the tide, ladle? | 467 | <i>Ye distant spires, ye antique towers</i> | 57 |
| Why, why Repine | 972 | <i>Ye Dorlan woods, and waves, lament aloud</i> | 1341 |
| Why, why repine, my pensive friend. | 972 | <i>Ye elemental Genii, who have homes</i> | 698 |
| Why, William, on that old gray stone. | 232 | <i>Ye Flowery Banks</i> | 201 |
| William and Helen | 433 | <i>Ye flowery banks o' bonie Doon</i> | 201 |
| William and Margaret | 15 | <i>Ye green rob'd Dryads, oft at dusky eve</i> | 80 |
| Williams, To Edward | 740 | <i>Ye happy dead, whom beams of brightest verse</i> | 698 |
| Willie Brew'd a Peck of Maist. | 197 | <i>Ye holy towers that shade the wave worn steep</i> | 164 |
| Wilson, John (1785-1854) | 1153, 1352 | <i>Ye Kings of suns and stars, Demons and Gods</i> | 698 |
| Wilt thou forget the happy hours | 650 | <i>Ye Mariners of England</i> | 419 |
| Winchelsea, Countess of (1861-1720) | 1, 1352 | <i>Ye Woods, That Oft at Sultry Noon</i> | 999 |
| Windson Forest, From | 1175 | <i>Years After</i> | 965 |
| Winter, From | 18 | <i>Years, Many Parti-Colored Years</i> | 965 |
| Winter Walk at Noon, From The | 143 | <i>Years—years ago,—ere yet my dreams.</i> | 1147 |
| Wisdom and Spirit of the universe (The Pre- lude, 1, 401) | 243 | <i>Yes, I Write Verses Now and Then</i> | 973 |
| Witch o' Fife, The | 481 | <i>Yes, It Was the Mountain Echo</i> | 800 |
| Witch of Atlas, The | 710 | <i>Yew-Trees</i> | 290 |

| | PAGE | | PAGE |
|---|----------|--|------|
| "You are old, Father William," the young man | | <i>Young Lady, To a</i> (Wordsworth)..... | 298 |
| cried (Southey) | 401 | <i>Young Lady Who Sent Me a Laurel Crown,</i> | |
| "'You are old, Father William,' the young man | | <i>To a</i> (Keats) | 753 |
| said (Carroll)..... | 1845 | <i>Young May Moon, The</i> | 427 |
| "You Must Give Back" Her Mother Said.... | 971 | Your call was as a wing'd car..... | 669 |
| You Smiled, You Spoke, and I Believed.... | 984 | <i>Your Pleasures Spring Like Daisies in the</i> | |
| You strange, astonish'd-looking, angle-faced... | 870 | <i>Grass</i> | 965 |
| You Tell Me I Must Come Again..... | 971 | <i>Youth and Age</i> | 367 |
| You'll come to our hall;—since we parted.... | 1146 | <i>Youth, To</i> | 981 |
| Young, Edward (1681-1765)..... | 33, 1875 | | |
| <i>Young Ass, To a</i> | 828 | <i>Zepolya, From</i> | 366 |

UNIVERSAL
LIBRARY



127 087

UNIVERSAL
LIBRARY

Come open the West Port, and let me
gang free,
And it's room for the bonnets of Bonny
Dundee!"

Dundee he is mounted, he rides up the
street,

- 10 The bells are rung backward,¹ the drums
they are beat,
But the Provost,² douce³ man, said, "Just
e'en let him be,
The Gude Town is weel quit of that Deil
of Dundee."

Come fill up my cup, etc.

As he rode down the sanctified bends of
the Bow,⁴

- 15 Ilk carline⁵ was flyting⁶ and shaking her
pow,⁷
But the young plants of grace they look'd
couthie and slee,⁸
Thinking, "Luck to thy bonnet, thou
Bonny Dundee!"

Come fill up my cup, etc.

With sour-featured Whigs the Grass-
market was cramm'd

- 20 As if half the West had set tryst to be
hang'd;
There was spite in each look, there was
fear in each e'e,
As they watch'd for the bonnets of Bonny
Dundee.

Come fill up my cup, etc.

These cowls of Kilmarnock⁹ had spits¹⁰
and had spears,

- 25 And lang-hafted gullies¹¹ to kill Cava-
liers;
But they shrunk to close-heads,¹² and the
causeway was free,
At the toss of the bonnet of Bonny
Dundee.

Come fill up my cup, etc.

He spur'd at the foot of the proud Castle
rock,¹³

- 30 And with the gay Gordon he gallantly
spoke;

¹The chimes are
sounded in reverse
order as an alarm

²Mayor

³sedate; prudent

⁴windings of Bow
Street (It was in-
habited chiefly by
Covenanters.)

⁵each old woman

⁶scolding

⁷head

⁸loving and sly

⁹hooded garments
made at Kilmarnock
(Here used for the
Presbyterians, who
wore them)

¹⁰swords

¹¹long-handled knives

¹²upper ends of nar-
row passages lead-
ing from the street

¹³The site of Edin-
burgh Castle, then
held by the Duke of
Gordon.

"Let Mons Meg¹ and her marrows² speak
twa words or three,
For the love of the Bonnet of Bonny
Dundee."

Come fill up my cup, etc.

The Gordon demands of him which way
he goes—

- 35 "Where'er shall direct me the shade of
Montrose!
Your Grace in short space shall hear
tidings of me,
Or that low lies the bonnet of Bonny
Dundee.

Come fill up my cup, etc.

"There are hills beyond Pentland, and
lands beyond Forth,

- 40 If there's lords in the Lowlands, there's
chiefs in the North;
There are wild Duniewassals,³ three thou-
sand times three,
Will cry *hough!* for the bonnet of Bonny
Dundee.

Come fill up my cup, etc.

"There's brass on the target⁴ of barken'd⁵
bull-hide;

- 45 There's steel in the scabbard that dangles
beside;
The brass shall be burnish'd, the steel
shall flash free,
At a toss of the bonnet of Bonny Dundee.

Come fill up my cup, etc.

"Away to the hills, to the caves, to the
rocks—

- 50 Ere I own an usurper, I'll couch with the
fox;
And tremble, false Whigs, in the midst of
your glee,
You have not seen the last of my bonnet
and me!"

Come fill up my cup, etc.

He waved his proud hand, and the trum-
pets were blown,

- 55 The kettle-drums clash'd, and the horse-
men rode on,
Till on Ravelston's cliffs and on Clermis-
ton's lee,
Died away the wild war-notes of Bonny
Dundee.

¹The nickname of a
great cannon, sup-
posed to have been
made in Mons, Bel-
gium

²mates; companions
³Highland gentlemen
of secondary rank.
⁴shield
⁵tanned with bark

- Come fill up my cup, come fill up my ¹⁵ Here's to honor and faith,
 can,
 Come saddle the horses, and call up the
 men,
 60 Come open your gates, and let me gae
 free,
 For it's up with the bonnets of Bonny ²⁰ And the hand on the sword;
 Dundee! But the time shall come round
 When, 'mid Lords, Dukes, and Earls,
 The loud trumpet shall sound,
 Here's a health to King Charles'

WHEN FRIENDS ARE MET

- When friends are met o'er merry cheer,
 And lovely eyes are laughing near,
 And in the goblet's bosom clear
 The cares of day are drown'd;
 5 When puns are made, and bumpers
 quaff'd,
 And wild Wit shoots his roving shaft,
 And Mirth his jovial laugh has laugh'd,
 Then is our banquet crown'd,
 Ah gay,
 10 Then is our banquet crown'd

- When glees¹ are sung, and catches troll'd,²
 And bashfulness grows bright and bold,
 And beauty is no longer cold,
 And age no longer dull;
 15 When chimes are brief, and cocks do crow,
 To tell us it is time to go,
 Yet how to part we do not know,
 Then is our feast at full,
 Ah gay,
 20 Then is our feast at full

From WOODSTOCK
 1826 1826

GLEE FOR KING CHARLES

- Bring the bowl which you boast,
 Fill it up to the brim,
 'Tis to him we love most.
 And to all who love him.
 5 Brave gallant, stand up,
 And avault ye, base cales!³
 Were there death in the cup,
 Here's a health to King Charles'
 Though he wanders through dangers,
 10 Unaided, unknown,
 Dependent on strangers,
 Estranged from his own,
 Though 'tis under our breath,
 Amidst forfeits and perils,

¹ A glee is an unaccompanied song for several solo voices, and usually in contrasted movements. A catch differs in that each of several persons sing a part to one continuous melody.

² sung loudly

³ churls, peasants

THE FORAY
1830

- The last of our steers on the board has
 been spread,
 And the last flask of wine in our goblet is
 red;
 Up, up, my brave kinsmen! belt swords
 and begone,
 There are dangers to dare, and there's
 spoil to be won.
 The eyes, that so lately mix'd glances
 with ours,
 For a space must be dim, as they gaze
 from the towers,
 And strive to distinguish through tempest
 and gloom
 The piance of the steed and the toss of
 the plume
 The rain is descending; the wind rises
 loud,
 10 And the moon her red beacon has veil'd
 with a cloud;
 'Tis the better, my mates! for the
 warder's dull eye
 Shall in confidence slumber, nor dream
 we are nigh
 Our steeds are impatient! I hear my
 blithe gray!
 There is life in his hoof-clang, and hope
 in his neigh;
 15 Like the flash of a meteor, the glance of
 his mane
 Shall marshal your march through the
 darkness and rain
 The drawbridge has dropp'd, the bugle
 has blown;
 One pledge is to quaff yet—then mount
 and begone!—
 To their honor and peace, that shall rest
 with the slain;
 20 To their health and their glee, that see
 'Teviot again'